MOTION PICTURE EXHIBITOR

APRIL 3, 1963
Volume 69 Number 14
IN FOUR SECTIONS • THIS IS SECTION ONE

Ohio Censor Case To Supreme Court

(See page 5)

FEATURING . . .

The 1963

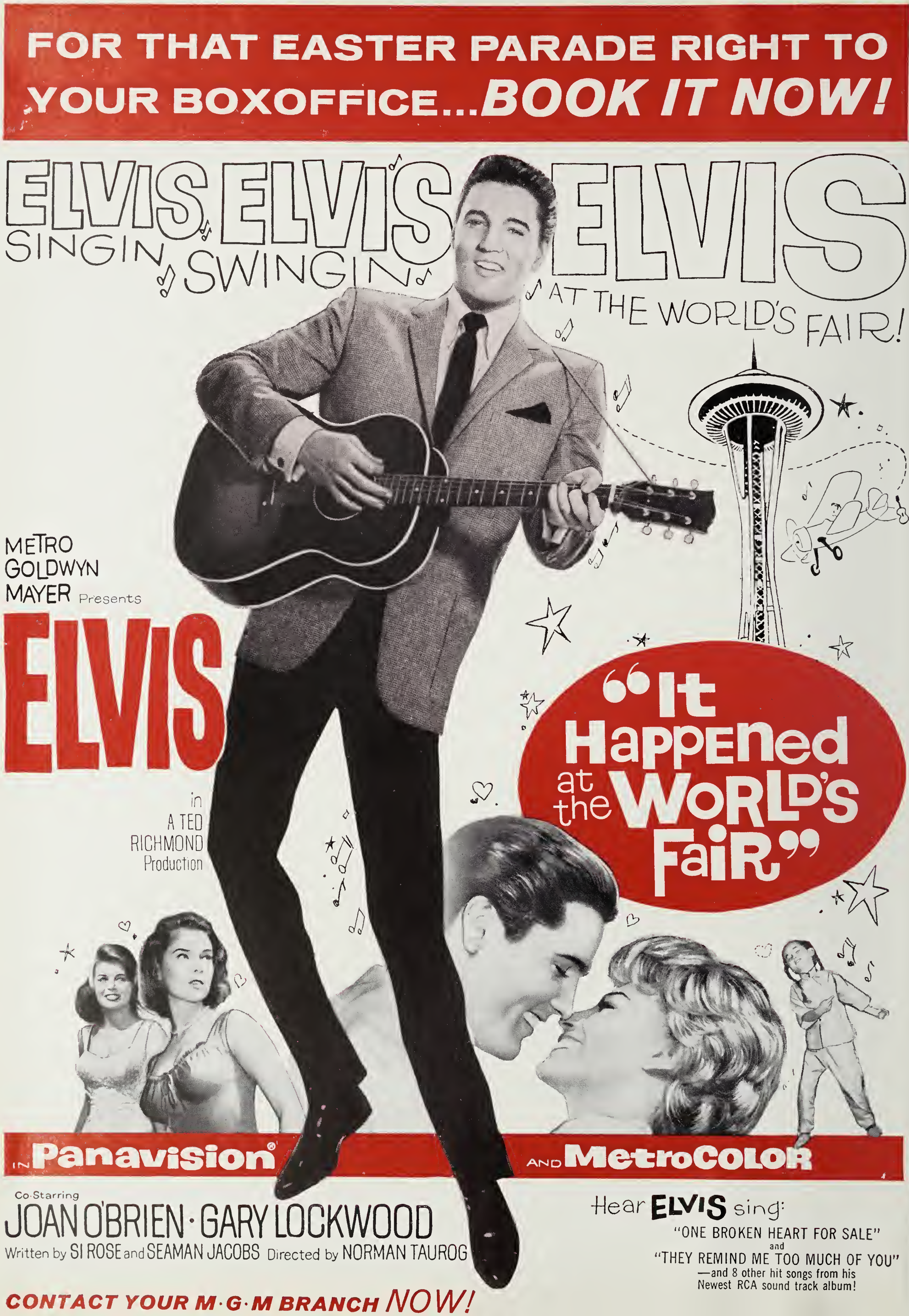
THEATRE CATALOG

Edition

as a separate section

James Nicholson (top), president, American International Pictures, and Samuel Z. Arkoff, executive vice-president, became the first distributors to assure theatres a five year clearance before release of features to free television.

FULL TEXT OF MINN. COURT RULING . . . *see page 8*



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MOTION PICTURE
EXHIBITOR
plus...
SHOWMEN'S TRADE REVIEW

NO ONE WINS THE NUMBERS' GAME

Somewhere in an ivory tower sits a man playing a numbers' game. He is a distributor, and the object of the game is to reach some very impressive figure—say 350. He is counting holiday playdates, and his aim is to lock up as many holiday dates as possible for his company's release.

The only trouble with this little game is that every distributor can play it. Caught in the middle is the exhibitor who, no matter how hard he tries, only has one theatre screen able to show just one picture on any specific date.

It is not that he wouldn't love to play everybody's wonderful holiday picture. He would. Let's face it, he needs all the good pictures he can get. His question is this—"Why must they all become available at exactly the same time?"

The great grab for holiday dates has been with us a long time. Some distributors are good at the game, and some are not. It's all a matter of timing. It all depends on who gets to the exhibitor first with the most attractive package. Recently, though, the competition has become more fierce than ever before. Theatres satisfy one supplier and offend another. It's the kind of a game where nobody wins.

Let's examine the situation more closely. Is there a way to treat the problem somewhat more intelligently than is currently the case? There was a time when holiday dates were vitally important to the motion picture industry. There was a time, for instance, when the most attractive date of the year was the Labor Day holiday period. This was only natural. Vacation periods were just about over. The mobs had returned to the key cities. There was no effective competition to movie entertainment. This is no longer the case. Now, as many Americans are on vacation in September as in August. There is also no shortage of things to do. This is not restricted to Labor Day. Other holidays bring similar happenings. It is almost magical the way a large city empties out during a holiday period. In state capitols, for instance, a holiday generally means a long four or five day weekend, and this is far from conducive to movie-going.

In short, every key city presents a different situation, and no New York-based sales executive can possibly be aware of them all. For several years, exhibition has been trying to prove that withholding quality product for long periods of time and then unloading it all at once is no answer. Exhibitors contend that good pictures draw good crowds regardless of when they are released. They have tried over and over to make the point that when inferior product gluts the market, potential theatre customers are driven away. These customers do not always return when the good films hit the screen. Why should they?

Too many distributors also lose sight of the fact that a first-run house in a key town needs six or eight weeks to properly build an audience for a quality film. That is why dates must be locked far in advance. Otherwise, neither the distributor nor the theatre is getting the most out of film merchandise. This is why distributors who announce breathlessly three weeks before release that a top film is available don't find exhibitors beating down their door to sign contracts. No one can run a business in such a haphazard fashion.

One would think that most of these truths would be self-evident. Yet the pattern of holiday date-chasing goes on. Unfortunately, in too many cases, these holiday dates just aren't worth the trouble and aggravation. Theatremen have the figures to prove that the holiday engagement is just not as important as it was several years ago.

Yes, in an ivory tower a man is playing the numbers' game. The pity is that no one can win.

HITTING BELOW THE BELT

Some might consider this editorial a free ad for a cheap picture. Recently, in other trade publications, an ad has appeared on an Ultra Picture release, "Two Nights With Cleopatra." The ad contains such copy as "Cash in now, while the time is right (and the subject is hot.)"

It is our strong belief that this independent distributor is hitting below the belt with this ad campaign. In his efforts to ride on the coat-tails of 20th-Fox's epic production, we believe he is doing the entire motion picture industry a great disservice. Further, we think that exhibitors who date this import will be guilty of a similar disservice.

All that such a policy can do is confuse and anger the public. It can only harm the most expensive, perhaps the most important film ever produced.

MOTION PICTURE EXHIBITOR will not accept this advertisement for publication if it is offered to us. We consider this campaign cheap and tasteless. We think the responsible members of exhibition will agree.

CASE OF THE QUESTIONABLE HOLDOVER

It seems that there is always some new wrinkle to be discovered in the buying and selling of film.

Not too long ago, a theatre was found playing a big picture for an extended run. This is not unusual in itself, but the situation becomes more intriguing when we discover that the gross for the first week barely covered overhead cost plus a low fair film rental. How about those weeks that followed? Everyone knows a second week seldom if ever grosses as much as a first week. The only exceptions will occur if first-week business is wiped out by a snowstorm or some other unpredictable occurrence. Such was not the case.

However, having his own private reasons, Mr. Exhibitor holds the picture a third week, not grossing enough to pay overhead, let alone film rental. Strange?

Sure enough, this looks like a case for Sargoy and Stein. This kind of questionable behavior hurts all honest theatremen and should be brought out in the open.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Lynn Farnol, 63, a former reporter, who had his own public relations agency, and who handled public relations at United Artists, Samuel Goldwyn, Ascap, Rodgers and Hammerstein, etc., and who was closely associated with the Cinerama organization, died. Born in Merion, Pa., he attended the University of Pennsylvania. He is survived by his widow.

Miriam Teichner, 75, feature writer with the Columbia Pictures home office publicity department in New York for more than 27 years, died after a long illness. A former newspaperwoman, she was a native of Detroit, where she began her career with the Detroit News. She was the author of several children's books and was widely known for her poetry. She is survived by a sister, a nephew, and a niece.

Samuel A. Tannenbaum, 74, veteran exhibitor, died in Miami Beach, Fla., while on vacation. He operated the Surf, Atlantic City, N.J., for 30 years, and also the Lyric, Atlantic City, N.J., which he sold. He is survived by his wife and two sons, **Charles** and **Stanley**. Charles now operates the Surf.

Embassy Names Goltz

NEW YORK—Joseph C. Goltz has been appointed Latin American supervisor for Embassy Pictures Corporation, a new post, it was announced by Leonard Lightstone, executive vice-president.

Goltz has resigned as managing director in Spain for United Artists to accept the new post with Embassy Pictures. Reporting directly to Lightstone, Goltz will headquarter in Rio de Janeiro. In addition to supervising Embassy's distribution activities in the 20 Latin American republics, Goltz will act as liaison in projected co-production activities there.

Goltz entered the motion picture industry in 1929, with Metro-Goldwyn-Mayer, in Argentina, following attendance at Southern Methodist University and the University of Texas Law School. Subsequently, he held executive posts in Latin America and the Far East with M-G-M, Columbia, Eagle-Lion, the Motion Picture Export Association, and United Artists.

Court Rules Against Astor

NEW YORK—New York State Supreme Court handed down judgments for a total of $513,980 against Astor Pictures International, Astor president George F. Foley, and directors Franklin F. Bruder and Everett N. Crosby.

One judgment for $462,458 and another for $51,527 in favor of Finabank, known as the Banque de Francement in Switzerland, were based on promissory notes to Cinemet for the American rights to "La Dolce Vita."

A spokesman for Astor International, a subsidiary of Astor Pictures, Inc., said his company would appeal the judgment.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., APRIL 1

Cooperation, Competition Compatible In Detroit

DETROIT—As it enters its seventh year, the Metropolitan Exhibitors of Detroit made a complimentary presentation to its participants of Academy Award kits. These, designed for maximum promotion on the local level, are sponsored by COMPO and distributed through National Screen Service.

The business building group also issued a report concerning 1962 activities.

Comprised of 42 neighborhood and suburban theatres and drive-ins, it spent $161,250.03 during the past year on 66 separate advertising campaigns, in addition to each participant's normal budget.

Forty one per cent to radio, 39 per cent to newspaper display, 20 per cent to television spots in addition to institutional promotion. The most frequent combination was radio and newspaper, which was used in 31 campaigns. Sixteen were devoted to newspaper display ads exclusively, while eight used all three media. The lowest cost was $700 and the highest $9,000.

During the year, Detroit had a 17-day newspaper strike. Two main devices, costing $11,520 were used during this troubled period. One was a telephone answering service for program information which was advertised via hundreds of radio spots telling listeners what number tö call. The other was the printing for three successive weeks. of over half a million movie directories each week. These were distributed through supermarkets, drug stores, department stores, discount houses, hotels, and restaurants.

Detroit has long been a place where competition and cooperation are not incompatible. About 1950 there was a joint institutional campaign and in 1952 the Detroit Metropolitan Committee was organized.

BROADWAY GROSSES

"West," "Birds" Open Big

NEW YORK—Two big new films were welcomed by sensational grosses and received by moviegoers with the same enthusiasm that greeted the return of daily newspapers.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Papa's Delicate Condition" (Paramount). Paramount had $15,000 for the fourth and last week.

"A Girl Named Tamiko" (Paramount). Radio City Music Hall, with stage show, did $65,000 on Thursday through Sunday, with the third and last week going to $100,000.

"The Longest Day" (20th-Fox). Warner claimed $19,000 for the 26th week.

"The Balcony" (Continental). DeMille reported $21,500 for the second week.

"How The West Was Won" (MGM-Cinerama) Loew's Cinerama had a sensational opening doing capacity of $56,000 on the first week.

"Mutiny On The Bounty" (MGM). Loew's State had $19,500 for the 19th week.

"Five Miles To Midnight" (UA). Astor stated the second week was $15,000.

"The Courtship of Eddie's Father" (MGM). Victoria did $19,000 on the opening week.

"Lawrence Of Arabia" (Columbia). Criterion stated the 15th week would hit $43,000.

"West Side Story" (UA). Rivoli had $8,000 for the 76th week.

"The Birds" (U). RKO Palace registered a sensational $53,000 for the opening week.

Allied Mum On Meeting

BALTIMORE, MD.—Allied States held its spring board meeting at the Sheraton Belvedere Hotel.

Milton London, Allied's executive director, refused to divulge what took place at the session, saying that this would be revealed later.

Guests of honor at a Vienna luncheon and press conference recently given by Otto Preminger to launch production activity on the forthcoming Columbia release, "The Cardinal," in that city, were, left to right, Edmund Hauser, Columbia publicity manager in Vienna; Jonas Rosenfield, Jr., Columbia vice president; Romy Schneider, playing the feminine lead; director-producer Preminger; and star Tom Tryon.

Ohio Obscenity Case To High Court

Col. Ups Four Executives To New Vice-Presidencies

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, announced the promotion of four of the company's younger executives to vice-presidencies. This move, confirmed by the board of directors, marks the latest step in the company's program of strengthening and invigorating its executive structure to meet the new requirements of the motion picture business.

The four new officers are Seymour Malamed, company treasurer, who will hold the title of vice-president and treasurer; Arthur Kramer, studio executive operating under the supervision of Sol Schwartz, vice-president in charge of west coast operations; Robert S. Ferguson, who moves from executive in charge of world-wide advertising, publicity, and exploitation to vice-president in charge of that division; and Stanley Schneider, who will continue to function as executive assistant to Leo Jaffe, executive vice-president.

Malamed joined Screen Gems in 1956 and was transferred to Columbia in 1957. He has held a number of executive posts with the company concerning himself primarily with financial matters. He was appointed treasurer last year.

Kramer joined Columbia in 1938 and became the head of the story department. He left in 1955 to be story editor of 20th-Fox and rejoined Columbia in 1959. He has been occupied chiefly with matters concerning stories, scripts, and production.

Ferguson is a veteran of the company's publicity and advertising organization which he joined in 1940. He has served in many capacities, assuming the directorship of the department in 1957.

Schneider, who has been with Columbia since 1946, has served with both the domestic and international divisions of the company. At one point in his career he was assistant treasurer of the international organization.

Slepka Heads Okla. Exhibs.

OKLAHOMA CITY—The United Theatre Owners of Oklahoma and the Panhandle of Texas at their annual convention at the Skirvin Hotel elected Bill Slepka new president with Johnny Jones, retiring president, moved up to board chairman.

The 200 attending members elected three vice presidents: Charles Proctor, Glen Thompson and L. A. White.

Earl Snyder and Claude Motley were reelected secretary and treasurer respectively; and Sam Brunk will continue as executive secretary.

The convention honored Morris Loewenstein, who pioneered the exhibitor organization in Oklahoma, with a plaque paying tribute to his long service.

Anniversary For Kestenbaum

HOLLYWOOD — Samuel S. Kestenbaum, manager, Monica, is celebrating his second year with the S&N Theatres Corp. Kestenbaum formerly managed the Sherman, Sherman Oaks, and prior to that was associated with the Interboro Circuit in New York.

Expansion Of Green Sheet Mutes Classification Cry

ALBANY—The New York State film classification bill was recommitted when a promise of the film industry to extend the coverage of the Green Sheet was made.

Assemblyman Luigi Marano, chairman, Joint Legislative Committee on Obscene Publications, said that the committee has always wanted the industry to "clean its own house."

He said, "The Motion Picture Association has promised to cooperate by including in the listing of the 'Green Sheet' all films which do not receive the code seal and also foreign films."

The MPA has promised that they will send the "Green Sheet" to all newspapers published in New York State, weekly publications, libraries, educators, and any other interested group.

This extended coverage which will be provided by the industry in its own effort to provide some means of coding films for children, will be displayed in the lobbies of all the 947 theatres in New York State.

Allentown Theatre To Moffa

ALLENTOWN, PA.—Albert A. Moffa announced the acquisition of the site of the former Transit from the 535 Hamilton Corporation, Sarah and Ralph E. Rossheim, of Hollywood, Fla., for $75,000.

He plans a remodeling costing over $50,000 to restore the building into a first run theatre of approximately 640 seats to be known as the Capri, with an opening scheduled for Aug. 1.

This will be the fourth Allentown theatre to be rejuvenated by Moffa, who also owns and operates the Ritz, Coplay. All of the theatres he has taken over had been closed and were out of business when he took over. They are the 19th Street, since sold to the Civic Little Theatre; the Towne; the old Franklin, now known as the Jeanette Art Cinema; and the Ritz.

Attorney London Defends Jacobellis And "Lovers"; Asks National Standards Be Used For Definition

WASHINGTON—The case of Nico Jacobellis, manager, Cleveland Heights Art House, Cleveland, for possession and exhibition of "The Lovers," was argued before the Supreme Court by attorney Ephraim London.

London said the "offensive to community standards" provision of court precedents on obscenity should be taken to mean national standards in appealing the Ohio conviction.

The prosecutor of Cuyahoga County said Jacobellis had shown the film twice and had full knowledge that it was an obscene film.

London said the film had won prizes at Venice and Brazalian film festivals and had been shown in over 100 U. S. communities without incident. He accused the Cuyahoga prosecutor of judging the film by only the three and one half minutes, which the Ohio prosecutor labeled filth for the sake of making money, with no relation to art. He also stated that the U. S. Customs Bureau had made a "non-obscene" finding before permitting the film in the U. S.

London claimed Jacobellis had been convicted twice for the same offense and said that the Ohio Supreme Court issued an interpretation which changed the meaning of the state's anti-obscenity law.

Cuyahoga prosecutor John T. Corrigan said there were two counts, possession and exhibition.

The American Civil Liberties Union and its Ohio chapter filed a "friend of the court" brief, contending that "all utterances are within the protection of the first and 14th amendments."

Killion Heads MGM Board

NEW YORK—Robert H. O'Brien, president and chief executive officer of Metro-Goldwyn-Mayer, Inc., announced that George L. Killion was re-elected chairman of the board at the regular meeting of the company's board.

Taking part in the ribbon cutting ceremony at the recent opening of the new Walter Reade-Sterling, Inc. theatre, The Continental, Forest Hills, L.I., N.Y., were, left to right, Peter Falk, star of Continental's "The Balcony"; Janet Margolin, young star of "David and Lisa," another Continental film; Walter Reade, Jr., chairman of the Reade-Sterling board; Queens' Deputy Borough President Sidney Levis; and Conrad Remling, director of Queens' Community Planning.

No U.S. Roadshow For Bronston's "Peking"; Three Wave Release Set

NEW YORK—Domestic release plans for the Samuel Bronston production "55 Days at Peking" were revealed at a press conference by Paul N. Lazarus, Jr., executive vice-president of Samuel Bronston Productions, Inc., and Ernest Sands, general sales manager of Allied Artists, which will distribute the film in this country and Canada. With Lazarus and Sands was Harold Roth, domestic sales manager of the Bronston Organization.

"In planning the release of '55 Days at Peking,'" Lazarus said, "we have found it necessary to explore and evaluate all modes of distribution.

"We realize that the success of 'El Cid' has automatically created, in some quarters, the impression that all Bronston productions would be roadshown. We strongly believe in the roadshown technique, as evidenced by 'El Cid' and by the commitment of our forthcoming 'The Fall of the Roman Empire' to this method of presentation. However, too many pictures have abortively followed the roadshow pattern, either because of excessive negative cost or because of the symbol of status which certain segments of the industry seem to feel lies within the roadshow. We do not subscribe to this philosophy. Many other elements—the time of the year, the subject matter, the peak theatre-going season for each country—must be considered."

Pointing out that the number of pictures qualified as true roadshows is very small, Lazarus said, "The list of unsuccessful roadshows is much longer and bloodier."

Because "55 Days at Peking" is aimed at the mass motion picture market of the world, the release formula is designed to bring the picture to the greatest number of movie goers and make the greatest possible financial return to the theatres, distributor, and producer. The first step in the global release pattern will be world premieres in London and Paris early in May, with engagements in other overseas markets following.

Ernest Sands then said, "In order to implement this formula we have devised the following schedule of engagements which will hit the peak ticket buying season with a selected number of premiere presentations to be followed by other carefully coordinated situations."

Outlining the specifics of the Allied Artists release plan, Sands revealed that it will move in three waves. First will be the premiere presentation of limited duration beginning May 29 in 12 selected cities in this country and Canada. Second, a special release in July in the remainder of domestic key cities, and third, a broader release in the mass markets of all major metropolitan cities, including the initial 12. These 12 are New York, Chicago, Los Angeles, Boston, Philadelphia, Detroit, Pittsburgh, Minneapolis, Washington, D. C., Toronto, Buffalo, and San Francisco.

After the outline of the domestic release plan, Lazarus said, "We have arrived at this decision in the sincere belief that it is in the best interest of our industry to move premium product into the market place as quickly as possible, as long as it does not jeopardize maximum returns of the picture. In the case of '55 Days at Peking' we believe we have found the proper formula."

The Bronston release "El Cid" is expected to gross 30 million worldwide, it was estimated, with about 12½ million coming from the U. S. and Canada alone.

It was expected that by Labor Day, some 1300 engagements on "Peking" will have been processed. It cost over seven million dollars and will run about two-and-a-half hours. Part of the cost has been guaranteed by distributor arrangements with Allied Artists controlling distribution in the U. S., Canada, Japan, and the Middle East. It will be roadshown in many countries abroad.

Film Exchange Employees Receive New Contract

NEW YORK—I.A.T.S.E. president Richard F. Walsh has announced a new agreement providing film exchange employees throughout the United States with a $4.00 weekly wage increase and a 75 cent boost in employer payments to the pension fund, retroactive to last Dec. 1. The total basic pension contribution now stands at $3.75 per week.

In addition, the companies agreed to furnish a plan covering hospitalization and surgical insurance for the individual employee.

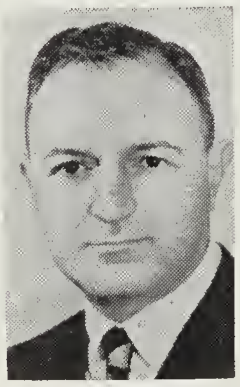
Length of the annual vacation hereafter will be increased from two weeks to three when an employee has rounded out 12 years of service with a distributor. In the past, the third week was granted after 13 years. Also eliminated is a past restriction of the vacation period to specified months.

Under the old contract, the highest severance allowance was 13 weeks' pay after 24 years of service. Under the new contract, the top has been raised to 14 weeks after 26 years.

The agreement is for two years, ending Nov. 30, 1964.

Continental Ups Baise

NEW YORK—Paul Baise has been named director of advertising and publicity for Continental Distributing, Inc., an affiliate of the Walter Reade-Sterling Group, it was announced by Al Floersheimer, advertising and publicity director of the parent company. He replaces William O'Hare.


BAISE

Baise, a 15 year veteran with the Reade Organization, joined the company in 1948 as assistant to Floersheimer in the theatre circuit's advertising and publicity department. In 1956, he was appointed department head when Floersheimer shifted to the company's expanding catering division. Baise was advertising-publicity director of Walter Reade Theatres until 1961 when he joined Continental Distributing as national campaign supervisor on all Continental product.

Jaffe To Be Honored At Industry U.J.A. Fete

NEW YORK—Thirty-five leaders of the motion picture industry met at the Loew's Theatres Building to formulate plans on behalf of the 1963 campaign of the United Jewish Appeal of Greater New York, it was announced by Laurence A. Tisch, president of Loew's Theatres, Inc., UJA chairman of the industry for the third consecutive year.

Yael Dayan, novelist and daughter of Israel's first chief of staff, addressed the group.

The meeting designated May 23 as the date for the industry's UJA luncheon at the Americana, which will honor Leo Jaffe, executive vice-president of Columbia Pictures, for his "undeviating and inspiring activity on behalf of UJA's life-saving program around the globe."

Affiliated with many philanthropic and communal efforts, Jaffe has been an outstanding leader of the motion picture division's drives on behalf of the thousands of helpless and endangered persons whom UJA has brought from poverty and fear into freedom and opportunity.

Among those present at the meeting were Barney Balaban, Paramount; Charles Boasberg, Paramount; Richard Brandt, Trans-Lux Theatres; Walter Brecher, L. Brecher Theatre Enterprises; Abe Dickstein, 20th-Fox; Durand J. Edele, United Artists; Leopold Friedman; Emanuel X. Frisch, Rinzler & Frisch; Harry Goldberg, Stanley Warner; Allen A. Grant, Century Management, Inc.; Irving H. Greenfield, MGM; Jaffe; Malcolm Kingsberg; Harold J. Klein, ABC Film Syndication Inc.; Martin Levine, Brandt Theatres; Leonard Lightstone, Embassy Pictures; Seymour H. Malamed, Columbia; Harry Mandel, RKO Theatres; Edward Morey, Allied Artists; Munio Podhorzer, Casino Films; Harold J. Rinzler, Rinzler & Frisch; Samuel Rinzler, Rinzler & Frisch; Burton E. Robbins, National Screen Service; Donald S. Rugoff, Rugoff & Becker Theatres; Ernest Sands, Allied Artists; Adolph Schimel, Universal; Silas F. Seadler, MGM; Solomon M. Strausberg, Interboro Circuit, Inc.; Morton Sunshine, Independent Theatre Owners Association; Laurence A. Tisch, Loew's Theatres, Inc.; Harold Rand, 20th-Fox; Abe Goodman, 20th-Fox; Preston R. Tisch, Loew's Theatres Inc.; Adam Wechtel, Sargoy & Stein.

Cooper Joins Rossen Firm

NEW YORK—Robert Rossen announced the appointment of Saul Cooper as director of advertising and publicity for his production company, Centaur Enterprises, Inc. Cooper resigned as national publicity coordinator of Paramount Pictures to assume the New York-based position, effective immediately.

First production on the Rossen schedule for Columbia release is "Lilith," with Warren Beatty recently signed for the lead. "Cocoa Beach" is next on the Columbia slate of the producer-director-writer.

Cooper previously was the national media coordinator for 20th-Fox and in a prior period at Paramount was assistant publicity manager. He also held posts as publicity director for Dudley Pictures Corp. and as an associate with the Lynn Farnol group, where he worked on the introduction of Cinerama in 1952.

Texas Board Of Review Simplifies Classification

DALLAS—Mrs. Roderic B. Thomas, chairman, Texas Motion Picture Board of Review, announced that symbol designations are being modified to simplify interpretation of audience recommendations affixed to pictures by the rating group.

The change will involve combining the present Adult-Young People and Family categories under one symbol to be known as General Audience classification.

The new rating system in the future will feature three audience suitability designations: Recommended for Adult (A); Recommended for Adult-Young People (A-MY); and Recommended for General Audience (GA). It was reported that this is the first time the rating service has been altered since its beginning under the former Dallas Review Board more than 25 years ago.

Mrs. Thomas gave as the main reason for overhauling the method of classification, the misconception of a public confused by too many rating categories and relative age backets involved.

"It had come to the attention of our Board that too many adults have the misapprehension that family-rated films are produced chiefly for children; consequently, a great number of these productions, outstanding in entertainment value for all age groups, were being slighted," Mrs. Thomas said.

"With exhibitors refraining from using the family label in their advertising, claiming it spelled doom at the boxoffice, we felt that we were performing a disservice for the theatregoing public as well as the theatre owner," Mrs. Thomas continued.

Commenting on the incorporation of the Adult-Young People category into the General Audience classification, Mrs. Thomas said, "It is our opinion that this is a natural coalescence because the large amount of exposure to television has narrowed the scope of comprehension between the child and the young teenager and perhaps it should be stressed that heretofore the Board made its thin line decision to designate a film A-YP or Family based on intellectual capacity of the young.

"Too, the A-YP category had become a statistical oversight in newspaper and magazine stories which usually lament the lack of enough available films for everyone in the family in today's exhibition market," Mrs. Thomas concluded.

The Review Board is composed of 12 women representing major religious denominations. The group, which voluntarily screens and classifies practically every movie that comes into Dallas, is an independent group and not under the supervision of the motion picture industry.

The Board's classifications are published and distributed by the Texas Council of Motion Picture Organizations to theatre owners and interested newspapers, magazines, civic, social and school groups throughout the Southwest.

Lenekoff Joins Rugoff

NEW YORK—Murray Lenekoff has been appointed general manager of the Rugoff Theatres, it was announced by David S. Rugoff, president.

Formerly executive director of City Entertainment Corporation for the Astor and Victoria, Lenekoff resigned this position to assume his new duties.

Universal "Film Horizons" Plan Designed To Encourage New Talent

HOLLYWOOD — An ambitious program, aimed by Universal toward seeking out, developing, and encouraging fresh, new young talents—producers, directors, writers, and actors— was announced by Edward Muhl, vice-president in charge of production.

"The company," Muhl stated, "is providing opportunities in a 'new film horizons' program for such talent, to be given a chance to express themselves in the actual creation of motion pictures rather than in any training program.

"For this purpose Universal has allocated a substantial budget for the production of a number of such motion pictures. The range of subject matter for these productions will be such that they can run the gamut from release in smaller, specialized, long-run theatres all the way to pictures that might conceivably play Radio City Music Hall. The emphasis, however, will be basically on quality product, pictures of the highest calibre, with the budgets for each picture dependent upon the picture's needs.

"This major development in picture-making is intended to serve among its purposes as an answer to the mounting demand by theatres throughout the world for additional suitable product; in reply to those critics contending that young American picture-makers have not kept pace with the recent 'new wave' or neo-realism school of producers abroad; to tackle in a concrete and practical manner the problem of development of major new picture-making talent behind the camera as well as performing artists; and to demonstrate anew Universal's deep conviction as to the future of motion picture-making in America.

"This new program is intended to augment Universal's present schedule of top-level production. That program will be expanded to provide a maximum number of top pictures."

Muhl stated that an awareness of Universal's "new film horizons" program will reach the many fine talents who presently exist in the United States but are reported to be finding difficulty in interesting major studios in their projects or in obtaining financing for projects which they have developed.

"Universal," said Muhl, "welcomes and encourages the opportunity of reviewing such projects. It is looking forward to providing the advantages of its worldwide organization for such picture-making talents and their projects. We are eager to seek out embryonic talents of this kind wherever they may be, in all fields."

City Investing Ups Cusack

NEW YORK—Appointment of John H. Cusack as general manager of City Entertainment Corporation, operators of the Astor and Victoria Broadway motion picture theatres, was announced by Robert W. Dowling, president of City Investing Company.

Cusack's appointment, effective immediately, includes managing both theatres and buying film for the Victoria.

A testimonial dinner on April 29 at the Delsomma Restaurant will be tendered to Cusack. Nat Furst, Allied Artists, and Dan Ponticelle, Brandt, head the arrangements committee.

Ohio Allied Unit Backs Fight On Films To TV

COLUMBUS, O.—Independent Theatre Owners of Ohio will hold the 1963 convention Nov. 12, 13 and 14 at the Deshler-Hilton Hotel here, it was announced by the board of directors.

The board made no resolution on the 10 per cent increase in charges announced by National Screen Service. The board felt that the matter should be left to individual theatres. The board said it will support action by the Allied States' board to remedy the situation of showing late film releases on prime television time.

Third Boston Festival Set

BOSTON — The third International Film Festival in the history of Boston will be held June 13-22 at Kresge Auditorium at Massachusetts Institute of Technology's campus, and more than 50 countries have been invited to participate by sending films for showing.

The festival will have a new category this year, George Papadoupolo, director and founder, said, a "Film Makers' Showcase," to feature films from "youthful film makers throughout the world, especially in the lesser developed areas."

The festival will be operated as in the past two years as a non-profit organization supported by private contributions. "The festival is not a contest, and films do not compete with each other," the director said, "but are awarded citations for specific excellence in recognition of outstanding film achievement."

The selection committees, one for features and one for short features, is made up of the Boston film critics.

Once the festival is self-supporting, its goal will be to provide scholarships for talented young film makers as well as to schedule screenings and discussion groups throughout the year in the interest of greater understanding of the medium, the director stated.

David Milgram, center, president, Theatre Owners of Pennsylvania, who heads a TOA committee advocating later showing of films on television, is seen with Samuel Z. Arkoff, executive vice president, American International Pictures, left; and James Nicholson, president, AIP, right, who recently announced their company is instituting a five years clearance of their product to theatres over TV.

Full Text Of Minn. Court Decision

Some Notes Concerning Judge Nordbye's Ruling

Because so many exhibitors have requested copies of the decision, we are printing here the complete text of Judge Gunnar H. Nordbye's ruling in the important federal anti-trust case of the Eastman Theatre, St. Cloud, Minn., vs. Paramount, Loew's, Inc. (MGM), 20th-Fox, Warner Bros., Columbia, United Artists, Universal, and Minnesota Amusement Co. Buena Vista and Allied Artists were dismissed as defendants before the ruling.

The text is complete except for certain tables included as footnotes which are adequately covered in the body of the decision.

Perhaps it would be helpful to clarify certain terms. The term "A" house refers to a theatre which generally exhibits as single features superior quality motion pictures on a first-run basis at generally higher admission prices. The term "B" hourse refers to a theatre which generally exhibits, as single or more usually as double features, inferior quality motion pictures or second and third runs of superior quality motion pictures at lower admission prices.

The term "tenth" refers to a unit of the tenth system, which is used in the motion picture industry to reflect the fact that motion picture theatre attendance is potentially greater on certain days of the week than on others.

The basic factual situation underlying this action is as follows. Prior to 1950, the defendant, Minnesota Amusement Company, hereinafter referred to as MAC, a corporation which owns and operates theatres in Minnesota, North and South Dakota, and Western Wisconsin, owned and operated three theatres, the Paramount, the Hayes, and the Eastman, in St. Cloud, Minnesota. At this time, the evidence shows that the Paramount was being operated as an "A" house and that the Hayes and the Eastman were being operated as "B" houses. Then in late 1949 or early 1950, MAC sold the Eastman Theatre to a third party, who in turn sold it to the plaintiffs in the spring of 1950. The plaintiffs continued to operate the Eastman as a "B" house until February of 1951. At this time, they sent letters to the distributor defendants requesting the right to bid against the MAC theatres for the distributor defendants' superior quality first-run motion pictures. A short time thereafter, the plaintiffs received letters from all of the distributor defendants which stated that the plaintiffs would be accorded the opportunity to bid competitively on that type of motion picture. The plaintiffs then commenced bidding and continued to do so until late August of 1956. At this time, the plaintiffs sent letters to the distributor defendants in which they stated that they wished to discontinue competitive bidding. From that time until March of 1957, the plaintiffs negotiated on a picture by picture basis with the individual distributor defendants for the right to license motion pictures. Then in March, 1957, the plaintiffs once more sent letters to the distributor defendants in which they requested that they be accorded the opportunity to bid competitively once more. This request was also promptly granted. The plaintiffs bid competitively for a few months. They then requested that the competitive bidding cease. From that time until the time the summons and complaint was filed on the 26th of May, 1959, the plaintiffs have negotiated with the distributor defendants for licensing rights to show their motion pictures.

The plaintiffs have charged in their complaint that for the past six years prior to the institution of this suit, the distributor defendants and MAC have conspired between and among themselves with the purpose of restraining trade in the St. Cloud area by depriving the plaintiffs of superior motion pictures. They further charge that said conspiracy was in violation of the Sherman Act and has resulted in damage to the plaintiffs.

The Paramount Theatre has a seating capacity of 1,409 as compared to Eastman's 450. In addition, the Paramount has daily matinees as compared to Eastman's sole matinee on Sunday. Its location is better than Eastman's. It charges a higher admission price, and was considered by the distributors as being superior to Eastman in appointments, furnishings and attractiveness. Obviously, under the film licensing agreements which provided that film rental should be computed on a percentage of gross admission receipts, Paramount's policy of showing a picture at a daily matinee as well as during the evening would normally increase the rental return to the distributors. The local officials of the distributors who testified were unanimous in their opinion that the difference in the seating capacity of the two theatres was of significant importance, primarily because of the great upsurge in attendance at motion picture theatres during the weekends. Consequently, it seems idle to contend that the greater seating capacity of the Paramount, with its larger attendance, did not constitute an important factor in the consideration admittedly given to the question as to which theatre should be awarded for exhibition any certain pictures released by any one of the distributors. And this must be true whether the picture was awarded by bidding or by negotiation. Reference may be made to General Defendants' Exhibit F. This exhibit lists the days between January 1, 1954, and the date when the complaint was filed when the number of Paramount's paid admissions would have exceeded Eastman's even though it is assumed that the latter theatre would have been filled to capacity, then completely emptied, and filled again on the same day. In 1954, there were 73 days when Paramount's paid admissions would have exceeded the number of hypothetical customers at the Eastman by 24,137; in 1955 there were 55 days with excese paid admissions of the Paramount totaling 16,867; in 1956, there were 33 days with 10,913 excess paid admissions; in 1957, 27 days with 8,189 excess paid admissions; in 1958, 25 days with excess paid admissions totaling 9,326; and in 1959 up to the time the complaint was filed, 16 days with excess paid admissions totaling 6,059. The grand total would be 229 days with some 75,491 paid admissions in favor of the Paramount.

Throughout this proceeding, the plaintiffs have labored the contention that the superior quality pictures were allocated to the Paramount and that the Eastman was relegated to those which were given to the ordinary Class "B" houses, and that when Paramount played the better pictures, Eastman was in most instances playing an inferior picture which distorted the drawing capacity of the two theatres in favor of the Paramount. They contend that between June 1, 1955, and May 31, 1959, some 334 superior pictures were exhibited at the Paramount. The validity of this figure submitted by its plaintiffs is subject to serious doubt, but even assuming its correctness, the gross admission receipts received by Paramount from these pictures were in excess of $243 per tenth and the film rental paid was $91 per tenth. The plaintiffs admit that they have exhibited some 39 superior pictures during the eight-year period they had owned and operated the Eastman. Assuming this figure to be correct, the evidence discloses that the gross admission, receipts of the Eastman were approximately $112 per tenth. Comparison of the film rental actually paid by Paramount with the gross receipts obtained by Eastman readily reflect the reasons why these distributors preferred to have their better pictures first shown at the Paramount.

Reference may be made to the persuasive nature of the great number of telegrams and letters sent by the local officials of the distributors to their home offices during this period when recommendations were to be made as to the placing of any particular picture in the Paramount or the Eastman. These letters and telegrams written a number of years in advance of this lawsuit lend convincing substance to defendants' position that in releasing pictures in St. Cloud, each of the distributors was acting upon its own independent judgment and in the furtherance of its own business interests.

The plaintiffs complain of MAC's position because the latter refused to split with Eastman the better quality pictures as between the Paramount and the Eastman. They emphasize that Mr. Branton of MAC candidly admitted that he attempted to obtain for the Paramount, as against the Eastman, the superior quality pictures as they were released by the distributors. But the refusal to split products with Eastman by MAC does not give the plaintiffs any support for their contention that there existed an unlawful conspiracy as between MAC and those defendant distributors, or any one of them. The distributors cannot be required to carry on their business contrary to their best interests, and any arrangement between Paramount and Eastman whereby they would agree to split the superior quality pictures as they were released would not only be contrary to the best interests of MCA, but as to those of the distributors as well.

The plaintiffs proceed under the mistaken assumption that because Paramount was considered by most of the distributors as the only "A" house in St. Cloud, there was created a wall between Eastman and its opportunity to demonstrate to the distributors that it could gross film rental on superior quality pictures equal or superior to Paramount, and plaintiffs allege that if Eastman had been accorded the same opportunity to display superior quality pictures as those made available to Paramount, it would have demonstrated that it was entitled at least to a split product ar-

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Here in Houston for the 1963 Variety International Convention you'll find the action of an exciting, bustling city — and an enthusiastic herd of Barkers, and their ladies who believe in presenting a blend of rich color and traditions of the Old West and the freshness of a modern, youthful city — as an entertainment for the large number of Variety guests expected for the International meetings. Bring your ladies too. Style shows, luncheons, special days planned for ladies.

HERE'S PART OF THE **FUN** THERE'LL BE . . .

FIRST NIGHT May 14 — **"GO TEXAN" PARTY**
Floor Show and Dance
Come TEXAN, You All!

SECOND NIGHT May 15 — Lots of International Flavor at
"A NIGHT IN OLD MEXICO"
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THIRD NIGHT May 16 — **WESTERN BARBECUE** and **RODEO**
Old West Location
Hosts—
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and, on each and every day, there'll be fun, entertainment, and knowledge for both the ladies and their Barkers — Never a dull moment, Pardners! ! !

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RICE HOTEL

Single	Twin	Double
$7.50 up	$12.50 up	$10.50 up

SHERATON-LINCOLN

Single	Twin	Double
$9.50 up	$14.75 up	$12.50 up

TEXAS STATE

Single	Twin	Double
$6.50	$ 8.50	$10.00

CONTINENTAL-HOUSTON

Single	Twin	Double
$9.00 up	$14.50 up	$12.50 up

Registration Form

1963 VARIETY CLUBS 36TH INTERNATIONAL CONVENTION
HOUSTON, TEXAS, MAY 12 TO MAY 17, 1963

NAME__________
FIRM__________
BUS. ADDRESS__________
HOME ADDRESS__________
CITY__________ STATE__________
Tent No.__________ Inter'l Officer__________
Canvasman__________ Delegate__________
Barker__________ Guest__________

REGISTRATION FEE

Barkers	$45.00
Wives of Barkers	$35.00
Men Guests	$60.00
Lady Guests	$40.00

No refund of Registration Fee after April 1, 1963

RESERVE ROOM AT:
(Please give 1st, 2nd and 3rd choice)
1st Choice__________
2nd Choice__________
3rd Choice__________

Enclosed is my check for $__________ to cover registration fee. Payable to Variety Clubs International, c/o W. E. Hooper, Coordinator, P. O. Box 38, Houston, Texas.

Signature__________ and__________

PLEASE NOTE: All Registrations and Room Reservations must be made through Variety Club Headquarters to address above.

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rangement with Paramount. But plaintiffs were afforded that opportunity and refuse to recognize the stark realities of their attempts to compete with a house which consistently offered a more attractive film yield to the distributors. There is no showing here which would justify a finding that during the bidding period when pictures were awarded to Paramount, Eastman's bids were actually superior. It must be recognized that during bidding as well as negotiation, many matters must be considered by the distributors in weighing the factors which enter into the determination as to which theatre should be allotted any certain picture. The record is replete with illustrations which demonstrate the superior earning ability of the Paramount as compared with the Eastman. General Defendants' Exhibit I, which covers the period from June 1, 1955, to May 31, 1959, reflects that Paramount paid 37.3 per cent of its gross admission receipts to the defendant distributors for film rental, while the Eastman during the same period paid some 32.8 per cent. This difference is not so impressive until one stops to consider that the 37.3 per cent paid by the Paramount was paid on admission receipts totaling $520,873, while the 32.8 per cent paid by the Eastman was paid on admission receipts totaling $165,312. In other words, the total film rentals paid by the Paramount during this period exceeded the admission receipts of the Eastman by almost $30,000. A comparison of the film rentals paid by the two theatres shows that Paramount paid over three and one-half times as much film rental as the Eastman during this period.

A further comparison of the film rentals paid by the two theatres is found in General Defendants' Exhibit J, which includes all of the motion pictures awarded on competitive bids. A summarization of this exhibit clearly shows that during the competitive bidding period the Paramount paid to the distributor defendants from almost two to five times more film rental per motion picture than did the Eastman.

Another comparison, which is probably the most demonstrative comparison made at the trial, is found in General Defendants' Exhibit H. This exhibit was prepared in light of the aforementioned fact that the average per tenth gross admission receipts received at the Eastman was $112 on the 39 motion pictures, which the plaintiffs have admitted were superior motion pictures. The film rental which would have been paid on this figure of $112 per tenth is then compared to the film rental actually paid by the Paramount on these motion pictures for which the plaintiffs claim their bid was superior to that of the Paramount and the differences have then been noted. This comparison is noted in figure 1.

Figure 1

Distributor	Film Rental received from Paramount on Pictures Plaintiffs Claim Their Bid was Equal to or Better than Paramount's	Film Rental Distributor would have received from Eastman at $112 per Tenth	Difference
Fox	$27,091	$19,776	$ 7,315
Warner Brothers	26,023	15,671	10,352
United Artists	4,380	2.477	1,903
MGM	6,472	4,399	2,073
Paramount	16,819	8,734	8,085
Totals	$80,785	$51,057	$29,728

It can be readily seen from this exhibit that if the five distributor defendants mentioned therein had accepted the offers made by the Eastman, they would have received, based upon the performances of the Eastman in regard to the exhibitions of other superior motion pictures, an amount of film rental which in the aggregate would have been almost $30,000 less than they actually received from the Paramount.

Also it may be noted that during the course of the trial and in their trial memorandum the plaintiffs repeatedly have called to the Court's attention four motion pictures exhibited at the Eastman and which, according to the plaintiffs, clearly demonstrate the revenue-producing ability of the Eastman in respect to the exhibition of superior quality motion pictures. However, a similar listing of the four best revenue-producing motion pictures exhibited at the Paramount illustrates that the Paramount's average per tenth gross admission receipts were approximately three times those of the Eastman. An even more striking comparison arises when one stops to consider that the evidence discloses that the per tenth gross admission of all the motion pictures, whether superior or not, exhibited at the paramount exceeds the per tenth figures of the four best grossing pictures that ever played the Eastman by over $70 per tenth.

A number of branch managers of the distributor defendants compared motion pictures produced by their respective companies which they testified were substantially equal in respect to quality. About half of these motion pictures thus compared had been exhibited at the Paramount while the other half had been exhibited at the Eastman. The results of these comparisons were to the effect that the motion pictures exhibited at the Paramount generally returned to the exhibitor and the distributor an amount from two to five times larger than did the motion pictures of comparable quality exhibited at the Eastman. For example, M. A. Levy, Branch Manager of Fox, made the following comparison between four motion pictures exhibited at the Paramount and four motion pictures exhibited at the Eastman. This is noted in figure 2.

Of a similar nature were the results of the comparisons made by Myron Adcock, Branch Manager of Warner Brothers; Jesse McBride, Branch Manager of Paramount; Byron Shapiro, Branch Manager of Columbia; and LeRoy Miller, Branch Manager of Universal. Among the pictures compared by Mr. Miller, there were a number of so-called series pictures. By series pictures, the Court has reference to such motion pictures as those featuring Abbott and Costello, Ma and Pa Kettle, and Francis, the Talking Mule, in which the same star or stars perform the same roles in different comedy-type situations. The comparisons of these motion pictures are of significance because of the great similarity between pictures within a series. However, a comparison as to their exhibition value clearly shows that the Paramount exhibitions of these pictures resulted in much larger gross admission receipts and per tenth receipts than did the Eastman exhibitions. For example, "Abbott and Costello Join the Foreign Legion" grossed $1,362 for an average of $341 per tenth at the Paramount, while "Abbott and Costello Meet the Invisible Man" grossed $810 for an average $101 per tenth

(*Continued on page 11*)

Figure 2

Motion Picture	Days Played	Tenths	Gross Admission Receipts	Film Rental Paid	Percentage	Gross Admission Receipts
				PARAMOUNT		
Halls of Montezuma	4	5	$2,037.26	$826.13	40.5	$407.45
Take Care of My Little Girl	3	5	1,473.03	558.23	37.0	294.60
With A Song In My Heart	5	8	2,684.00	1.112.27	41.4	335.50
Jap Warbride	2	2	649.07	247.54	37.5	324.54
Totals		20	$5,843.36	$2,744.17		
Average per Tenth Gross Admission Receipts:						$342.17
				EASTMAN		
Decision Before Dawn	4	5	$ 722.02	$257.71	35.0	$144.40
Viva Zapata	5	7	538.23	201.84	37.5	76.89
Five Fingers	5	6	393.51	147.57	37.5	65.59
Pride of St. Louis	7	10	1,092.10	409.54	37.5	109.21
Totals		28	$2,745,86	$1,011.66		
Average per Tenth Gross Admission Receipts:						$ 98.07

First Westfield Feature Set for June Release

NEW YORK—The formation of Westfield Productions, Inc., a production-distribution company, was announced by John Alexander, president and sales manager. Other officers are Doris Wishman, vice-president in charge of production, and Cy Eichman, secretary-treasurer and advertising-publicity head.

The first feature of the new company has just been completed and is being prepared for June release. Tentatively titled "Woman By Night," this Eastman color and Technicolor production was filmed here and abroad.

"Westfield's plans," continued Alexander, "are very ambitious. We are planning the release of three to four pictures a year, as follows: 'The Doctor Is Willing,' script to be completed April 15, production scheduled for June 15; 'The Naked and The Unashamed,' script ready June 15, production to begin Aug. 15; 'Cotton Pickin' Gal,' script scheduled for early-fall completion, production to start late-fall."

According to Alexander, "Each picture will be handled on an individual basis, such special handling being an integral part of our new company, thus assuring the best possible results from each release."

"Furthermore," said Westfield's president, "our company is geared to offer independent producers 'liveable deals' for distribution of their product. We will also handle outside product giving this product the same attention as we would our own."

COURT *(Continued from page 10)*

at the Eastman; "Ma and Pa Kettle on Vacation" grossed $2,293 for an average of $328 per tenth at the Paramount, while "Ma and Pa Kettle at the Fair" grossed $1,763 for an average of $176 per tenth at the Eastman; and "Francis Goes to the Big Town" averaged $222 per tenth at the Paramount while "Francis Joins the W.A.A.C.'s" averaged $101 per tenth at the Eastman.

Finally, it may be noted that plaintiffs' claim against the distributors rests primarily upon a showing of an alleged parallel course of business conduct on their part. There is respectable authority holding that before an inference of a conspiracy may be drawn from mere parallel conduct of distributors, it must be shown that such conduct is contrary to their best interests.

Here, the evidence requires a finding that all of the distributors, as well as MAC, were acting in furtherance of their best business interests and not contrary thereto when during this period the distributors accorded the bulk of their superior motion pictures to Paramount instead of Eastman and that the distributors and MAC would have shown a lack of ordinary business prudence and acumen had they acted otherwise.

The foregoing may be considered as the Court's Findings of Fact herein, and as Conclusions of Law therefrom, the Court finds that plaintiffs have failed to sustain the burden of proof as to any violation of the Sherman Act on the part of these defendants as alleged in the complaint, and that judgment must be entered in favor of the defendants, and each of them, together with their costs and disbursements herein. Let judgment be entered accordingly. In view of the above disposition, it is not necessary to consider the question of damages.

The NEW YORK Scene

By Mel Konecoff

(COUNTLESS NUMBERS of people have been heard asking—what is a 'Tippi' Hedren? Research uncovered that 'it's' a cute chick, but yet not a bird, of the species known as A. Hitchcock novice.)

By the bye, it just so happens that famed director Alfred Hitchcock wanted to talk about his latest film, "The Birds," which is his 51st feature. He firmly believes that pictures should be made in California and that they shouldn't be sold to tv until their theatrical potential is exhausted. Some of his films have been on tv, but these were ones over which he had no control, and the showing of these has not affected his new pictures, he claimed. There is no set time as to how long a film should be withheld from tv, said he, but rather each film has its own longevity in that regard. He noted that the trend of tv is towards longer shows, and he believed that these will give theatrical features competition.

Hitchcock has been on a continual promotional merry-go-round on behalf of "The Birds," kissing pigeons, rolling eggs, plucking feathers, and flying high and low—all figuratively speaking—in an effort to make his film the most talked about in these and other parts. We tried to find out how many press agents he's worn out but a final count was not available. We do know of one, who accompanied him on the rounds of radio and tv stations, magazines, etc., and then escorted him back to his hotel, whereupon Hitchcock turned to him and asked, "Is that all for today?"

"The Birds" cost about three million dollars and he labeled it not a mystery. Rather it is nature turning on people who take it for granted. The film, which has been invited to open the Cannes Film Festival in May, will have to be seen from the beginning, according to Hitchcock and Universal. This should apply to most films, opined he. After all, you don't start a book in the middle or see a play after it starts, do you?

As regards Miss Hedren, named 'Tippi' by her father, who obviously thought it an improvement over Natalie, she has a seven year contract with Hitchcock, being the only filly in his stable of stars at the moment. She presumably will go into his next film, "Marnie," which will be started in July with no budget, no distributor, and no stars set as yet. She will not appear in his tv shows because this would be "blurring the image" he is trying to build of her.

Hitchcock will make several other stops on behalf of "The Birds," and he thought that it was most important to sell people on going out to a movie in these days of selectivity. Routine going to the theatre is gone. By the same token, film makers, too, should select their subjects with care and with saleable elements.

After all this, you would think that there would be a bird or two around to lend atmosphere, but no. Even the press agents didn't chirp very much that morning.

ASIDES: To Warners' Ernie Grossman, many thanks; to Charlie (Coca Cola) Okun, you're on the ball as usual—don't know what they're going to do after October; to Bronston's Howard Newman, muchas gracias; to MGM's Si Seadler, that Seadler brand of service is terrific as usual; to Disney's Charlie Levy, the key came but no lock; to Sam Kestenbaum, congratulations; to Martin Poll, that was a nice letter; to Al Fisher, well-done to you, too.

FILM NOTE: Eli Wallach said it: The product will speak most effectively for itself. It's a rare film experience.

George Hamilton said it: I usually forget a film after I've worked on it but this one stuck in my mind constantly.

Both of these men were referring to Carl Foreman's "The Victors" the other morning, when we dropped over to see Foreman's vice-president in charge of advertising and publicity, Euan Lloyd, who had just completed a cross-country tour on behalf of the film, talking to press people and Columbia personnel.

The picture took a year to make, and Foreman won't be hurried into editing or delivering it, with delivery to Columbia taking place about September, at which time Foreman will come here to actively help in the selling on all levels. Presumably, it will open in theatres around the end of the year in the U.S., with foreign openings to go later. Lloyd hoped that the 14 personalities in the film will be available to act as press agents on its behalf, which many have offered to do.

Because he desired the best in casting and technical people, Foreman did not follow the strict rules that would have made this an Eady Plan picture, and he lost a million dollars as a result, which sum he picked up on "The Guns of Navarone." It is in black and white and will run under three hours.

It was noted that women will find much to appreciate here, and there's as much action in the bedroom as on the battlefield. Columbia's Bob Ferguson added, "This picture will be the biggest picture we've ever released."

Hunter Sets Production Unit

BEVERLY HILLS, CALIF.—Jeffrey Hunter has formed Apollo Productions for the production of motion picture and television projects. First deal for Apollo is the signing of an unprecedented, non-exclusive contract with Warner Bros. studio which calls for Hunter to co-produce and star in a television series and feature films for the studio. The unique feature of the contract with Warners permits Hunter to accept outside motion picture and television assignments.

Colorama Names PR Firm

NEW YORK—Colorama Features, Inc., has named Blank-Rand Associates, Inc. to handle publicity and special promotion for Mickey Spillane's "The Girl Hunters," Colorama's first production venture, it was announced by Carroll Puciato, executive vice-president of the producer-distributor organization.

Filmed in Panavision, "The Girl Hunters" will have its world premiere in New York during the latter part of May or early June, it was announced.

Fox Maps 150 First-Wave Playdates For "Cleopatra" Throughout World

PARIS — "Cleopatra," $40,000,000 romantic spectacular starring Elizabeth Taylor, Richard Burton, and Rex Harrison, will open in 50 cities in Europe and the Middle East on Oct. 10, 1963. The announcement was made by Seymour Poe, executive vice-president of 20th-Fox, at the opening session of a Europe-wide "Cleopatra" sales, publicity, and advertising convention held here. A total of 43 persons attended from 14 countries including Britain and Egypt.

Included in the 50 cities are Cairo and Alexandria, Egypt. The London opening for the Todd-AO DeLuxe Color epic directed by Joseph L. Mankiewicz remains to be set.

Darryl F. Zanuck, president of 20th-Fox, was a surprise speaker at the convention. Zanuck, who was in Paris on production business, sounded one of the keynotes for the handling of "Cleopatra," the costliest picture ever made.

"We must set our own rules to govern selling and exploitation," he said. "There can be no reference to the past or past performance. This picture has the greatest want-to-see of any film in history. Equally important, it lives up to everything it is supposed to live up to. We now have our chance to establish 20th-Fox on a permanent basis as a leading production and distribution organization. If you want to be part of this exciting forward movement, you must individually and actively participate in making "Cleopatra" the huge success it will and must be."

Zanuck, expressing gratification over the election of Poe as executive vice-president of the company, said Poe's leadership was a vital part in the re-constitution of the organization. He also expressed his satisfaction of Poe's stress on the need for new blood in the company. In announcing Oct. 10 as the "Cleopatra" opening date for Europe, Poe noted that it coincided with the opening of "The Longest Day" in Paris in 1962. As Poe hammered home the point that "the rulebook is out of the window," for "Cleopatra," he was flanked on the dais by three of his key executives, David Rafael, head of the European division; Percy Livingstone, managing director for Great Britain; and Fred Hift, advertising-publicity-director for England, Europe, and the Middle East. Rafael and Hift briefly addressed the convention.

Poe unveiled to the delegates the stunning "Cleopatra" advertising campaign, highlighted by the painting showing Cleopatra and Mark Antony with Caesar (Rex Harrison) in an insert in the top right hand corner. The display included blowups of various sizes of posters, ads, and lobby displays.

Frequently citing the United States experiences showing that "Cleopatra" so far has obtained $12,800,000 cash advance from 32 U. S. theatres where it has been sold, Poe urged the European staff to drive for nothing but top terms and top guarantees. The total of $12,800,000 amounts to an average of $400,000 per theatre. Poe said it was entirely possible that before the first theatre door opens with "Cleopatra"—it has its world premiere at New York's Rivoli Theatre—the film will have collected between 25 and 30 million dollars in advance guarantees from exhibitors worldwide.

The plan is to roadshow "Cleopatra" in 150 Todd-AO houses in "the first wave," 50 in the U.S., 50 in Europe, and 50 in the rest of the world. Poe said the company is currently considering nothing but 70mm dates. "The keynote of our policy whether it is in sales or advertising is independence," Poe told the convention. "We can well afford this attitude. Precedent of any kind simply does not count with us any more. We will sell 'Cleopatra' in a unique way and exactly the way we think it is right to sell it."

Poe said he was determined to obtain—everywhere—the largest advance sale any picture ever recorded. He predicted a $2,000,000 advance ticket sale at the Rivoli in New York, prior to the premiere date.

At the same time, Poe warned 20th-Fox sales heads in the various countries to give careful consideration to admission prices "because we don't want to charge ourselves out of the market and run out of audiences that can pay exaggerated prices." The precise sales policy for "Cleopatra" was outlined for the delegates. Poe noted the extent to which the success of "The Longest Day" has helped put Fox on the come-back trail and spoke in highly optimistic terms about the future of the company.

Among those attending the recent world premiere of 20th-Fox's "Nine Hours to Rama" at the Carlton, London, England, were actor Peter Finch and his wife, seen with producer-director Mark Robson, left.

MCA Profit $2.50 Per Share

NEW YORK—Music Corporation of America showed a net profit of $12,706,849 for the calendar year 1962, it was revealed by board chairman Jules C. Stein.

After deducting preferred dividends, this represents $2.50 a share on 4,519,603 shares of common outstanding. In addition, there was a non-recurring item of $2,118,410 or 47 cents a share.

Comparison with 1961, when the net was $7,906,330 or $1.83 a share on 4,040,735 shares of common, is not possible because the 1962 figures for the first time include MCA's interest in the reported consolidated earnings of Decca Records, an interest MCA did not hold in 1961.

Columbia Declares Dividend

NEW YORK—The board of directors of Columbia Pictures Corporation declared the regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable May 15 to stockholders of record at the close of business May 1.

20th-Fox In Realignment Of Domestic Sales Posts

NEW YORK—A major executive realignment within the 20th Century-Fox domestic sales organization, and creation of a new central division, was announced by Joseph M. Sugar, vice-president in charge of domestic sales.

The major appointments announced were Robert C. McNabb as eastern division manager, and William C. Gehring to head the new central division, both effective April 8. Continuing as western manager is Thomas O. McCleaster, and William B. Williams remains as southern division head. Peter S. Myers, based in Toronto, continues as Canadian division manager.

McNabb succeeds Abe Dickstein, who has been appointed domestic roadshow manager, succeeding Sugar following his recent promotion. McNabb has been head of the Detroit branch since June of 1959, and before that was branch manager in Cincinnati. Gehring, formerly St. Louis branch manager, more recently served as assistant roadshow sales manager in New York. Dickstein, who joined the company in 1951, was formerly eastern division manager.

Creation of a new division was explained by Sugar as a move to strengthen home office relationships with exhibitors and 20th-Fox branch offices. "We have redesigned our division setup," he said, "so that the responsibility of each will extend to a sensible number of branches, thus enabling more intimate attention to branch needs."

Executive field changes include the following:

Charles Powers Jr., Seattle branch manager, to San Francisco as branch manager; Carl Handsaker, salesman in the Seattle office to branch manager there; Ray Schmertz, Cleveland branch manager to Chicago branch manager; Henry Harrell, branch manager in Chicago, to branch manager in Jacksonville; Bennett Goldstein, Cincinnati branch manager to Detroit branch manager.

"We are desirous," stated Sugar, "of moving our branch managers from one territory to another where such moves represent a promotion, giving them the opportunity to become acquainted with other territories, and thus enlarge their knowledge of the domestic market. It is also our desire to develop our salesmen as executive timber, giving them the opportunity to move up and take over branch management."

AA Names Bergman

HOLLYWOOD—Lee Bergman has been appointed eastern publicity manager for Allied Artists Pictures Corporation, effective April 1, it was announced by Sanford Abrahams, national director of advertising and publicity.

Bergman will assume his managerial post at Allied upon completing a current assignment for Universal Pictures. During the past two years, he has handled special assignments on New York film engagements for a number of leading publicity agencies including Blowitz, Thomas, and Canton.

Previously, Bergman spent four years with the Columbia Pictures home office exploitation and publicity department. In 1961, he left Columbia to produce the Off-Broadway musical "Meet Peter Grant." He is also the author of two novels.

Directors, Officers Set By MPAA For 1963

NEW YORK—The following directors of the Motion Picture Association of America were reelected for the year 1963:

Eric Johnston; Barney Balaban, president, and George Weltner, executive vice-president, Paramount Pictures; Steve Broidy, president, and Edward Morey, vice-president, Allied Artists Pictures Corporation; Abe Schneider, president, and Leo Jaffe, executive vice-president, Columbia Pictures; and Roy O. Disney, president, Walt Disney Productions.

Also, Pandro S. Berman, producer for Metro-Goldwyn-Mayer; Irving H. Ludwig, president, and Joseph J. Laub, secretary and general counsel, Buena Vista Film Distributiontion Co., Inc.; Benjamin Kalmenson, executive vice-president, and Howard Levinson, assistant secretary, Warner Bros. Pictures, Inc.; Arthur Krim, president, and Eugene Picker, vice-president, United Artists Corporation; Walter Mirisch, vice-president, Mirisch Company; Milton R. Rackmil, president, and Adolph Schimel, vice-president and general counsel, Universal Pictures; William Pearlberg, partner, Perlberg-Seaton Productions; Hal E. Roach, president, Hal Roach Studios; Herman Robbins, chairman of the board, National Screen Service; Spyros P. Skouras, chairman of the board, 20th Century-Fox Film Corporation; and Benjamin Melniker, general counsel, Metro-Goldwyn-Mayer, Inc.

Newly elected to the board to fill existing vacancies were Robert H. O'Brien, president, Metro-Goldwyn-Mayer; Seymour Poe, executive vice-president, 20th-Fox; Lawrence Weingarten, president, Marten Productions.

The board of directors of the Association unanimously reelected all incumbent officers.

Those reelected are Eric Johnston, president; Kenneth Clark, Ralph Hetzel, Charles Boren, executive vice-presidents; Geoffrey Shurlock, William H. Fineshriber, Jr., Manning Clagett, and Edward Cooper, vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer; and Robert T. Watkins, assistant treasurer-assistant secretary.

Flowers To New NG Post

LOS ANGELES—Paul Flowers, manager, Loyola, Los Angeles, has been granted a six months' leave of absence from theatre operations to serve as national co-ordinator of promotions for National General Corporation, it is announced by Robert W. Selig, general manager of theatre operations for the 221-theatre circuit.

Flowers, as a member of Paul Lyday's ad-pub set-up, will launch immediately into a large number of national and regional projects "designed to drastically up-grade the company's miscellaneous revenue potential," Selig said.

NG Promotes Latsis

BEVERLY HILLS, CALIF.—Pete Latsis has been named director of press relations for National General Corporation, it is announced by Paul Lyday, director of the company's advertising and publicity department.

"This is in line with our policy of emphasizing our rapidly-expanding promotion and publicity activities on a national scale," Lyday said.

CANADIAN Highlights

By Jay Alexander

FAMOUS PLAYERS CANADIAN CORP. paid the largest advance in the history of the film industry in Canada when it handed over a $1,000,000 cheque to 20th Century-Fox Film Corp., for the privilege of showing "Cleopatra." At a special luncheon in Toronto, the cheque was handed to Peter Meyers, Canadian sales chief for Fox, by Famous Players vice-president Ruben W. Bolstad. The deal was negotiated by Meyers with Bolstad. The film will play the University, Toronto; Stanley, Vancouver; Alouette, Montreal; Nelson, Ottawa; Capitol, Calgary; Paramount, Edmonton; and Metropolitan, Winnipeg. The openings will occur in Canadian theatres on June 26. The deal was preceded by considerable negotiations. The first story was leaked from New York City that the film would play the O'Keefe Centre for the Performing Arts in Toronto. If the 3.200-seat house had offered the film, it would have been its first film. The theatre was prepared for cinema installations when required at the time it was constructed. Odeon Theatres were also interested in playing the film. It has had great success with its hard-ticket showing of "Lawrence of Arabia," but Odeon's offer didn't compare with Famous Players' million dollar cheque. The luncheon was attended by the financial editors, movie critics, entertainment columnists, and general news reporters, and as a result garnered considerable space in papers across the country.

EXHIBITORS ARE quietly stirring a campaign for better timing of the Academy Awards. The question is: "What kind of sense does it make to hold the Awards in April?" Just when pictures are ripe for return engagements based on the Awards the theatres are dated up with Easter attractions. The argument is made that most of the Easter attractions are geared for the whole family, and many of the Oscar-winning films aren't. The result is that the two types of films can't be double-billed to take advantage of the renewed interest that an Academy Award always gives a film. One observer cracked: "Why can't they hold the Awards in May? What difference would it make to anyone? The theatres need pictures at that time and a second engagment would be helpful to everyone." Will anyone do anything about this complaint? Is there an answer for what appears to some to be a legitimate complaint? . . . Canadian sequences will continue to be a part of the Canadian Movietone News, this country's version of the 20th Century-Fox newsreel. The newsreel recently dropped its Canadian cameraman. Roger Beaudry, vice-president and general manager of Pathe-Deluxe of Canada, Ltd., whose company is responsible for the newsreel. said the National Film Board is a regular source for Canadian sequences, and the New York head office will arrange for coverage when warranted. At one stage, the Ontario Board of Censors required that at least one sequence in every U.S. newsreel distributed in Canada be about this country. This came about as a result of a protest made to the Ontario Government in 1929 by the then newly-organized Canadian Society of Cinematographers and Photographers of the Motion Picture Industries. No official regulation was ever introduced, but the requirement is still the same. "It's a sort of Gentleman's Agreement," explained O. J. Silverthorne, director of the Theatres Branch and Board of Censors (Ontario). He has ruled UK sequences acceptable on occasions.

REEL CLIPS: Disbandment of the Motion Picture Branch of the Toronto Board of Trade, inactive in recent years but active for many years before that, was announced by G. H. Stanford, assistant general manager of the Board of Trade of Metropolitan Toronto. It was last headed by Harvey Harnick of Columbia Pictures. The sum of $1,308, its treasury, is being transferred to the Special Campaign Fund of the Motion Picture Theatres Association of Ontario. Members can retain Board of Trade membership.

Perakos Lecture Series

NEW HAVEN — Sperie Perakos, New England theatre operator and executive producer of "Antigone," award-winning film starring Irene Papas, is currently giving a series of three lectures at the Yale Drama School.

The theme of Perakos' lectures is "Creativity and the Motion Picture Industry." It is his contention that there are greater opportunities than ever before open to all young people who offer original ideas in motion picture writing, production, direction, and acting.

Perakos points out that, because of the elimination of training facilities by motion picture studios, the industry must look to the Yale Drama School, U.S.C., and other schools.

Davis Resigns MGM Post

LONDON—Morris Davis has resigned his post as chairman and managing director of Metro-Goldwyn-Mayer Pictures, Ltd., in England.

Davis joined MGM 32 years ago and served in many distribution and theatre activities in many parts of the world before becoming manager of MGM in South Africa in 1936. He went to England in November, 1961.

More
light
+
slower burn=
lower costs

NATIONAL
TRADE MARK

PROJECTOR
CARBONS

LONDON Observations

By Jock MacGregor

PROBLEMS CONTINUE to dog "Cleopatra." A royal premiere is being arranged for late July, but there is conjecture where it will be. Originally, the film was dated for the Dominion in June, but Rank Theatres would not agree to pay an advance and are opening Sam Bronston's "55 Days at Peking" there on May 6. It has, however, been agreed that this picture can be transferred in July if there is a change of heart. History could be repeating itself. 20th-Fox fell out with Rank over CinemaScope and stereo sound and had to form its own circuit. 70mm West End road show theatres, however, are few and well committed.

Elizabeth Taylor and Richard Burton also co-star in "International Hotel," which is being completed only days over schedule on its $3,000,000 budget, with nothing more untoward than a black eye, a strained knee, and a little bad language at London Airport. However, the best of us swear there. Gus Zelnick, MGM's international co-ordinator for publicity and promotion, is here to make the title a household word through promotion on a global scale. Openings throughout the world are planned for Sept. 3.

SATURATION RELEASES here are under the microscope. No picture could have been better launched than Judy Garland's "I Could Go On Singing"—glamorous premiere, star appearance, massive advertising campaign, tremendous publicity. 100 copies went into immediate release, but the public just has not bitten. No one has an answer as it is not only a polished but a highly entertaining film. Maybe the public, having fallen for quick saturation releases backed by full page national advertising wrongly mistook it for another clanger. . . . MGM British Studio's Maurice Foster has initiated a series of lectures by heads of department on the theme, "Know Your Studios," and has been amazed by the response. Nearly 200—there would have been more but for a last minute night location—heard double Academy Award winner Tommy Howard speak on special effects and show what can be done with and without mirrors, so to speak. Many producers and designers, it was alleged, just do not know what can be achieved in the backroom. It was a fasinating session, and the question period reflected the enthusiasm of those in other departments to know more about movies. It was suggested that talks on distribution and exhibition should be added to the series. . . . I had a personal interest in Rank's latest "Look at Life" weekly color one reeler, "The Greatest of These . . .," which George Grafton Green unveiled. It resulted from a suggestion I made at a previous preview. I have often thought few hearing of a glossy premiere realized that there is a serious side or that many of the big national events are in aid of charity. I jotted the idea down, using the Charity Commissioner's survey of Britain's 80,000 charities as a peg, and I heartily concur with all those who praised the short! Jim Carreras was so impressed that he immediately asked if he could take a copy to the Variety Clubs International convention in Houston as it clearly puts over the charity position here and the part Valiety plays. The reel will play 1200 British cinemas and go to 35 overseas markets.

IT WAS AN EXCITED Jack Upfold, who has spent a lifetime with Paramount, that I saw off on his first flight to America. As publicity chief, he was going for promotion talks on the current lineup and preproduction planning on "Becket," which Hal Wallis will make here with Peter O'Toole and Richard Burton. He is hoping that time will allow him to visit Hollywood. . . . Congratulations to Edward A. Patman and Douglas Eames on their promotions as MGM's director of publicity and advertising respectively. . . . The "Kill a Mocking Bird" premiere which Princess Margaret will attend at the Leicester Square Odeon on May 9 in aid of the Invalid Children's Aid Association was launched with a reception at which a film of the association's excellent work was shown. "PT 109" will be premiered by the Variety Club at the Warner on July 25 in aid of the Edwina Mountbatten Trust and its Heart Fund. Admiral of the Fleet Lord Mountbatten of Burma will be the personal guest of Col. Jack Warner, who is to fly to London for the occasion. . . . Associated British announces that Cliff Richard's new musical, "Summer Holiday," has smashed the records in so many theatres that it is impractical to list them. A theatre by theatre survey reveals that it is 16.3 per cent up on his record setting "Young Ones" ("Wonderful to be Young" in America) in prerelease spots and a fantastic 29.8 per cent up in London release houses, despite the appalling weather. Now AB's "Sparrows Can't Sing" is doing a burster and is well ahead of expectations. . . . Producer Ross Hunter and director Ronald Neame rehearsed Deborah Kerr, Hayley Mills, and cast of the U-I release, "The Chalk Garden," for two weeks before going into the MGM British Studios. . . . Stanley Baker and Cy Enfield flew the "Zulu" cast and unit by BOAC charter to South Africa for location shots on the movie, which is being made in association with Joe Levine. . . . "Perfect casting" was Alec Guinness' comment when he spotted New York photographer Zinn Arthur mingling with the extras on Sam Bronston's "Fall of the Roman Empire," dressed as a Judean, so that he could get his action stills.

"Birds" Fly To Cannes

NEW YORK—Alfred Hitchcock's "The Birds" will inaugurate the 1963 Cannes Film Festival with a gala showing on the night of May 9, opening date of the Festival.

Hitchcock and "Tippi" Hedren, new star of his latest film, will be honored guests at the event, an invitational showing of the Universal release out of competition at the Festival.

PR Post To Fuldauer

CHICAGO—Ivan Fuldauer, former Metro-Goldwyn-Mayer midwest division press representative, has been appointed to the newly-created position of senior vice-president of the Public Relations Board, Inc., Chicago. Prior to his appointment, Fuldauer was a vice-president of the firm which has offices in New York and Toronto, in addition to its Chicago headquarters.

"Lawrence" In New Dates For "Oscar"-Easter Push

NEW YORK—"Lawrence of Arabia," nominated for more Academy Awards than any other motion picture, will go into broader release during March and April with 38 road-show dates scheduled by Easter, including the current 17 smash domestic reserved-seat engagements, it has been announced by Rube Jackter, vice-president and general sales manager of Columbia Pictures.

Jackter said that the Super Panavision-70 and Technicolor film has been booked into this expanded road-show schedule beginning in mid-March in response to the overwhelming demand to see the motion picture. Jackter said that the new openings of "Lawrence of Arabia" will be closely coordinated with the keen interest in the film resulting from the Oscar-presentation ceremonies on April 8, while other openings will take full advantage of prime Easter Holiday playing time in major cities across the nation.

Among the new "Lawrence of Arabia" openings in March are Memphis-Crosstown (March 27); San Diego-Loma (March 27); Dallas-Esquire (March 28); and St. Louis-Ambassador (March 29).

During April, "Lawrence of Arabia" will open in the following reserved-seat engagements: Houston-Alabama (April 3); Denver-Aladdin (April 3); Pittsburgh-Nixon (April 4); Seattle-5th Avenue (April 5); Providence-Elmwood (April 5); Atlanta-Rhodes (April 5); Indianapolis-Lyric (April 5); Buffalo-Granada (April 9); Portland-Fox (April 10); Cleveland-Stillman (April 10); Asbury Park-St. James (April 10); Oklahoma City-State (April 10); Albany-Hellman (April 17); Milwaukee-Strand (April 10); Cincinnati-Valley (April 11); Louisville-Penthouse (April 12); and Minneapolis-Academy (April 16).

Reagan Heads Fund Drive

NEW YORK—Charles M. Reagan, long-time industry executive, has again been named to head the motion picture industry sub-committee for the 1963 charity appeal of the Cardinal's Committee of the Laity.

Robert J. O'Brien, president of Metro-Goldwyn-Mayer, and George J. Schaefer, president of George J. Schaefer & Son, have been named as vice-chairmen for the sub-committee.

The quota for this year's drive is $1,400,000. A total of $3,460,000 is the combined goal for special gifts and parish solicitations of Catholic Families in the 401 parishes of the New York Archdiocese.

Producer Stuart Millar and Arnold Picker, right, executive vice president, United Artists, attended the recent world premiere of "I Could Go On Singing" at the Plaza, London, England.

ALBANY

H. L. Gaines, Warner Brothers manager, has been appointed distributor chairman for the Albany exchange district in the 1963 Will Rogers Hospital Drive. Gaines, who handled the 1959 campaign for the area, succeeds John C. Wilhelm, former 20th Century-Fox boss and 1961-62 chairman. . . . Joe Miller, long Columbia branch manager here and in Buffalo, and operator of Menands Drive-In since 1948, returned from a winter vacation in Florida, as did Ben Coleman, buyer-booker-manager, Marotta Brothers' Carman Drive-In, Guilderland. . . . Alan V. Iselin, who reopened Turnpike Drive-In, Westmere, and 9-G Drive-In, Poughkeepsie, late in February, relighted the 1,100 car Auto Vision, Schenectady-Ballston Road. . . . Stanley Warner district manager and Strand house manager obtained an endorsement of Continental's "David and Lisa" from Albany County Mental Health Association. Director Frank Perry and his wife, screenwriter Eleanore Perry, were in for a round of press, television and radio interviews.

ATLANTA

The southeastern premiere of Columbia's "Lawrence Of Arabia" will be held April 4 at the Rhodes for the benefit of the Community Services for the Blind, Inc. . . . The Muse, Perry, Ga., has been sold by Martin Theatres to Austin Palmer, former manager of the theatre. . . . Mrs. Marcy Charles Watts has returned to her desk at Capital Releasing after her honeymoon in Florida. . . . William Humphreys, manager, Capital Releasing, Jacksonville, Fla., and his wife visited the local office. . . . James Harrison and John Huff, Wilby-Kincey Theatres, held a meeting with their managers in Knoxville, Tenn., and Savannah, Ga. . . . John Riggs, formerly with Georgia Theatres here, has opened his own booking office. . . . Edyth Bryant, National Screen Service, returned to work following illness. . . . Sid Whiteman and Gordon Craddox have opened a new film exchange here called Progressive Films.

BUFFALO

Writes Jack Allen in his radio-tv column in the Buffalo Courier-Express: "Several callers have protested pre-emption of 'International Showtime,' 'Sing Along With Mitch' and 'The Price Is Right' for the movie, 'Duel in the Sun.' Said one housewife: 'Here are three good family programs for a Friday night, pushed off the screen by a pretty rough movie which was strong meat for the younger children.' This is a problem presented by further encroachment of feature films in prime time. There has been much censorship of violence in series filmed strictly for television, but many of the old movies now increasingly seen during young persons' viewing hours are indeed strong meat." . . . A series of six operetta films has been scheduled for three local Dipson theatres, area manager Frank Quinlivan has announced. The films will be shown on six Wednesdays at the Abbott, Bailey, and Star. . . . Edward Miller, manager, Paramount, is getting ready for a big Spring Fashion Show to be staged by the Downtown Merchants Association April 4, 5, and 6. . . . Film Row friends are deeply grieved over the passing of Matthew B. Sullivan, who died in Buffalo General Hospital of a rare heart ailment. At the time of his death, "Matt" as he was known to hundreds of industryites in this area, was head of the Metal Structures Co. of Buffalo. Matt came to Buffalo in 1934 and was associated with the local United Artists exchange and Warner Bros. branch in the capacity of manager. He left the industry in 1950. . . . The future of the Century is looking especially bright to that pleasure dome's manager, Charles Funk,who returned from New York where he went on a film booking spree. Imminent following the departure of "The Longest Day," which may battle on to April, are "The Man From the Diner's Club," "The Ugly American," "The Stripper," "The Leopard," "Bye Bye Birdie," and "The Victors." There definitely will be further stage musicals in the Century, but Funk doesn't expect the next until September. Meanwhile, he wishes to assure one and all that the theatre's acoustical ills will be cured. . . . Fantasy Island, Inc., of Buffalo, operators of an amusement park on Grand Island, have reported a net profit of $19,227, equal to 62 cents a share, in the 10 months ended Oct. 31—its second year of operation.

David B. Wallerstein, president, Balaban & Katz Corporation, is seen signing contract for the reserved-seat engagement of 20th-Fox's "Cleopatra" starting June 26 at the State Lake, Chicago. Seated, at right, is Thomas O. McCleaster, western division manager, 20th-Fox; while standing, left to right, are Henry Harrell, 20th-Fox exchange manager; and Harry Listgarten, B&K vice president in charge of film buying.

CHARLOTTE

Some 40 members of the Association of Theatre Owners of North and South Carolina attended a meeting at Greensboro, N. C., to discuss the "back stage" business of operating motion picture houses. Attending were theatre owners in towns and cities of central North Carolina. Similar sessions are scheduled in April at Wilson for eastern North Carolina operators and in May at Hickory for western North Carolina delegates. Discussion leaders were John Gardner, Fayetteville, who spoke on concessions; Eddie Marks, Charlotte, who discussed advertising and exploitations; and W. H. Hendrix, Jr., Reidsville, who spoke on legislation and public relations. Presiding was Harry Pickett of Charlotte, chairman of the association's membership committee. Among those attending was George Meyer, Charleston, S. C., association president. James Bellows, Greensboro, was in charge of arrangements for the meeting. . . . Three Negroes seeking to force integration of the Taylor, Edenton, N. C., were arrested for violating a city ordinance adopted last October which requires pickets to obtain a permit from city officials and to give a 24-hour notice. The three, William K. Jordan, 20, Bernard Mote, 16, and Franklin Lawrence, 22, were among some 50 Negroes who were picketing the theatre the night in question. They posted $50 bonds each pending a hearing in Edenton Recorder's Court. . . . A request by a Raleigh, N. C., firm for an exclusive franchise for a television antenna system which would amplify television signals under a pay television plan prompted Robert Scott, Paramount, Goldsboro, N. C., to ask why the signals should be amplified. Scott appeared at a meeting of the Goldsboro City Board of Aldermen at which an attorney for the company was requesting one of the franchises. The attorney replied there is no need except to permit reception of television stations other than those presently received. He said the customer would have to pay for the service, thereby reducing the competition to motion picture houses. The attorney said his company already has presented similar proposals at New Bern and Kinston, and plans to make the same request at Fayetteville and other cities at a later date. He said the system would service private homes, hotels, and motels and others, and that the Federal Communications Commission already has indicated approval of the system. He said his company is going into the field because it is "evident that pay television is eventually going to be approved," and the company's "system is ideally suited to pay tv." Copies of the proposed ordinance were presented the Board of Aldermen for study and future action. It would provide for an additional 10-year period after exercise of the three-year option, and for renewal after that at the option of the company and the city.

CHICAGO

Balaban and Katz celebrated St. Patrick's Day by placing all their movie advertisements in the daily newspapers in green under the heading, "'Tis a grand time for the Irish and everybody's Irish this weekend," and "'Tis a grand way to enjoy a happy day with the whole family." . . . Balaban and Katz signed for a three-theatre telecast April 10 of the Sonny Liston-Floyd Patterson heavyweight title rematch. Its set for the big screens of their Uptown, Tivoli, and Marbro, with seats scaled at $4 including tax on a non-reserved basis. . . . "The Birds" opens at the State-Lake about April 5. Alfred Hitchcock, producer, will meet the press here about March 29. Hitchcock will arrive with his wife, his new discovery, 'Tippi' Hedren, his aide, Rick Ingersol, and Ray Berwick, trainer of the birds for this new horror film. Ben Katz, press agent at U-I, plans to surround Hitchcock with thousands of birds. . . . Warners expects Bob Hope, comedy star in "Critic's Choice," to do the press rounds early in April in advance of the opening of the film around Easter time at the Chicago. . . . Danny Kaye, here for his own six-nighters at the Civic Opera House, has invited 500 restaurateurs to be his guests at the Chicago March 25 for a "sneak" preview of his newest comedy, "The Man from the Diner's Club." . . . "Bye, Bye Birdie" is expected to open here at the Chicago about June 21. . . . Ivan Rayner, member of the Chicago Moving Picture Machine Operator's Union, is dead. Services were held at the A. A. Rayner Chapel and interment was at Lincoln cemetery. . . . Dave Wallerstein, president of Balaban and Katz, has retired as chairman of the State Street Council and has been named as a member of the board of directors. . . . Mrs. Mabel Bushnell Ryan, 79, a former Chicagoan and mother of actor Robert Ryan, died in her home in North Hollywood, Calif. She was buried beside her husband, Timothy A. Ryan, who died in 1935, in Calvary cemetery, Evanston, Ill. . . . Movie Guide of Canada, Ltd., has been formed as the exclusive agent and distributor of Movie Guide Magazine, 205 N. LaSalle St., Chicago, according to an announcement by Nathan E. Jacobs, publisher. Oscar Brotman has taken over the Carnegie from Goldfinger interests, and has introduced the policy of providing patrons with free coffee. . . . B and K's Nortown and Luna held subsequent runs of "West Side Story" for two weeks, instead of the usual one week. . . . Joseph Hamp, veteran member of Moving Picture Operators' Union, died after a long illness. . . . Mrs. Anna Weber, 82, widow of David B. Weber who was a pioneer theatre operator here, died. Surviving are a son, Theodore, vice-president of Burton Browne advertising agency, a daughter, and two grandchildren. . . . Frank Riley, retired Balaban and Katz manager, is at Woodlawn Hospital for surgery. . . . Joseph Levine, president, Embassy Films, was here on March 4 to boost Chicago premiere of their latest film, "Seven Capital Sins," to open at the World Playhouse, March 8. . . . John R. McGowan has been named manager of the International division of the Orange Crush company. . . . Don Olsen has been named president of the Ray Edge Film Productions, which has signed a long term lease for the building at 1822 Ridge Ave., Evanston, Ill., to produce film, radio and tv productions. . . . Harry S. Kipke, midwestern executive of the Coca Cola Company, has been re-elected president of the Chicago convention bureau. . . . Jack Gilbreth, formerly with United Artists, has joined Moe Dudelson of Colorama Features, Inc., at their Chicago headquarters. . . . J. H. Rynker has formed the Jo Vin Drive-In Company. . . . All States Amusement Company and the Suburban Theatres of Illinois have been organized by M. R. Epstein, Sheldon Smerling, and Edward Shapiro. . . . Mrs. Lucille Griffis has taken over the management of the Kent, Kent, Ind., and the Fowler, Fowler, Ind. Mrs. Griffis succeeds her late husband. . . . Gene Heisel, president, Chicago Pepsi Cola Company, has been named general chairman of the Mental Health campaign to raise funds for the charity. . . . Nick Ponticello, manager, Tolona Pizza Products, is adding another oven to their baking department to handle increasing demands of drive-in concession stands for their line of pizza crust. The outdoor theatre trade is expanding rapidly as the drive-ins open for the season with the end of severe winter weather. . . . Attorney Seymour Simon, president of Cook County Board, returned from stockholders' meeting of National General Corporation in Los Angeles, where he was elected member of the board of directors.

CINCINNATI

Carl Ferraza, head of the public relations department for Cincinnati Theatres, has resigned to become director of promotions for Universal-International in this area, succeeding the late Duke Hickey. His territory includes Indianapolis, Louisville, Cleveland, Columbus, and Dayton, with headquarters at the local U-I exchange on Film Row. Ferraza has been in the theatre business for 17 years, coming here in 1952 as manager of the Keith. . . . Edward Salzberg, Screen Classics, is in Miami Beach continuing his convalesence from a heart attack suffered several months ago. . . . Phil Chakeres, Chakeres Theatres president, is spending the next few weeks in Springfield, O. at the home office, before returning to his home in Miami Beach, Fla. . . . At a press luncheon last week, Fred Herkowitz, publicist for RKO Theatres, spoke on the promotional setup for "Cleopatra" which opens here at the Grand in June. He said the RKO considers Cincinnati a good picture market, having been chosen one of 17 cities showing the film on its early premiere. . . . "Mickey Mouse Birthday" series with all the trimmings, is playing Chakeres' indoor houses within the next several weeks.

COLUMBUS, O.

After two of the biggest opening weeks of the year, "Son of Flubber" at RKO Palace and "To Kill a Mockingbird" at Loew's Ohio were held for second weeks. . . . Ed McGlone, RKO city manager, was under observation at Mt. Carmel Hospital for a minor ailment. . . . Anna Maria Alberghetti will open the 1963 summer season of the Kenley Players at Veterans Memorial the week of June 11 in "Fanny." Revised lineup of screen, stage, television, and recording stars to appear in the Kenley series includes Raymond Burr, Ann Sothern, Phyllis McGuire, Peter Palmer, Howard Keel, Ann Blyth, Betsy Palmer, Patricia Morison, Bob Cummings, Brenda Lee, and Van Johnson. The 14-week series continues into early September. . . . Lawrence Bluestein, manager, Parsons Follies, forfeited $300 bond when he failed to appear in municipal court on charges of giving an immoral exhibition. Judge William T. Gillie ordered Blustein re-arrested. . . . Southern theatre is located one block from a proposed 1200-car garage to be built as part of a multi-million dollar Franklin County Courthouse redevelopment at High and Mound Sts. A 14-story Courthouse would replace the present antiquated structure. . . . Pleasantview High School Symphonic Choir will sponsor the opening night of "How The West Was Won" at RKO Grand April 11. . . . Practical, operating nickelodeon, of the type common in Columbus before World War I, is planned in an $8,500 replica to be constructed as part of the "Street of Yesteryear" in the Center of Science, Industry, and History in old Memorial Hall, near the downtown theatre area. Regular programs of silent and sound films will be offered in the 36 to 40-seat nickelodeon. Two 16 mm projectors and a 35 mm slide projector are to be installed in the booth. The street will contain a newspaper office, doctor's office, blacksmith shop, apothecary shop, tintype studio, jewelry store, general store, and the Franklin County Hall of History. The new center is expected to be completed late this year.

DALLAS

Robert White, manager, Majestic, was also presented a special "Showman of the Year" award at the recent "Show-a-Rama" held in Kansas City by the United Theatre Owners of America. Hal Cheatam, chief of advertising, Interstate Circuit in Dallas, also received a showman award. . . . "Mutiny on the Bounty" closed its extended run at the Tower, but Trevor Howard, the "Captain Bligh" of the film, stayed on the Tower screen. The British actor is also a star, along with William Holden and Capucine, of "The Lion," which followed. . . . A 16mm movie projector has been presented to the Dallas Federation of Women's Clubs Girls Foundation Home by the local chapter of Women of the Motion Picture Industry. Thelma Jo Bailey, WOMPI president, and Rosa Browning, service chairman, made the presentation. . . . Services were held here for Winifred Gregg, wife of Vean Gregg, booker for the Interstate Circuit. . . . Vern Fletcher, manager 20th-Fox film exchange here, went to New York City to attend a sales meeting. . . . Don Tullius, Warner Bros. exchange manager of Oklahoma City, was here to attend a division sales meeting. . . . Services were held for Shelton McCuistion, a projectionist, who was doing the swing shift at the Uptown in Grand Prairie, Tex., and at the Irving, Irving, Tex. He died following injuries received in an automobile accident near Arlington, Tex. . . . The Majestic participated in the promotional stunt on behalf of "The Birds." The picture is booked for the Majestic for April 4. Relays oarried a message, leg capsule microfilm copies of the contracts for the world premiere of the film March 28 at the Palace in New York. Relays have already carried the "message" across California, Arizona, and New Mexico into Texas, where relay points have been El Paso, Marfa, Del Rio, San Antonio, Houston, and Bryan. The microfilm was transferred to pigeons from Shreveport for the next leg in the relay. Trophies and prizes are awarded to the first bird arriving at each relay point.

DES MOINES

Tri-States Theatre Corp. held a spring and summer sales meeting for its managers at Omaha, Neb. . . . Bill Lyons, salesman for United Artists, is the proud father of a new baby girl. . . . Norman Holt has taken over the booking post at MGM, formerly held by Dale Belcher. Belcher has left the business and moved to Waterloo.

HOUSTON

The Tower, according to Al Lever, Interstate's Houston manager, will be refurbished prior to the engagement of "Cleopatra," scheduled to open on June 26. Raymond Willie, vice-president and general manager, Interstate Circuit, and Joseph M. Sugar, domestic sales chief for 20th-Fox, are scheduled to visit here prior to the showing of the film. . . . Once upon a time she was billed in Hollywood as "the greatest since Shirley Temple." But then she grew up and now she is on her way to prison. The federal court record in Houston says simply that Lora Lee Scott and her husband, a U. S. Army deserter, were sentenced for driving a stolen car from Jonesboro, Ark., to Houston last June. Mrs. Scott was sentenced to 13 months at the federal women's institution in Alderson, W. Va. Her husband was sentenced to 27 months in prison. As Lora Lee Michel, Mrs. Scott made $100 a day as a child actress in Hollywood. She said she was in 19 movies, including such hits as "The Snake Pit" and "Tokyo Joe." In "Lady at Midnight," she was billed as a sensational new child star "with the greatest appeal since Shirley Temple at that age." There were troubles. In 1950, Lora Lee, a native of Schulenberg, Texas, became the center of a custody case. She accused her adopted parents, Mr. and Mrs. O. H. Michel of whipping her because she got too fat to appear in films. A judge finally left her in the Michel's custody on condition they return to Texas so Lora Lee could lead a normal life. She went to St. Agnes Academy in Houston and appeared in several local theatrical productions. Her first marriage ended in divorce. The couple was accused of taking a 1957 model car from a dealer in Jonesboro on the pretext of a demonstration ride and driving the car to Houston. Mrs. Scott was asked what had happened to the career that had seemed so promising. "I grew up," she said.

JACKSONVILLE

The Motion Picture Charity Club will hold its second annual invitational golf tournament at the Fernandina Beach Golf Course on Saturday, April 20, announced Robert Capps, MGM, chairman of the event, and Fred Mathis, Paramount, co-chairman. A $5.00 entry cost for contestants will include both greens fee and 19th-hole refreshments. Many valuable prizes have been donated by industry firms for awarding to all categories of entrants: low-scoring experts, high-scoring dubs, and in-betweens. Entry applications are being accepted by Jennings Easley, MGM, tournament secretary. . . . Les C. Sipe, who managed the Gainesville Drive-In, Gainesville, until its acquisition by Alan Iselin, is now managing a motel at Tampa. . . . The Boynton, Boynton Beach, operated by Thomas Paul, closed for conversion into a department store. . . . Film Row visitors included Mr. and Mrs. John V. Lawson, who recently acquired the Ritz, DeFuniak Springs, from Martin Theatres of Atlanta. . . . Film Row new comer Lillian Woodruff, United Artists, has received a warm welcome into the WOMPI membership. . . . Mr. and Mrs. Ralph Weir are the new owners of the Regent, Crystal River. . . . B. B. Gideon reopened the Tamiami, Everglades, after it had been closed for several months. . . . Thomas Sawyer, president, Motion Picture Charity Club, has announced the formation of the following MPCC committees to serve during the coming year: membership, Bob Capps, chairman, and Bill McClure, Carl Floyd, Charles King, and Ed McLaughlin; finance, John Tomlinson, chairman, and Horace Denning, James Kirby, and B. D. Benton; entertainment, Herman Allen, chairman, and Byron Adams, Walter Powell, and Fred Mathis; and Blind Children's Foundation, Harvey Garland. . . . A large turnout of exhibitors is indicated for the April 7-8 business and social gathering of the Motion Picture Exhibitors of Florida at the Tampa Airport Motel. Jack Fitzwater, chairman for the gathering, said that reservations may be made directly with the Airport Motel. . . . Sam George, MGM publicist from Atlanta, came into the area to plan advance promotional campaigns with exhibitors.

MEMPHIS

This city and Jackson, Miss., were on the relay routes in the coast-to-coast pigeon race promoting "The Birds." After a clever promotion, the film will open at Malco on April 11. The nation-wide homing pigeon stunt merited stories in both Memphis papers, and a picture of a Film Row secretary holding one of the pigeons which came home to Memphis. . . . Clint Theatre, Mulberry, Ark., is now known as Mulberry Theatre. C. M. Lewis, Jr., is the owner. . . . At West Memphis, Ark. (across the Mississippi river from Memphis), the City Council has passed a tough eight-page ordinance setting rigid rules for operation of drive-in theatres. Abner Lebovitz, part-owner of the town's only drive-in, the Sunset, stated he had made a major policy change before the ordinance was passed. The theatre's playbill has been changed to the family type from mostly the burlesque-type films. The Sunset has long been a haven for movies banned in Memphis. Says Lebovitz: "We have a big investment in the Sunset (Sky Vue Amusements Co. Memphis, controls the Sunset). We're willing to adhere to the provisions of the ordinance."

In connection with the Minneapolis opening of MGM-Cinerama's "How The West Was Won," Cooper Cinerama, Carroll Baker made a personal appearance. She is seen at a luncheon at the local Press Club with, left to right, Don Morrison, Minneapolis Star columnist; MGM's Si Seadler; and George Gaughn, buyer-booker-exploitation head, Cooper Foundation Theatres.

NEW HAVEN

Oscar Combs, Lockwood and Gordon Plaza, Windsor, has been shifted to the East Windsor Drive-In. . . . In Worcester, Mass., Redstone Theatres slated a late March opening for their newest unit, the Cinema One, being built on the site of the old Park Theatre at Webster Sq. John P. Lowe, formerly assistant to the president of Western Massachusetts Theatres, Inc., Springfield, will serve as resident manager. . . . A March 21 hearing was slated for state legislature general law committee on a proposed measure that would extend Connecticut drive-in operating hours an extra hour on Saturday nights during Daylight Saving Time (April through October). Attorney Herman M. Levy, TOA general counsel and MPTO of Connecticut executive secretary, planned to represent the industry at the hearing. . . . The Connecticut Supreme Court of Errors has dismissed an appeal by the Whitney Theatre Company, which was delaying long anticipated start of construction on a Stanley Warner theatre in the Hamden Mart Shopping Center, suburban New Haven. Construction is to start immediately. The Whitney interests, in trying to block a variance granted by the Hamden Zoning Board of Appeals, claimed that opening of the S W project would hurt attendance at the Whitney, a subsequent-run theatre. The court ruled unanmiously, through Associate Justice Howard W. Alcorn, that the Whitney is not an aggreived party within the statutory meaning. . . . Hollis Alpert, Saturday Review film critic, will discuss "New Waves and New Ideas in Film Making" in a public lecture at Central Connecticut State College on April 4. . . . Earl Hanna has rejoined Perakos Theathre Associates as manager, Strand, Thompsonville, Conn., succeeding Edward Rollo, resigned. . . . B. E. Hoffman, Connecticut Theatres Circuit, has been named honorary co-chairman of the 1963 New Haven Jewish Welfare Fund-United Jewish Appeal campaign. . . . The brother team of Robert and Howard Spodick, alert to art theatre patron tastes, has changed the name of the West End, Bridgeport, Conn., to West End Playhouse. The theatre is now operating on a first-run art policy. . . . American-International exploitation representative was working on March 25 world premiere of "Operation Bikini" at the U. S. Submarine Base.

NEW ORLEANS

Sam George, MGM-Cinerama press representative, was in in the interest of "How The West Was Won," which opened at the Martin Cinerama. . . . Bernard Woolner, president, Woolner Brothers Pictures, returned to their local headquarters, after a long stay in Hollywood. . . . The local Paramount Film Distributing Corporation is now located in new quarters in the Milan Building, Suite 208, 2025 Canal Street. . . . Mr. and Mrs. Larry Hogan are the proud parents of a son, their first child. Mamma Valerie is on leave from Buena Vista where she is a secretary. . . . WOMPI Evelyn McNulty, Universal staff, was granted a leave of absence to care for her mother, who was seriously ill. Sophia Garcia pinch-hit for her at the exchange. . . . WOMPI's entertained the women of St. Anna's Home. . . . Mrs. Edith Gee planned the reopening of the Village, Bonita, La., closed during the winter months. . . . The WOMPI March dinner-meeting was held at the Variety Club and featured a parade of spring hats modeled by members and sold on the spot. Plans for the forthcoming rummage sale on April 20 are progressing nicely. . . . Charles Waterall, Sr.'s Chatom, Ala., theatre has resumed operation. Also reopened is the Rex, Minette, Ala., with buying and booking being handled by Marijo James, Connett Theatres.

PHILADELPHIA

Bernie Brooks, remembered for his association with the local Stanley Warner operations here, is now working at the Fox, Brooklyn, N. Y. . . . Irene Goenner, secretary to Warner branch manager William Mansell, has been on the sick list for the past six weeks. . . . Max Miller, United Artists mideastern publicity representative, had the special exhibit of "Dr. No" photos at the local newspaper offices, TV stations, etc., and displayed them at the UA exchange. . . . Mike Weiss had Alfred Hitchcock and Tippi Hedren in town for U's "The Birds," his last exploitation job for the industry. He is now vice-president of a haberdashery firm. . . . Milgram Theatres, Inc. Fox Building, is now doing the buying and booking for the Caledonia Drive-In, Orrtanna, Pa. . . . Max (Mickey) Bernstein has been named district manager for the Hellman Driv-In Circuit's and will handle the Lawrence Drive-In, Lawrenceville, N. J., and the Trenton Drive-In, Trenton, N. J. Dave Weinstein, previously scheduled for the position, remains in Albany, N. Y., as managing director of the Hellman Theatre. Don Timberg continues as manager of the Lincoln Drive-In, Philadelphia; as does John Daley, currently managing the Andalusia, Pa., Drive-In. . . . Fred Fortunato is now handling Parade Releasing Organization product in the territory; and will open a Film Row office soon.

PORTLAND

Sammy Siegel, Columbia, was here to work on product including "Lawrence of Arabia," opening April 10 at the Fox. . . . Also in town was F. Bidwell McCormick, Denver, representing Universal-International. McCormick, a former RKO-Radio publicity man for 18 years, accompanied Amike Vogel on a visit to the Broadway to work on "To Kill A Mockingbird" and "The Birds." . . . "Days of Wine and Roses" has moved from the Orpheum to Cinema 21, an art house, for an indefinite run. Cinema 21 has booked "David and Lisa" for its run here. No definite opening date has been set. . . . Carl Moeller, architect who designed the $1 million Fox, remodeled here in 1954, was here to plan a face-lifting for the Hollywood, now playing Cinerama, Carl Miller, manager, disclosed. The Hollywood, built in 1926 at an estimated $350,000 by Jensen & Von Herberg, is one of the city's leading neighborhood houses. Cinerama equipment was installed in 1961, reducing the seating capacity from the original 1200.

ST. LOUIS

Ann Martz, who has been filling in at Columbia, is now working as a booking clerk at MGM. . . . WOMPIs held their monthly meeting with Grace Engelhard, Realart, and Marcella DeVinney and Joyce Becker, Buena Vista, as hostesses. Joyce Crowell, MGM, is a new member. A drawing for a toy rabbit was won by Woody Cole, Universal. . . . WOMPIs are collecting toys for the children at City Hospital as an Easter project. They are also coloring eggs for Chronic Hospital and Sunshine Mission, and are collecting clothes for Chronic Hospital. The membership has chosen a needy family and will donate clothes and canned goods to the family. They have also volunteered to collect for the Cancer Society on April 23. . . . Arthur Sachson, general sales manager, Crown International, was in St. Louis conferring with Herman Gorelick and George Cohn of Crest Films. Crest handles the Crown product in St. Louis and Kansas City. . . . The concession stand at the Quincy Drive-In, Quincy, Ill., is being rebuilt. The reopening date for the drive-in has not been set. . . . St. Louis Loge 19 of the Colesseum held a special meeting. . . . Plans are being formulated for a testimonial dinner in honor of Ray Parker, Mayor of Brentwood, and owner of the Broadway Drive-In, to be held April 6. The testimonial dinner is being given to give Parker special recognition for his years of service rendered to the city.

FEDERICO FELLINI
8½

Joseph E. Levine, left, Embassy Pictures president, was interviewed recently by Howard K. Smith, ABC-TV news commentator, on his two-part program surveying "What's Wrong With Hollywood" which was telecast over the network on two Sunday evenings and studied problems affecting American film production today.

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Theodore Bikel was in town for a concert in the Washington University Field House. This is his second appearance in St. Louis as a folk singer. . . . Louis Hayward has assumed the role of King Arthur in the musical "Camelot" at the American. . . . "Lawrence of Arabia" will open Friday at the Ambassador. A special preview showing and reception was held. . . . About $900 was stolen from a safe in the St. Louis during the 25-minute absence of the assistant manager Daniel Diamond, according to a report in the Globe-Democrat. . . . Eliot Elisofon, world famous photographer, who is currently color consultant for the George Stevens film, "The Greatest Story Ever Told," was in St. Louis recently to present a series of illustrated lectures. . . . Frisina Circuit moved back the opening of the Skyway Drive-In, Mattoon from March 22 to 29. They opened the Springfield (Ill.) Drive-In, March 15. . . . Mid-America Circuit plans weekend operations for its drive-ins, the Plaza and St. Charles, and the Thunderbird is open full time. . . . The South Twin, North, and Ronnies Drive-Ins are open full time.

SAN ANTONIO

The National Association for the Advancement of Colored People's proposed anti-discrimination ordinance, placed in the "hold" basket by Mayor W. W. McAllister, Sr., at least until after the city election, would make San Antonio the second city in the state to adopt such a ruling. It is patterned closely by El Paso, first city in Texas to make discrimination a misdemeanor. El Paso barred color bans last June 21 over the mayor's veto. The proposed San Antonio ordinance forbids discrimination in public places because of race, color, and religion, making the violation a misdemeanor punishable by a fine up to $200. Owners, operators, or employees of hotels, motels, restaurants, and theatres would be barred from refusing facilities and service to anyone on race or color grounds. The ordinance wouldn't apply to hotels catering largely to permanent residents, restaurants in which intoxicating beverages are served, or bona fide private clubs. . . . San Antonio was one of the relay points in a coast-to-coast pigeon race in behalf of Alfred Hitchcock's latest motion picture, "The Birds." . . . Tom Polka, who has been manager of the Stanley, Luling, Tex., for many years for Leon Glasscock, has now leased the theatre and will be in complete charge of operations. The buying and booking will be handled for Polka by Texas Theatre Service. . . . The Brady, Brady, Tex., operated by Arthur Caywood, was destroyed in a fire recently. Caywood is operating the Texas now but will rebuild the Brady, which has a much better location, since it is located on the town's square. . . . After 29 years with Video Independent Theatres at Pampa, Tex., and its predecessors, the past 14 years as city manager, Paul W. West is being transferred to Albuquerque, N. M., to manage Video's newly acquired interests there. No replacement for West has been announced as yet. . . . Among the drive-ins scheduled to open are the Cox Drive-In, Muleshoe, Tex., on April 1. Also on that date, the Mesquite Drive-In, Jacksboro, Tex., will open. . . . The Capri Drive-In, Marshal, Tex., has opened for the season. . . . Paul Hogervorst, one of the owners of the Trail Drive-In, El Paso, Tex., is presenting weekend Dusk to Dawn shows with 11 features on the screen. Admission for the special shows are $1 per car occupant.

The world premiere of Paramount's "Papa's Delicate Condition" was held at the Paramount, Texarkana, Tex., which is on the state line of Texas and Arkansas. Texarkana is the principal locale of the comedy which is based on the autobiography of Corinne Griffith, former screen star. Proceeds of the premiere went to the Temple Memorial Home for Crippled Children. . . . Jack Pryor, a member of the staff of the Plaza, Interstate house at El Paso, Tex., is recovering from a heart attack suffered several weeks ago and is recuperating at his home. . . . Wright Hale, who operates the Lyric, indoor house, and the Holiday Drive-In, Spearman, Tex., and Everett Mahaney, who is constructing the Corral Drive-In, Guymon, have purchased the Wagonwheel Drive-In, Spearman, from J. D. Wilbanks and will dismantle the drive-in. . . . Mrs. Charles Underwood, president, reported the Parents Council of Memorial Park School recommended "A Child Is Waiting," now being shown at the Capri in El Paso, Tex. The council feels that the picture will help promote better understanding of the retarded child, his problems and the problems confronting people who work with these children.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

SECTION TWO
VOL. 69, No. 14

APRIL 3, 1963

AMERICAN-INT.

Battle Beyond The Sun

MELODRAMA
67M.

American-Int.
(Filmgroup)
(Color)

ESTIMATE: Average outer space science fiction for the program.

CAST: Edd Perry, Arla Powell, Andy Stewart. Produced and directed by Thomas Colchart.

STORY: Sometime in the future, the world is divided into two large countries, North Hemis and South Hemis, both engaged in a race to reach Mars. Space ships of each country meet enroute at a space station with the ship from North Hemis rescuing that from South Hemis just as it is about to veer off into the sun. Low on fuel, they have to land on Astar, a star in orbit, where they are evidently stranded. Back on earth, scientists are trying to find a way to get fuel to the men and rescue them. A pilotless rocket is dispatched but crashes in failure. Meanwhile, one of the crew members from South Hemis becomes delirious in his sleep and dreams of what fate awaits them. He sees horrible monsters engaged in death battle, and awakens to find the noise he thought was the monsters to be that of another space ship landing. The pilot delivers the necessary fuel, but dies in the attempt. The men return to Earth.

X-RAY: This is entertaining for a while, but despite its short running time, interest wanes after much camera concentrating on the miniature rockets and space travel. The cast covers assignments satisfactorily, but this suffers from a lack of suspense. The special effects and the color enhance things, but basically this is just another science fiction thriller that fails to thrill as others before it have. It will do as part of the program in double feature situations.

AD LINES: "Space War In The Unknown"; "The Gigantic Battle—Which Race Will Win and Rule The Universe?"

Night Tide

DRAMA
84M.

American-Int.
(Filmgroup)

ESTIMATE: For the duallers.

CAST: Dennis Hopper, Linda Lawson, Luana Anders, Gavin Muir, Marjorie Eaton, Cameron, Tom Dillon, H. E. West. Produced by Aram Kantarian; directed by Curtis Harrington.

STORY: Young sailor Dennis Hopper meets Linda Lawson, mysterious, attractive girl, who works as a mermaid freak at a side show run by Gavin Muir at a seaside amusement park. He is warned by both Muir and a girl at the merry-go-round, Luana Anders, that Lawson is dangerous; that she has been responsible for the deaths of several men formerly seen with her; that she is really descended from the Sea People who under the spell of the full moon feel impelled to kill. Fascinated with her, Hopper refuses to believe the stories, until one night while skin diving with her, she attempts to drown him. He escapes, but she drowns. Later, he finds her dead body on view in Muir's side show. Muir is apprehended by police and confesses that it was he and not Lawson who cast the spell over her and made her believe she was of the sea people. Because of her love for Hopper, she chose to drown herself rather than destroy any longer.

X-RAY: This has been produced on a low budget on location at Venice, California, and is distinguished by the mood it creates and the performances by all members of the hardly known cast. With story and screenplay by the director, it holds the interest well and falls somewhat in the category of "new wave." It should do okay to fill out the program as a dualler. There are several unresolved segments to the plot, including that of a mysterious lady in black, and the film is slow moving in spots, but that shouldn't bother the indiscriminating audiences who will see it.

AD LINES: "Was She Human Or Was She A Beautiful Temptress From The Sea Intent Upon Loving, Consuming, and Killing?"; "Sensual Ecstacy Becomes Supernatural Terror!"

Operation Bikini

DRAMA
80M.

American International
(Panavision; Color)

ESTIMATE: War-time adventure for the program.

CAST: Tab Hunter, Frankie Avalon, Scott Brady, Jim Backus Gary Crosby, Michael Dante, Jody McCrea, Eva Six, Aki Aleong, David Lanfield. Produced by James H. Nicholson and Liu Rusoff; directed by Anthony Carras; executive producer, Samuel Z. Arkoff.

STORY: An American sub commanded by Captain Scott Brady meets with a destroyer in the mid-Pacific during the early years of World War II to take on a demolition squad commanded by Lt. Tab Hunter and comprising Jim Backus, Frankie Avalon, Gary Crosby, Jody McCrea, and Aki Aleong. Hunter's orders are to seek out a sunk American sub in Jap-held waters and destroy it, along with some new radar equipment, before the Japs can salvage it. Brady takes them to the island of Bikini where they contact the underground, among whom is Eva Six. She and Hunter become quite friendly as they cross the island to where the Japs are trying to salvage the sub. Six and the other girls are used as decoys to obtain a small Jap patrol boat, and she is fatally shot during the operation. They use the boat to reach diving range, and the explosives are planted, destroying the sub and a Jap ship as well. Some of them reach Brady's sub and safety, after which the torpedoes of the sub as well as raiding American planes destroy much of the shipping in the harbor.

X-RAY: Containing a better-known cast than usual, dreams in color by Frankie Avalon, some action, and some suspense, this entry should do okay as part of the show. The acting is average, as are the direction and production. Avalon sings a song during his dreams, and of course, the best selling point is the name value found in the cast. The screenplay is by John Tomerlin.

AD LINES: "The Bottom Of The Ocean Was Where Their Danger-Laden Orders Took Them"; "An Operation Of World War II That Was Secret Until Now."

BUENA VISTA

Miracle Of The White Stallions

DRAMA
118M.

Buena Vista
(Technicolor)
(Filmed in Austria)

ESTIMATE: Interesting adventure drama.

CASTE: Robert Taylor, Lilli Palmer, Curt Jurgens, Eddie Albert, James Franciscus, John Larch, Brigitte Horney, Philip Abbott, Douglas Fowley, Charles Regnier, Fritz Wepper. Directed by Arthur Hiller; a Walt Disney Production.

STORY: During the final months of World War II, Robert Taylor, director of a Spanish Riding School in Vienna, is denied permission by one of Hitler's generals to evacuate the famous white horses and men from Vienna into the country, figuring that it would be bad for morale. Both Taylor and his wife, Lillie Palmer, are upset until he turns to an old friend, General Curt Jurgens, who manages to give him orders permitting the exit of Taylor and certain treasures, which are how the horses are referred to. After some difficulty at points along the railroad, they are given lodging and shelter at a castle belonging to countess Brigitte Horney, where with the help of a small staff, Taylor tries to keep up the training of the stallions. Other refugees try stealing the horses as well as some of the supplies belonging to the school, but are repelled. Finally an advance guard of American soldiers arrives, among them Major James Franciscus, who suggests that possibly General Patton could help get the mares back from Czech territory which will fall under the Russian sphere of command when the fighting is over. Taylor agrees to stage a performance for Patton in the hopes that the General will help. Patton sees the show and is impressed with the animals. He agrees to an expedition to free Allied prisoners in the area where the mares are being held, and naturally the mares are to be included in the liberation. The operation is a success with mares and stallions reunited, and the breed is assured of continuation. It concludes with a regular performance of the riding school in impressive color and with all the trappings.

X-RAY: A little publicized event in World War II receives prominence in this latest entry in the Walt Disney stable of hits. This is fairly interesting, colorful, suspenseful to a degree, and a satisfying presentation. Those who follow the horses (not the races) and their shows will no doubt recognize the magnificent animals on display here, while those who do not may find more to interest them in the tale of the man behind the horses and of his efforts to preserve both the breed and the school in the face of Nazi oppression. The performances are good, and the direction and production are capable. The screenplay is by A. J. Carothers, based on the book "The Dancing White Horses of Vienna," by Colonel Alois Podhajsky.

Tips On Bidding: Higher bracket in many situations.

Ad Lines: "A World War II Adventure Known By Only A Few People"; "A Most Unusual Adventure In The Famous Walt Disney Tradition."

COLUMBIA

The Man From The Diners' Club

Comedy
96m.

Columbia

Estimate: Cute comedy has Kaye touch.

Cast: Danny Kaye, Cara Williams, Martha Hyer, Telly Savalas, Everett Sloane, Kay Stevens, Howard Caine, George Kennedy, Jay Novello, Ann Morgan Guilbert, Ronald Long. Produced by Bill Bloom; directed by Frank Tashlin.

Story: Mobster Telly Savalas is in trouble with the government over non-payment of income taxes, and he is out of jail on bail living in the rear of a health club he owns. Ex-stripper and girl friend Cara Williams comforts him as he tries to raise money so that he can skip out to Mexico. She suggests that he get a Diners' Club card so that he can charge everything, but he scoffs at the idea. She applies for one in his name anyway while he seeks money and a victim that can be killed and disfigured so that police might think it's him. The victim must have one foot longer than the other to make identification positive. Meanwhile, at Diners' Club headquarters, employee Danny Kaye, whose job it is to okay applications is nervous and upset over his forthcoming wedding to Martha Hyer, the boss' secretary, and he accidentally okays Savalas' application. The card is mailed before he can stop it, and he knows that if he doesn't get it back, he will be fired. He hurries to the health club and gets a job as an instructor while Savalas sees in him the perfect victim because of the footsize peculiarity. Savalas finds that he can't use his Diners' Club card because it is in his own name, and the airline would check, tipping the authorities. He finds that Kaye has a card and reserves plane seats in his name. The check-up tips Hyer, who is confused by this and other Kaye actions of late. Meanwhile, Kaye tries to get back Savalas' card from Williams, who gets loaded and entangled with the law. They spend the night in jail. As Savalas prepares to leave, he spots police observers watching the club and devises a ruse, using the Diners' Club card to help him get away. He leaves his goons to see that Kaye is cremated except for his feet, which are clad in asbestos sneakers. Kaye escapes, picks up Hyer at the chapel, and chases after Savalas and Williams. They catch up with them on the freeway, cut them off, and the traffic jam that results brings the police, making everybody except Savalas happy. Kaye and Hyer plan to leave on their honeymoon after he is promoted to a more interesting department.

X-Ray: Broad-beamed fun is the order of the day in this farce involving credit cards and their influences, but the story frame is a mighty thin one. Most laughs will have to come from the Danny Kaye comic manipulations, slapstick, and visual situations, which abound. Audiences generally should be amused by what they see, with youngsters and the less sophisticated adults, perhaps, appreciating the entry most. It moves at a convenient pace, and the acting, direction, and production are good. A sneak preview audience seemed to have a pleasant time as the film unreeled. It's a light and frothy entry for the show. The screenplay is by Bill Blatty, based on a story by Blatty and John Fenton Murray. Incidentally, Kaye does not sing or dance.

Tip On Bidding: Higher program rates.

Ad Lines: "His Diners' Club Card Was An Invitation To Mad Fun Galore"; "It's Danny Kaye At His Funniest As The Kredit Kard Kid."

MGM

Come Fly With Me

Comedy Drama
109m.

MGM
(Panavision) (Metrocolor)
(Filmed abroad)

Estimate: Romantic adventures of three airline hostesses.

Cast: Dolores Hart, Hugh O'Brian, Karl Boehm, Pamela Tiffin, Karl Malden, Lois Nettleton, Dawn Addams, Richard Watts. Produced by Anatole De Grunwald; directed by Henry Levin.

Story: Dolores Hart, Pamela Tiffin, and Lois Nettleton are airline hostesses. Tiffin falls for the plane's first officer, Hugh O'Brian, and meets with competition from Parisian Dawn Addams, who doesn't let the fact that she already has a jealous husband stand in her way. Hart falls in love with a Viennese baron, Karl Boehm, who uses her as a dupe in some diamond smuggling. Nettleton has a multi-millionaire Texas widower, Karl Malden, hot on her heels, and he finally charters a flight on which he is the only passenger in order to be near her again.

X-Ray: This cute, well-made, slick comedy drama of the romantic adventures of three airline hostesses in Paris, Vienna, etc., is entertaining all the way. It is well enacted, tops in all departments, and is a scenic treat. Adult in its viewpoint as to romantic mores, this is a good insight into the interesting lives and romantic escapades of career girls. The Panavision and color enhance the scenic backgrounds, and things move at a fast clip as the planes run back and forth and we get the episodic, always moving, segments of the three working gals at work and at play in several countries. Considerable charm is engendered; there are many light, enjoyable moments that overshadow some trite, well-worn cliches, most of which are glossed over by the radiant innocence of the good looking girls. There is a bit of everything here, and the film should benefit from word-of-mouth, although it is episodic in nature. Screen play and screen story is by William Roberts. Frankie Avalon sings the title song over the credits.

Ad Lines: "A Romantic Round-The-World Manhunt!"; "Three Little Airline Hostesses On A Romantic Round-The-World Spree!"

UNITED ARTISTS

Dr. No

Melodrama
111m.

United Artists
(Saltzman-Broccoli)
(Technicolor)
(Made in England)

Estimate: High rating adventure drama loaded with sex, skullduggery, and thrills.

Cast: Sean Connery, Ursula Andress, Joseph Wiseman, Jack Lord, Bernard Lee, Anthony Dawson, John Kitzmiller, Zena Marshall, Eunice Cayson, Lois Maxwell, Lester Prendergast, Tim Moxon, Margaret LeWars, Reggie Carter, Peter Burton, William Foster-Davis, Louis Blaazer, Michele Mok, Dolores Keater. Produced by Harry Saltzman and Albert R. Broccoli; directed by Terence Young.

Story: Arriving in Jamaica from London to investigate the murder of a British agent and his secretary, Special Agent 007, James Bond (Sean Connery) falls upon a network of evil. Attempts are made on his life through kidnapping, a cliff-side car crash, a poisonous tarantula in his bed, and an Oriental charmer. Connery eludes these plots through the help of CIA agent Jack Lord and John Kitzmiller, a dedicated Jamaican, and discovers the murders are linked with a mysterious island, Crab Key, where Dr. No. (Joseph Wiseman), a brilliant Chinese scientist, has mines and factories and maintains a militant guard against intrusion. Despite the legend of a fire breathing dragon, Connery persuades Kitzmiller to take him to the stronghold. They land undetected by radar and meet another intruder, the shapely Ursula Andress, who is collecting shells. Connery is irresistibly attracted to her. They evade patrols, dogs, and a flame-throwing tank before being caught. As captives, Connery learns Wiseman has great scientific and nuclear resources and is diverting Cape Canaveral rockets. Connery and Andress are tortured, but he succeeds in escaping, rescuing the girl, saving a moon rocket, and getting away in a speedboat as the island is blown sky high.

X-Ray: Shot mainly on location against colorful Caribbean settings, this boisterous adventure drama in Technicolor introduces Ian Fleming's celebrated special agent, James Bond. The action never lets up, with Bond always just one step ahead of his many adversaries. Indeed, audiences will not worry as to whether he escapes, but as to how he will avoid an odds on fate. Characterization, direction and production are all first rate, and Sean Connery is admirable as the tough, virile agent with the roving eye, who no matter what the danger always has time for a beautiful damsel. Combining skullduggery, sadism, and sex with heroism and high living, this lush thriller with a neat touch of science fiction for added value is a highly diverting dish to set before any audience. Light on names, it will call for showmanship for the best results, but audiences should be delighted with what they see and talk enthusiastically. There has not been such a rip-roaring, present day tongue in cheek adventure in a long while. The screenplay is by Richard Maibaum, Johanna Harwood and Berkely Mather.

Tip On Bidding: Better program rates.

Ad Lines: "The First James Bond Film—Every Kiss Sealed With A Thrill"; "Meet James Bond, The Secret Agent With The Roving Eye."

UNIVERSAL

The Birds

Drama
120m.

Universal
(Technicolor)

Estimate: Different Hitchcock offering looks like strong boxoffice.

Cast: Rod Taylor, Jessica Tandy, Suzanne Pleshette, Veronica Cartwright, Ethel Griffies, Charles McGraw, Ruth McDevitt, Joe Mantell, Malcolm Atterbury, Karl Swenson, and introducing Tippi Hedren. Directed and produced by Alfred Hitchcock.

Story: Wealthy playgirl Tippi Hedren encounters lawyer Rod Taylor in a San Francisco pet shop when he stops in to buy a pair of lovebirds for the birthday of his young sister, 11 year old Veronica Cartwright. Hedren is attracted by him, learns his identity, and then decides to get the lovebirds to give to him. She is told by a neighbor that he has gone to small shore town north of San Francisco where his mother, Jessica Tandy, and sister live. On the spur of the moment, she drives up, locates the house across the bay, delivers the birds by boat, and starts to return. She is spotted by Taylor, who beats her back by car in time to help her from the boat after she's been struck by an attacking sea gull. He invites her home to dinner and bandages her cut head. She tells them that she came up to visit school teacher Susan Pleshette, although she only saw her once, to inquire about Taylor and the family. After dinner, she returns to spend the night with Pleshette. Then she learns that once there was a romance between Taylor and Pleshette, and although it's over, it is quite evident that Pleshette still loves him. They find a dead sea gull on the porch. The next day at Cartwright's lawn birthday party, gulls attack the children and adults. The deputy sheriff takes it lightly. The next day, Tandy finds a neighbor pecked to death in his home, which has obviously been attacked by hundreds of birds. While Tandy is resting, Hedren goes to get Cartwright at school and finds a huge flock of crows gathering in the school yard. She warns Pleshette, and they try to get the children away in orderly and calm fashion. The birds attack and a few children are seriously injured. The birds turn their attention to the center of town. Taylor rescues Hedren and they go to Pleshette, looking for Cartwright. They find her safe, but Pleshette is dead from the bird attacks, having saved several children in her care. They go home where Taylor nails the windows and door with protective covering in case of another attack, which does come. Although there are several bad moments, they remain safe until Hedren goes to investigate a noise in an attic room and is trapped in a room full of birds who got in through the ceiling. She battles until exhausted, at which point Taylor rescues her. Deciding she needs medical help and that the house is no longer safe, they decide to head for San Francisco in her car. They make their way cautiously through thousands of birds, obviously waiting to launch another attack.

X-RAY: Film maker Hitchcock, who has played hob with viewer imagination in the past, does so once again although in an area removed from murder and human-inspired mayhem, his usual forte. He starts his film slowly, the first half devoted to people and their problems, and then along about the second half, things begin to happen as birds of varying shapes and sizes and colors wing their way before the cameras in impressive numbers. The acting is quite good, with newcomer Tippi Hedren pleasing in her first film. Naturally, director-producer Hitchcock is most efficient in his departments. Both the title and the subject matter lend themselves to a campaign of great latitude, of which exhibitors playing the film should take advantage. The screenplay is by Evan Hunter based on a story by Daphne du Maurier. This one is a boxoffice natural.

TIPS ON BIDDING: Higher rates in some situations.

AD LINES: "Only The Master of Suspense Would Turn His Attention To This Most Unusual of Subjects"; "This Alfred Hitchcock Suspense Adventure Must Be Seen From The Very Beginning."

The Ugly American

DRAMA
120M.

Universal
(Eastman Color)
(Made in Southeast Asia)

ESTIMATE: High rating, topical drama.

CAST: Marlon Brando, Eiji Okada, Sandra Church, Pat Hingle, Arthur Hill, Jocelyn Brando, Kukrit Pramoj, Judson Pratt, Reiko Sato, George Shibata, Judson Laire, Philip Ober, Yee Tak Yip, Stefan Schnabel, Pock Rock Ahn. Produced and directed by George Englund.

STORY: Sarkhan is a troubled land in Southeast Asia. The north is in Communist hands. The south is under a strong-man government uneasily supported by the United States. The single most popular man in the land is revolutionary leader Eiji Okada, whose advice is ignored by the government. The U. S. names Marlon Brando as new ambassador. He is familiar with the people and the language, having served there during the war, and is also a close friend of Okada. Brando and wife Sandra Church are met by a riot at the airport, inspired by Communists as a demonstration against Freedom Road, being built with U. S. aid to allow the Sarkhanese to get into the interior for development. The Communists claim that U. S. imperialists have military plans for the road. Brando and Church escape the mob scene, and Brando tightens operations around the embassy considerably. He goes to see Okada. They are friendly but wary of one another, and the visit ends in a mutual explosion of temper as Okada parrots the Communist line. Brando, convinced his friend is a Red, decides to push the completion of Freedom Road, changing its direction to drive straight up to the Communist border. Russian diplomats play up the tension, and Okada agrees to lead his people in revolt, provided there is no outside interference from the Communists. They promise, but as hostilities start, they break that promise and invade from the north. Brando learns that Okada's life is in danger after his revolution succeeds, and informs him that he has been a dupe of the Communists. He also realizes that Okada has never been a Communist, and Brando sees how easy it is to confuse nationalistic aspirations with Communism. Okada is assassinated, but not before he warns his Lieutenants of the Communist duplicity. There will probably be a coalition government now between the strong man and Okada's party. Perhaps there will also be some political reforms to better the condition of the people and create a more advantageous atmosphere for democracy.

X-RAY: This gripping drama is high-rating in all departments. It conveys a sense of urgency and reports the fast-changing but vital political situation in troubled Southeast Asia with as much clarity and understanding as is possible. It also tells a gripping dramatic story torn from today's newspaper headlines. This is an often disturbing tale, as one learns how difficult it is to practice effective diplomacy as both the east and west walk on political eggshells in the uncommitted lands of the world. This is not an "easy" film, but it is an extremely important one. One can only hope that the public will turn out to see it. The presence of Brando should prove an asset. Among its other assets, the film makes a biting comment on U. S. apathy in the face of a dangerous, ever-changing world situation. Unfortunately, that same apathy may work against the film in some situations although word-of-mouth should help. Brando has never been better, and the screen has never been more grown up. This is a courageous motion picture and deserves all the assistance an exhibitor who is proud of his industry can give it. Screenplay is by Stewart Stern, from the novel by William J. Lederer and Eugene Burdick.

TIP ON BIDDING: Better rates, depending on situation.

AD LINES: "Marlon Brando In His Most Powerful And Most Challenging Role . . . As The Ugly American"; "The Most Important Adventure Of Our Time . . . With A Continent As The Battleground And Half The World As The Prize."

WARNERS

Critic's Choice

COMEDY
100M.

Warner Bros.
(Panavision)
(Technicolor)

ESTIMATE: Amusing comedy gets big "name" boost.

CAST: Bop Hope, Lucille Ball, Marilyn Maxwell, Rip Torn, Jessie Royce Landis, John Dehner, Jim Backus, Ricky Kelman, Dorothy Green, Marie Windsor, Evan McCord, Richard Deacon, Joan Shawlee, Jerome Cowan, Donald Losby, Lurene Tuttle, Ernestine Wade, Stanley Adams. Produced by Frank P. Rosenberg; directed by Don Weis.

STORY: Bop Hope is a dedicated and highly influential New York drama critic. He is shocked when wife Lucille Ball informs him that she plans to write a play about her nutty childhood with super-sophisticated mother Jessie Royce Landis and much-married sisters Marie Windsor and Joan Shawlee. Hope tries to dissuade her to no avail. Encouraged by producer John Dehner and wolfish director Rip Torn, Ball completes the play. Hope reads it and hates it. Dehner, however, decides to produce it with Torn as director. The out of town opening in Boston is a disaster. Hope, jealous of Torn's attentions to Ball, flies to Boston and they beg him to help with the rewriting of the play. He refuses, saying it would not be ethical since he plans to review it when it opens on Broadway. He is unhappy with Ball's absence, as is 12-year-old Ricky Kelman, Hope's son via first wife Marilyn Maxwell. Maxwell wants Hope back, but he discourages her. He finally agrees not to review the play and gets roaring drunk. Then he changes his mind and rushes off to the theatre. The play is bombed by the critics, with Hope's column the most stinging. Ball decides to leave him, but he convinces her that his love for her has nothing to do with his job. Hope gets rid of Torn, and the happy couple go to bed.

X-RAY: Bob Hope and Lucille Ball are a potent boxoffice combination. They play this one pretty much straight with the result that the laughs are perhaps less frequent than one might expect. It is a satisfactory laugh-getter, however, with Hope delivering some sparkling lines as only he can. He and Ball make a fine comedy team, and they should draw their many fans. The story is lightweight in the extreme and sometimes the shift from realism to farce is a bit disturbing. Still, the feature is beautifully mounted, performances generally are bright, and the shortcomings aren't too noticeable. The "names" should bring the business. Screenplay by Jack Sher, from the play by Ira Levin.

TIP ON BIDDING: Higher rates in many situations.

AD LINES: "Bob Hope And Lucille Ball . . . Together Again In Another Laugh Riot"; "The Funniest Choice Between Love And Honor A Man Ever Was Forced To Make."

MISCELLANEOUS

The Balcony

DRAMA
84M.

Continental

ESTIMATE: For adults only in the art spots.

CAST: Shelley Winters, Peter Falk, Lee Grant, Peter Brocco, Jeff Corey, Ruby Dee, Joyce Jameson, Arnette Jens, Leinard Nimoy, Kent Smith. Produced by Ben Maddow; Co-produced and directed by Joseph Strick.

STORY: Shelley Winters runs a house of prostitution in a country where revolution seems to be accepted and violent. It's not the usual bordello but rather a house of illusion which offers refinements in that customers can don costumes and assume characters in history or daily life which are beyond them. The girls go along with all their desires and whims for a price. Another difference is the fact that each room is monitored through the use of television cameras with the master control room being in Winters' office, where she is assisted by Lee Grant, who was promoted to the position from call girl. Winters has a passion for her. During the latest outbreak of violence, police chief Peter Falk appears for comfort and aid, having disposed of the chief judge, the head of the army, and the head priest. She offers him Peter Brocco, Jeff Corey, and Kent Smith, who have put on the needed costumes in their sessions with the girls, and they are persuaded to ride around in an open car to help calm the populace.

(Continued on page 5036)

ALPHABETICAL GUIDE TO 207 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

A

Air Patrol—70m.—Fox 5014
Almost Angels—93m.—BV 4989
Amazons Of Rome—93.—UA 5025
Antigone—88m.—For. 4983
Arturo's Island—90m.—MGM 5009

B

Bad Sleep Well, The—135m.—For. 5018
Badjao—100m.—For. 4991
Balcony, The—84m.—Misc. 5035
Barabbas—134m.—Col. 4977
Battle Beyond The Sun—67m—A-I 5033
Billy Budd—123m.—AA 4981
Billy Rose's Jumbo—125m.—MGM 5001
Birds, The—120m.—U 5034
Blaze Starr Goes Back To Nature—79m.—Misc. 4983
Brain That Wouldn't Die, The—71m.—A-I 5021
Bunny Yeager's Nude Camera—60m.—Misc. 5018

C

Cairo—91m.—MGM 5017
Candide—90m.—For. 5011
Carnival Of Souls—80m.—Misc. 5031
Carry On Constable—86m.—For. 5023
Carry On Teacher—86m.—For. 5023
Centurion, The—77m.—For. 5023
Chapman Report, The—125m.—WB 4979
Child Is Waiting, A—102m.—UA 5014
Come Fly With Me—109m.—MGM 5034
Cleo From 5 To 7—90m.—For. 4991
Come September—112m.—U-RE 5017
Confess Dr. Corda—95m.—For. 5015
Constantine and the Cross—114m.—Emb. 5001
Counterfeiters Of Paris, The—99m.—, MGM 8 5029
Courtship of Eddie's Father—117m.—MGM 5029
Crime Does Not Pay—159m.—Emb. 4993
Critic's Choice—100m.—WB 5035
Crooks Anonymous—85m.—For. 5026
Cross Of The Living—90m.—For. 5027

D

Damon And Pythias—99m.—MGM 4978
Dangerous Charter—75m.—Misc. 5007
David And Lisa—94m.—Misc. 5011
Days of Wine and Roses—117m.—WB 5004
Devil's Messenger, The—72m.—Misc. 5032
Devi (The Goddess)—96m.—For. 4992
Diamond Head—107m.—Col. 5009
Diary Of A Madman—96m.—UA 5025
Dime With A Halo—94m.—MGM 5030
Divorce—Italian Style—104m.—Emb. 4981
Dr. No.—111m.—UA 5034

E

Electra—110m.—For. 5012
Elusive Corporal, The—108m.—For. 5027
Escape From East Berlin—94m.—MGM 4989

F

Face In The Rain, A—81m.—Emb. 5029
Fancy Pants—92m.—RE.—Par. 4989
Fatal Desire—80m.—For. 5018
Firebrand, The—63m.—Fox 5010
First Spaceship On Venus—80m.—For. 4995
Five Hours To Midnight—110m.—UA 5023
Flamboyant Sex, The—76m.—For. 5031
Flame In The Streets—93m.—For. 4987
Follow The Boys—95m.—MGM 5022
40 Pounds of Trouble—106m.—U 5003
Freud—139m.—U. 5006
Frightened City, The—80m.—AA 4977

G

Gay Purr-ee—86m.—WB 4991
Giant—201m.—WB-RE 5017
Girl Named Tamiko, A—110m.—Para 5001
Girl With The Golden Eyes, The—90m.—For. 4979
Girls, Girls, Girls—106m.—Par. 4994
Great Caruso, The—109m.—MGM—Re. 5013
Great Chase, The—77m.—Misc. 5011
Great Van Robbery, The—73m.—UA 5014
Gypsy—149m.—WB 4986

H

Have Figure, Will Travel—70m.—Misc. 4986
Her Bikini Never Got Wet—74m.—For. 5027
Hero's Island—94m.—UA 4982
Hook, The—98m.—MGM 5013
Horror Hotel—76m.—For. 5015
How The West Was Won—155m.—MGM-Cinerama 4997
Huns, The—85m.—For. 5024

I

I Could Go On Singing—99m.—UA 5030
I Spit On Your Grave—100m.—For. 4987
I Thank A Fool—100m.—MGM 4982
If A Man Answers—102m.—U-I 4979
Il Grido—105m.—For. 5015
In Search Of The Castaways—100m.—BV 5005
Invasion Of The Star Creatures—70m.—A-I 5021
Island, The—96m.—For. 4995
It's Only Money—84m.—Para. 4999
It's Wonderful To Be Young—92m.—Par. 4990

J

Joseph And His Brethren—103m.—For. 5007

K

Kamikaze—89m.—Misc. 4991
Kill Or Cure—88m.—MGM 4998
Kind Of Loving, A—112m.—For. 4983

L

La Viaccia—103m.—Emb. 4981
Lawrence Of Arabia—222m.—Col. 5005
Legend Of Lobo, The—67m.—BV 4993
Lion, The—96m.—Fox. 4978
Loneliness Of The Long Distance Runner, The—103m.—For. 4999
Long Absence, The—85m.—For. 5018
Long Day's Journey Into Night—175m.—Emb. 4985
Longest Day, The—180m.—Fox. 4986
Love and Larceny—94m.—For. 5018
Love At Twenty—113m.—Emb. 5021
Love Is A Ball—112m.—UA 5026
Lover Come Back—107m.—U-RE 5017
Lovers Of Teruel, The—85m.—For. 5016
Loves Of Salammbo, The—72m.—Fox 4994
Lucky Pierre—66m.—Misc. 4986

M

Madame—104m.—Emb. 5025
Man From The Dinners' Club, The—96m.—Col. 5034
Manchurian Candidate, The—126m.—UA 4990
Marco Polo—95m.—A-I 4981
Maxime—93m.—For. 4980
Mermaids Of Tiburon, The—75m.—Misc. 5007
Mighty Ursus—92m.—UA 5010
Mind Benders, The—101m.—A-I 5029
Miracle Of The White Stallions—118m.—BV 5033
Mr. Arkadin—99m.—For. 4996
Mr. Peter's Pets—75m.—Misc. 5011
Mondo Cane—105m.—For. 5036
Mongols, The—105m.—For. 4999
Monkey In Winter—104m.—MGM 5017
Mutiny on the Bounty—179m.—MGM 4998
My Six Loves—101m.—Par. 5025
Mystery Submarine—90m.—U 5010

N

Night Is My Future—87m.—Emb. 5009
Night Tide—84m.—A-I 5033
Nine Hours To Rama—125m.—Fox 5022
No Exit—85m.—Misc. 5011
Nude Odyssey—97m.—For. 5000
Nun And The Sergeant, The—73m.—UA 4990

O

Operation Bikini—80m.—A-I 5033
Operation Snatch—83m.—For. 4987

P

Pagan Island—60m.—Misc. 5018
Papa's Delicate Condition—98m.—Par. 5022
Paradise Alley—80m.—Misc. 4983
Passion Of Slow Fire, The—91m.—For. 4987
Password Is Courage, The—116m.—MGM 5010
Peeping Tom—93m.—For 5027
Period Of Adjustment—112m.—MGM 4994
Phaedra—115m.—For. 4992
Playgirl After Dark—92m.—For. 4984
Playtime—87m.—For. 5019
Poor White Trash—88m.—Misc. 4983
Pressure Point—89m.—UA 4978
Psychosissimo—88m.—For. 4984
PT 109—140m.—WB 5030

Q

Quare Fellow, The—85m.—For. 5012

R

Raven, The—86m.—A-I 5013
Reluctant Saint, The—105m.—For. 4980
Reptilicus—81m.—A-I 5009
Requiem For A Heavyweight—87m.—Col. 4977
Rice Girl—90m.—For. 5019
Riff Raff Girls—97m.—For. 5027
Ring-A-Ding Rhythm—78m.—Col. 4985
Robe, The—133m.—Fox-RE 5017
Room-Mates—90m.—For. 5031

S

Samson And The 7 Miracles Of The The World—80m.—A-I 5021
Savage Guns—85m.—MGM 5022
Sayonara—147m.—WB 4986
Scanty Panties—72m.—Misc. 5015
Scarface Mob, The—98m.—Misc. 4983
Secrets Of The Nazi Criminals—84m.—For. 4987
Seducers, The—88m.—Misc. 5007
Seven Capital Sins—110m.—Emb. 4997
Seven Seas To Calais—102m.—MGM 5030
Show Boat—107m.—MGM—Re. 5014
Sins of Lola Montes, The—75m.—For. 5019
Smashing Of The Reich, The—84m.—Misc. 4991
Sodom And Gomorrah—154m.—Fox 5014
Son Of Flubber—100m.—BV 5013
Son Of Samson—90m.—For. 4980
Spencer's Mountain—119m.—WB 5026
Stagecoach To Dancers' Rock—72m.—U-I 4990
Stakeout—80m.—Misc. 5007
Stranger Knocks, A—81m.—For. 5031
Sundays And Cybele—110m.—For. 5008
Sweet Ecstasy—84m.—For. 4987
Swindle, The—92m.—For. 5000
Sword Of The Conqueror—95m.—UA 4979
Swordsman Of Siena—92m.—MGM 4998

T

Tales Of Paris—85m.—For. 4988
Taras Bulba—122m.—UA 5006
Temptation—94m.—For. 5020
Term Of Trial—113m.—WB 5015
300 Spartans, The—114m.—Fox. 4978
Thirty Years Of Fun—85m.—Fox. 5023
To Kill A Mockingbird—129m.—U 5007
Too Young, Too Immoral—87m.—Misc. 4991
Tower Of London—79m.—UA 4994
Trial And Error—99m.—MGM 4998
Trial, The—118m.—For. 5028
Two For The Seesaw—120m.—UA 4995
Two Tickets To Paris—78m.—Col. 4997

U

Ugly American, The—120m.—U 5035

V

Varan, The Unbelievable—70m.—For. 4996
Vampire And The Ballerina, The—84m.—UA 5006
Very Private Affair, A—94m.—MGM 4982

W

War and Peace—167m.—Par.-RE 5017
War Lover, The—105m.—Col. 4989
Warriors Five—84m.—A-I 4993
We'll Bury You—75m.—Col. 4985
What Ever Happened To Baby Jane?—132m.—WB 4995
Where The Truth Lies—83m.—Para. 4985
Wild Is My Love—74m.—Misc. 5018
White Slave Ship—92m.—A-I 4993
Who's Got The Action—93m.—Par. 5006

Y

Yojimbo—110m.—For. 4984
Young Guns Of Texas—78m.—Fox. 4999

THE BALCONY

(Continued from page 5035)

The head of the revolutionaries, Leonard Nimoy, shows up at The Balcony, and he and Falk have it out. Nothing is resolved when both are ejected minus most of their clothes. The Balcony shuts down for a while to give the girls a chance to rest.

X-Ray: It goes without saying that because of the subject matter, the playoff of the film will be limited to the art houses. Only adults should be admitted. This look-see into a house of prostitution is a fascinating and unusual film that veers from the shocking to the comic to the overly dramatic, etc., etc. It's also a bit on the confusing side as the camera absorbs both reality and fantasy. The cast is good generally, and direction and production are off-beat, better sometimes and passable at others. Ben Maddow wrote the screenplay based on the esoteric play by Jean Genet.

Ad Lines: "The Film Everyone Is Discussing In Shocked Whispers"; "Because Of The Unusual Subject Matter Adults Only Will Be Admitted."

FOREIGN

Mondo Cane (A Dog's Life)

Documentary
105m.

Times
(Technicolor)
(Italian-made)
(English narration)

Estimate: Off-beat documentary can score high.

Credits: Produced and conceived by Gualtiero Jacopetti; associate producers, Paolo Cavara and Franco Prosperi; photographed by Antonio Climati and Benito Frattari; written by Gualtiero Jacopetti.

Story: A statue is unveiled in the town of Castellaneta, Italy, in memory of Rudolph Valentino as friends and relatives hope for similar careers and discovery. Rosanno Brazzi, while waiting in a department store, is mobbed by women and left only in his shorts when they are through souvenir hunting. In New Guinea, the native women practice polyandry and men fear to venture too close to the male-seeking women who are quite violent in their desire for loving. The manhunt is practiced on the French Riveria as well in bikinis. Slightly singed pigs are devoured by natives breaking a five-year fast. Dogs get special treatment when they die and are buried in a Pasadena dog cemetery. They don't get the same treatment on Formosa where they are eaten after being selected live from cages. In other areas, people similarly show their worst features to the camera.

X-Ray: Startling, shocking, informative, interesting, repelling, and entertaining is this colorful documentary that will certainly become one of the most talked about pictures in some time. Some of its sequences are more sensational than others, and squeamish viewers are forewarned that stomachs may turn at many of the scenes. As its maker remarks, the film is not for conformists. Besides much of its unusual subject matter, the film also contains a noteworthy musical score, some humorous material, and a narration that is properly informative and more than a little bitter. There is also some excellent camerawork. It is best suited for adult audiences.

Ad Lines: "The Most Talked About Film In Years"; "The Film That Will Shock And Intrigue Adult Viewers Everywhere."

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutonal ideas. Add EXPLOITATION to your permament theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

APRIL 3, 1963
SECTION THREE
VOL. 69, No. 14

Teens Like Movies Best, Research Survey Shows

NEW YORK—Motion pictures are the leading form of teen-age recreation. They are twice as popular as either television, radio, or records, according to Lester Rand, president of the Youth Research Institute, an organization which has been conducting surveys exclusively among the nation's young set for the past 10 years.

"With such a great variety of other competitive diversions at their disposal, it's surprising to report this steadfast fidelity to the cinema," Rand notes. "Approximately three out of five boys and girls attend the movies at least once a month. Slightly more than one-fourth succumb to this habit about once a week, and one out of seven seem to be on a several times a week diet."

"It's not particularly unusual to come across some youngsters who go to the theatre every day or every other day. Some may even attend more than one movie house on a Saturday, Sunday or holiday," observes Rand. "Their main problem is finding enough different programs."

This addiction to films is so compelling that teens continue their trek to the box-office despite the complaints by most that movies are often silly and pointless.

Youth Research Institute continuing analysis of trends within the youth world shows that there appear to be three major reasons supporting this persistent patronage:

The dating splurge; theatre movies preferred over television; and social status—the cinema realm is a subject of conversation and glamour.

"Movies have benefitted greatly by the sharp increase in dating in the past decade," finds Rand. "The silver screen affords a young swain a full evening's entertainment that is within his budget."

And then, of course, darkened theatres and drive-ins provide an ideal setting for romance. Kissing and hand-holding get top billing over some features.

Three out of four youngsters prefer to watch movies in theatres rather than on television. Frequent commercials annoy them. Also, they cannot identify with the "ancient" stars of the late shows who seldom appear in current motion picture publications and columns.

"Teens like to get out of the house—away from everything. They want to escape family irritations and domestic squabbling," reports Rand. "Many say they get lost in what's happening on the screen when they're in a

(Continued on page EX-491)

WB To Dedicate New Spencer's Mt. In Big Press Junket To Wyoming

Warner Brothers plan to put "Spencer's Mountain" on the map when in Jackson, Wyoming, to which they will bring the top newspaper, radio and television representatives from 50 states, and along with the leading Wyoming officials, a new Spencer's Mountain wlil be dedicated in connection with a huge outdoor celebration and world press premiere of the film on May 30-31.

Arthur Godfrey will m.c. the junket and will be joined in Jackson with the stars of the film plus half the population of the western states.

Godfrey will plug the film on his CBS network show; and joining him in Jackson will be other TV radio and newspaper folks with national audiences, like NBC's Johnny Carson, Steve Allen, Hedda Hopper, AP's Hal Boyle, Life, Look, etc. and powerhous regional people like Cincinnati's Ruth Lyons; Chicago's Irv Kupcinet; Miami's Herb Kelly, the gang from Texas and the boys from Boston.

The 10-minute short in color, "Vacationland, U.S.A." is being made available free to every theatre in the country as well as to local TV stations. This shows the virtues of our national parks and actual scenes from "Spencer's Mountain." Here again, Godfrey has cooperated by narrating the subject in his inimatable style.

Plans are being completed for the biggest

(Continued on page EX-491)

"Flipper" Toys Boost MGM Dolphin Feature

"Flipper," MGM's dashing dolphin, will be popularized in the form of toys, water-safety equipment, coloring books, and other junior items by Weston Associates of New York City.

Manufacture of the 'Flipper" line gets underway immediately for marketing this summer when the film goes into general release.

"Jason" In Coppertone Tieup

Columbia Pictures and Coppertone Products are cooperating in an extensive merchandising tie-up which will feature Nancy Kovack, star of "Jason and the Argonauts," in a broad national magazine advertising program by the cosmetics company.

A special full-page, full-color advertisement, with photograph of Miss Kovack and credits for the film will appear in the June issues of Playboy, Seventeen, Redbook and Ingenue and the July issue of Glamour, reaching a combined readership of over 30,000,000 people.

In addition, the advertisement will be adapted for newspapers throughout major markets in the U.S.

BLONDE
BRUNETTE

Gus Nestle, manager, Stanley Warner Winter Garden, Jamestown, N. Y., recently held a special invitational housewive's matinee for MGM's "Courtship Of Eddie's Father" as part of his "Hollywood Preview" engagement of the film. Radio Station WXYJ cooperated and gave out records and other door prizes. Over 400 attended despite inclement weather.

Fashion Merchandising Campaign To Launch Col.'s "Birdie" In June

"Bye Bye Birdie" will be launched nationally in June backed by the most comprehensive fashion merchandising campaign ever developed in behalf of a motion picture, acording to Robert S. Ferguson, Columbia executive in charge of worldwide advertising, publicity an dexploitation.

The Columbia executive detailed the vast nationwide effort behind the production including a far-reaching merchandising tie-up program with leading manufacturers, cooperation with department stores across the country, extensive national magazines, newspaper, radio and television advertising campaigns and specially designed contest promotions highlighting the film.

Arrangements have been concluded with 30 department stores in as many cities for the stores to sponsor previews of the film for their teen-age customers. In return, the stores will run one-half page ads about fashions in the film as well as to plaster the store with window cards. Fear was expressed about simphoning off some of the patronage with this maneuver; but Ferguson assured exhibitors that the number involved was so small that overall attendance at theatres would not be affected.

In addition, more than 60 of the nation's leading department stores wil ltake part in the merchandising program which will feature a diverse selection of fashions inspired by "Bye Bye Birdie" in each of the participating stores. The individual stores will also participate in an extensive co-operative advertising campaign at the local level.

Columbia retained the Margaret Hodge Company, fashion promotion experts, as special consultants on the comprehensive merchandising program.

Tied in with the effort will be a 17-page "Bye Bye Birdie" fashion section in the April issue of Seventeen Magazine. The special layout will present fashions and accessories from the film by such manufacturers as M. C. Schrank, Jeanine Originals, Bonnie Doon, Peter Pan, De Wesse Juniorites, Candy Jones, Mr. Sneakers and Helena Rubenstine.

Helena Rubenstein will also run a follow-up advertisement in the May issue of Seventeen, plus an additional ad in the same issue spotlighting their national telephone contest inspired by the picture. The contest, which will offer 50 Princess telephones plus basic local service for one year to the winners, is based on naming a new Helena Rubenstein fragrance. The national contest will be supported via a heavy advertising program as well as by 16,000 counter-cards and window-streamers containing tie-in credits for the film. The contest promotion will begin in April at the retail level and continue throughout the summer months.

Ann-Margret, one of the stars in Columbia's "Bye Bye Birdie," is seen with Russell V. Downing, president, Radio City Music Hall, on a recent visit to his office at the world-famous theatre in New York City, where the film will have its world premiere as the Easter attraction.

"Tamiko" Contest Set

One of the most extensive national contests ever conducted for a motion picture, operating on both the exhibitor and patron levels and highlighting the give-away of six trips, each for two, to Japan and 257 other top prizes, has been set by Paramount Pictures for "A Girl Named Tamiko."

Exhibitor entries will be based on the best local promotions of the "Tamiko" patron contest, which is a letter-writing competition based on the theme, "I believe that 'A Girl Named Tamiko' was right (or wrong) in breaking with tradition."

Both patron and exhibitor entries must be submitted by August 31.

Five double trips to Japan are offered in the national contest; and, in addition, an exhibitor, theatre manager or theatre promotion executive can win the sixth trip to Japan for himself and a companion. All six trips are via Japan Air Lines from their points of departure, with other arrangements in Japan made through the Japan Hotel Association, Japan National Tourist Association, Japan Travel Bureau and Japan National Railways.

The list of prizes in both the exhibitor and patrons' contests totals 24 Yashica movie cameras, 12 sewing machines, 50 Seikomatic men's watches, five cultured pearl necklaces, 10 Micronic radios, 11 Sekonic light meters, 50 Seiko ladies' watches, 10 Panasonic radios, 50 Mr. Sneekers gift packages, 25 Skyway bicycles, and 10 boxes of Japanese silks.

A free contest trailer has been prepared and colorful 40x60 lobby displays and special entry blank mats are being serviced free to exhibitors.

"Lawrence" Gets Literary Aid

Columbia's "Lawrence Of Arabia" is being spotlighted via a new book on T. E. Lawrence entitled "Private Shaw and Public Shaw" by Stanley Weintraub and published by George Braziller, Inc.

The book deals with Lawrence's post-World War I period during which he changed his name to Shaw and enlisted in the Royal Air Force. The title of the new book stems from Lawrence's close friendship with playwright George Bernard Shaw.

Columbia Pictures is working closely with the publisher on the joint promotion of "Lawrence Of Arabia" and "Private Shaw and Public Shaw."

Braziller is alerting book stores throughout the country to work with local Columbia field representatives or theatre publicists on the development of window and in-store displays featuring the film and the book.

Universal Exploitation Men Cover Key "Birds" Dates

NEW YORK—Universal has made initial assignments of 19 field exploitation representatives including two of its executives, to cover the New York premiere and 35 of the initial key city openings of Alfred Hitchcock's "The Birds," as part of its record promotional campaign on the picture, it was announced by Herman Kass, executive in charge of national exploitation.

"The Birds" has its world premiere at the RKO Palace and Sutton in New York tomorrow (March 28), followed by key city openings from coast to coast on April 4 and April 11.

Robert Ungerfeld, Universal's home office exploitation executive is covering Memphis, Miami, and New Orleans, while Ben Katz, midwest advertising and publicity executive, is covering Chicago and the territory. Bernie Korban, Bill Blake, and Lee Bergman are on special assignment working in New York and on the out-of-town engagements.

The 14 other exploitation representatives are Ken Smith, David Polland, Paul Ross, Bucky Harris, Al Palladino, George Bannan, Sy Schechter, David Kane, Louis Orlove, Mike Weiss, Amike Vogel, Bob Johnson, Bilford McCormack, and Morris Yuter. The cities being covered besides those already mentioned include Atlanta, Charlotte, Baltimore, Washington, Albany, Buffalo, Rochester, Syracuse, Boston, Providence, Cincinnati, Cleveland, Dallas, Fort Worth, Houston, Oklahoma City, San Antonio, Des Moines, Kansas City, Omaha, Detroit, Indianapolis, Milwaukee, Minneapolis, St. Paul, Philadelphia, Pittsburgh, Denver, Portland, Salt Lake City, San Francisco, Seattle, and St. Louis.

RCA, MGM Join For "Fair"

Elvis Presley and the 10 songs he sings in MGM's romantic comedy, "It Happened At The World's Fair," are being given one of the most elaborate record promotions ever launched by RCA-Victor.

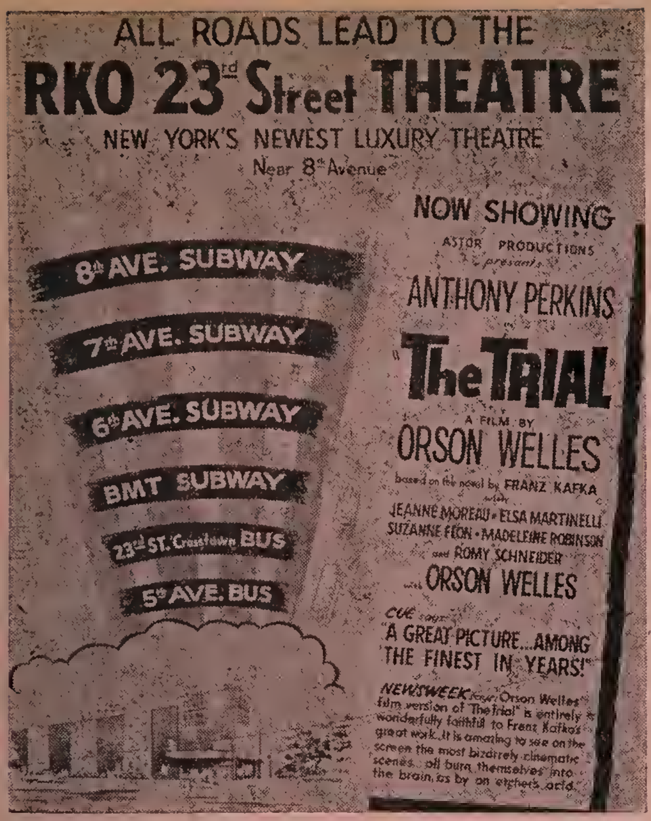
Joining with the RCA-Victor organization in promoting the records are the entire MGM advertising, publicity and exploitation staffs in New York and at the studio. MGM field representatives throughout the country are also playing an important role in the campaign.

First facet of the overall promotion is a series of theatre previews being set up by the RCA-Victor distributors, field agents and record managers to screen the picture for disc jockeys, radio and television commentators, school editors and music store salesmen.

In addition to newspaper advertising, a specialized radio promotion will be directed to the young people to inform them of the picture's opening and that Presley will be singing 10 new songs written expressly for him.

RCA-Victor has developed a full line of widow cards, window flyers and streamers and has prepared special ad mats for use in newspapers, all of which call attention to the picture.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of MOTION PICTURE EXHIBITOR.


ALL ROADS LEAD TO THE
RKO 23rd Street THEATRE
NEW YORK'S NEWEST LUXURY THEATRE
Near 8th Avenue
NOW SHOWING
ASTOR PRODUCTIONS presents
ANTHONY PERKINS
The TRIAL
A FILM BY
ORSON WELLES
based on the novel by FRANZ KAFKA
with
JEANNE MOREAU • ELSA MARTINELLI
SUZANNE FLON • MADELEINE ROBINSON
and ROMY SCHNEIDER
and ORSON WELLES
CUE says: "A GREAT PICTURE...AMONG THE FINEST IN YEARS!"
NEWSWEEK says: Orson Welles' film version of 'The Trial' is entirely wonderfully faithful to Franz Kafka's great work. It is amazing to see on the screen the most bizarrely cinematic scenes... all burn themselves into the brain, as by an etcher's acid.
8th AVE. SUBWAY
7th AVE. SUBWAY
6th AVE. SUBWAY
BMT SUBWAY
23rd ST. Crosstown BUS
5th AVE. BUS

Emphasizing the convenient location of the new RKO 23rd Street (west of Eighth Avenue) to various New York metropolitan area transportation arteries, one thousand 22x28 cards were distributed by RKO as cross-plugs in theatres and blanketing the city for maximum penetration. The cards stress the proximity of subways and busses as well as calling attention to the inaugural presentation at the theatre, Astor's "The Trial."

WB *(Continued from page EX-489)*

sweepstakes in motion picture history with a "Spencer's Mountain of Prizes" that will enable theatre patrons everywhere to win anything from a pair of Levi pants to a Studebaker.

The one performance only key-city showings of the film will be held on Father's Day in keeping with its selection as the Father's Day Picture of the Year.

Federal, state and local departments, including the U.S. Interior Department, National Park Service, Wyoming State Chamber of Commerce and many others, are giving wonderful cooperation in putting across various aspects of the campaign. The same is true of some of the country's biggest organizations, like the American Automobile Association, which is putting its "AAA" stamp of approval on the picture with the solgan, "This summer, Go AAA to Spencer's Mountain." The eight million AAA members are being alerted to the picture, as well as the thousands of hotels, restaurants and local AAA Clubs and the non-AAA members of the National Association of Travel Organizations. The travel poster, "This summer, Everyone's Going To Spencer's Mountain" will be on display in 750 Sears-Roebuck stores, 700 United Airlines ticket offices, hundreds of Studebaker dealers and thousands of local outlets for every other major company participating in the sweepstakes.

Similar cooperation also is being shown by theatres. For example, Radio City Music Hall, New York City, is breaking precedent for the world premiere of the film by installing a lobby display that ties in with the national parks and outdoor theme of the picture. Other theatres have started using long in advance the 40x60 poster that introduces blonde Mimsy Farmer via the big Seventeen magazine break.

Magazine, radio, television and newspaper publicity will further exploit "Spencer's Mountain"; and it looks like this place will be really on the map by the time summer rolls around.

BRITISH Activities

By Jock MacGregor

F. J. WEATHERHEAD, of ABC Kings, Bristol, recently playing Continental's "Loneliness of the Long Distance Runner" concurrently with the Rex, Bedminster, and Whiteladies, Clifton, organized a six mile race on a Sunday morning starting and ending at the Kings and passing the other theatres. So great was the press and public interest that the jeweller, who donated an engraved cup, decided to give second and third prizes. The race was covered by television cameramen.

G. LENNOX, of ABC, Falkirk, Scotland, having had success in a previous theatre with a "picture parade" campaign, arranged for all his MGM pictures to be played over two months as a "More-Grand-Movies" season. Each film was tied in with the overall campaign in a big way; and the theatre was constantly in the public eye. Fifteen different types of handouts were utilized and tens of thousands were distributed. Gimmicks and contests were promoted extensively and press and stores cooperated enthusiatically. Particularly effective was the Scottish Gas Board tieup on "Modern Gas Magic."

LEE C. PRESCOTT, Odeon, Bury, never ceases to be surprised that no matter the extent of press and poster advertising many of the public lack powers of taking it in. Consequently he believes the street stunt provides the way to reach such people. For United Artists' "Dr. No" he borrowed a Chinese outfit from a Chinese restaurant; and had an attendant wear it while touring the main thorofares for an hour daily distributing handouts to convince the public that "Dr. No" was really here.

THOMAS W. HAWKINGS, Palace, Arbroath, Scotland, invited former p.o.w.'s through the weekly column he writes in the local newspaper, to be his guests on the opening night of MGM's "The Password Is Courage." . . . When Fred Tyler learned that the Empire, Coventry, had been selected as one of the theatres to play MGM's "Lolita" pre-release, he called a press conference to break the important booking as a real news story and garnered an excellent coverage. Later, for a first time window stunt in a big store, he arranged for a blonde model to sit in a provocative position while reading the book. Periodically people would be invited to guess which page she was reading. Copies of the book were given for correct answers. Police had to be called to control the crowds.

Magazine Promotes "West"

The May issue of Glamour Magazine will have a six page advertising section based on MGM-Cinerama's "How The West Was Won."

Participating in this promotion will be Gimbel's New York, Philadelphia, Pittsburgh, Milwaukee and their 20 branch stores. DuPont's dacron and cotton fibre will be utilized in the travel fashions inspired by the film. Shown will be the following nationally known ready-to-wear manufacturers: Catalina, Mr. Thompson, Century, Rosecrest, Dotti, and Arthur Originals.

A complete merchandising package will be created and produced by Glamour Magazine for in-store window displays, departmental displays, area displays,

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TEENS *(Continued from page EX-489)*

pitch dark theatre. With no interruptions it seems a lot more realistic."

The feeling among boys and girls seems to be that the new crop of films are much superior technically and have a better and more appealing all-around quality. They like the big screen, too, they say.

Elaborate Miniature Sets To Tour For "Sindbad"

Some of the largest and most elaborate motion picture sets ever built are now being duplicated in miniature by MGM as touring displays for "Captain Sindbad."

The models will be displayed in theatre lobbies, store windows and schools in key cities shortly in advance of openings.

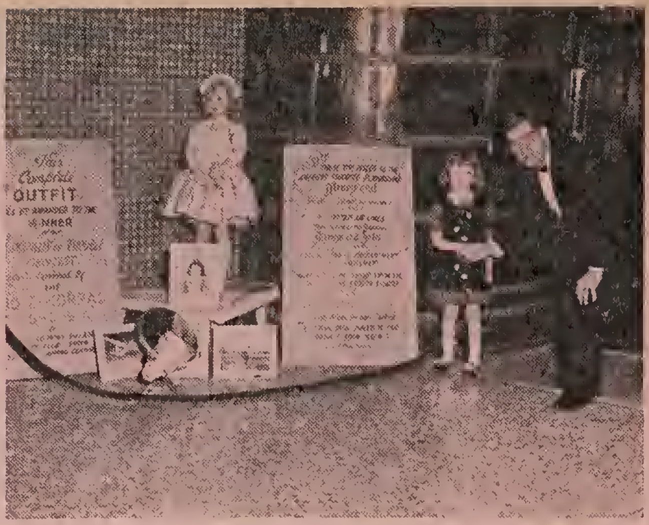
The display will include a mythical, eighth century Oriental city, complete with palace, courtyard and arena; Sindbad's Oriental-Viking ship, and the film's elaborate throne room.

For Theatre-
Tested and Approved
THEATRE
FORMS
AND
SYSTEMS
write to
Exhibitor
Book Shop!
Actual sample sheets
of all "Plus Services"
will be sent on written
request

THE EXHIBITORS' EXPLOITATION EFFORTS

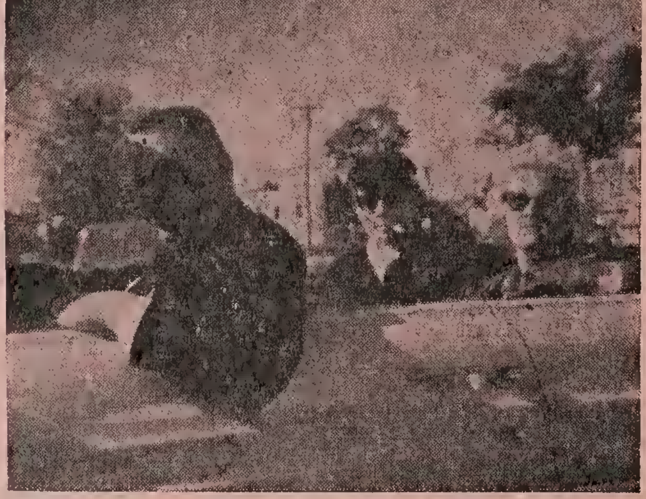
ROBERT PIKE, manager, Budco's Delsea Drive-In, Vineland, N. J., conducted a "The Most Horrible (or Shocking) Experience Of My Life" contest in conjunction with his showing of American International's "The Raven." The rules called for the writing of a short story about true experiences with the contest open to anyone over 16 years of age. The prizes were a month's supply of free tickets for two to the drive-in, plus a personal letter from "Raven" star Peter Lorre enclosing an autographed photograph. This was arranged through the local American International exchange. Twenty-four runners-up received passes for two. Three thousand heralds were used along with newspaper ads, automatic telephone answering service, window cards, and intermission mike plugs. Local English departments of high schools cooperated.

MARK ALLING, manager, RKO Golden Gate, San Francisco, Cal., recently conducted in behalf of Buena Vista's "Son of Flubber" a science display contest which was the highlight of a many faceted campaign which included a book promotion, 40 free radio spots promoted for passes and special screenings for various groups. Prizes were RCA transistor radios to the winning boy and girl and runners-up received free passes. Science classes of the Josephine Randall Junior Museum, San Francisco Recreation and Park Department, composed of young teenagers were invited to appear at the theatre on opening day to present their displays. In addition, posters were placed in all the schools in the area opening the contest to all science students. The entrants were permitted to work on their displays in advance. The projects showed great interest and creativity and the turnout was excellent.



John Reidt, manager, Esquire, Sacramento, Cal., is seen with Dianna Walters, winner of an all-expense paid trip to Disneyland, he promoted for his showing of U's "Forty Pounds Of Trouble." She was termed a look-alike for Claire Wilcox, child star of the film.

JOHN REIDT, manager, Esquire, Sacramento, Cal., arranged a top promotion on Universal's "Forty Pounds Of Trouble" recently. When the Disneyland helicopter touches the ground there one morning in April one of its passengers will be a very happy girl from our town, Miss Dianna Walters, aged five, who proved to our judges and her parents that she is not only "Forty Pounds Of Trouble" but a ton of joy. She was the winner of the "look-alike" contest I organized. About three weeks before my booking date, I attended a screening of the picture and decided there must be a little girl in Sacramento who was a stand-in for Claire Wilcox, child star of the picture. I took my idea and a small amount of cash to KGMS, popular local radio station; and they offered to promote it beyond my wildest expectations. For two solid weeks, 15 times a day, they told the public about the contest. The rules and requirements were simple—all that was necessary was to send in a picture of the child and a few words about why she was at least "Forty Pounds Of Trouble" and a ton of joy. I further publicized the contest with ads on the woman's page of the two local newspapers. These ads contained a picture of Claire Wilcox and a caption asking "Does your daughter resemble this movie star?" If so enter her now in our "Forty Pounds Of Trouble" contest. I also ran a trailer on the screen giving the rules and the credits of all my sponsors. A cross plug trailer was also run at the Tower, Sacramento. The response was terrific. All total, there were 85 entries. We had a hard time bringing this down to five finalists, who were all "ringers" as all had some resemblance to Claire Wilcox, child star of the movie. With the splendid help of the radio station, we contacted the Disneyland people and told them what we had in mind. They gave us absolutely free in exchange for all the plugs in my advertising an all expense trip to Disneyland for three days for the little winner and her parents. This included three days of rooms and meals at the fabulous Disneyland Hotel, and a carte blanche at Disneyland itself. United Air Lines, in exchange for plugs in my ads on my screen gave the winner absolutely free three round trip tickets and promised to give her their red carpet service. This was the only theatre in the entire U. S. to be recipient of this gigantic prize, according to the public information office at Disneyland. The Kid-E-Korral Shops, of Sacramento, were contacted and arrangements made for a tie-up. Their shops are located in the three largest shopping centers in Northern California; and they gave me a large display in their front windows promoting both the contest and the film, and agreed to give the winner any outfit chosen from head to toes from any of their three local outlets. I was the first theatre who ever had a display or tie-in with this chain. The judging, m.c.'d by the program arranger of the radio station was done from the stage of the theatre, taped on the scene and rushed back to the station, where it was broadcast to the radio audience at no cost to the theatre. Tony Curtis was personally contacted, and asked if he could be one of the judges. He replied with sincere regrets saying he was too busy, but saying he thought the idea was terrific. The little girls were finally judged by a local television star, a local newspaper columnist, and a fashion coordinator of this area. The day of the judging, excitement buzzed around my theatre. The four runners-up were disappointed, of course, but we salved their sadness with each receiving a transistor radio, donated by a local jeweler, and some passes for future use. All entries were written a letter of thanks for entering their daughters in the contest, and letting them use this letter as a guest ticket for a limited time. Families have called me thanking me for my courtesy to them." The contest was held at a Saturday matinee.



Charles Stokes, manager, Plaza, Patchogue, L.I., N.Y., recently had members of his house staff impersonate Melina Mercouri, Greek star, and director Jules Dassin and do a "personal appearance" street bally for Lopert's "Phaedra."

CHARLES STOKES, manager, Plaza, Patchogue, L.I., N.Y., not only featured the "Never On Sunday" music in connection with his plugging "Phaedra" engagement but had his cashier and a usher impersonate the star, Melina Mercouri, and the director Jules Dassin. So successful was this stunt as the "celebrities" were motored around the neighborhood and business section, including shopping centers, in a promoted white convertible, that over 100 people had them signing "autographs."

Learning that there were over 500 families of Greek origin living in the next village, Blue Point, Stokes working through their leader had heralds delivered to them. One week before playdate a new Greek cultural center was opened with a dance; and posters of the film were set up on a bulletin board; and the master of ceremonies made an announcement of our showings.

For Embassy's "Boccaccio '70," Stokes arranged an "Italian Sale" with the cooperation of six local stores. A poster in the theatre lobby named the stores; and each store displayed a card reading, "Presenting Boccaccio '70" Italian Sales Days. Step inside. See 'Boccaccio '70' at the Plaza Theatre." Two hundred window cards were made up; but never used in windows. Members of the theatre staff tacked them on light and telephone polls all over the negihborhood. In 12 store windows at excellent locations, were placed colorful 22x28's.

In a tieup with a local dairy, 6,000 book marks bearing a caricature of Anita Ekberg holding a glass of milk, and reading: "Drink more milk and try more milk products. Hear the 'Drink More Milk' song in 'Boccaccio '70,' Plaza Theatre," were distributed.

PHIL THORNE, manager, Schine's Playhouse, Canandaigue, N.Y., recently set a promotion with WCGR Radio and W. T. Grant's store.

Each Saturday morning, Grant's is sponsoring a live radio program from 10 to 10:30 a.m. This is called "Grant's Corner" and is done right in their store. They give away free coffee and donuts, and a free long playing record album. The program is m.c.'d by John Harding, WCGR announcer. It is advertised by 10 spot announcements each week, newspaper and location signs at Grant's.

Our part of this is that we are giving away five passes each week and each time a pass is given away, Harding plugs our current attraction, along with stars and playdates.

It is an inexpensive means of latching on to a merchant's radio promotion.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

FILMS WANTED

WANTED: Silent or sound films, will buy or trade. RONALD SKAGFJORD, P.O. Box 172, Grandfield, Okla.

FILMSLIDES

FILMSLIDE Inserts. Whitley, 2123 Stanley Avenue, Fort Worth, Texas.

FORMS AND SYSTEMS

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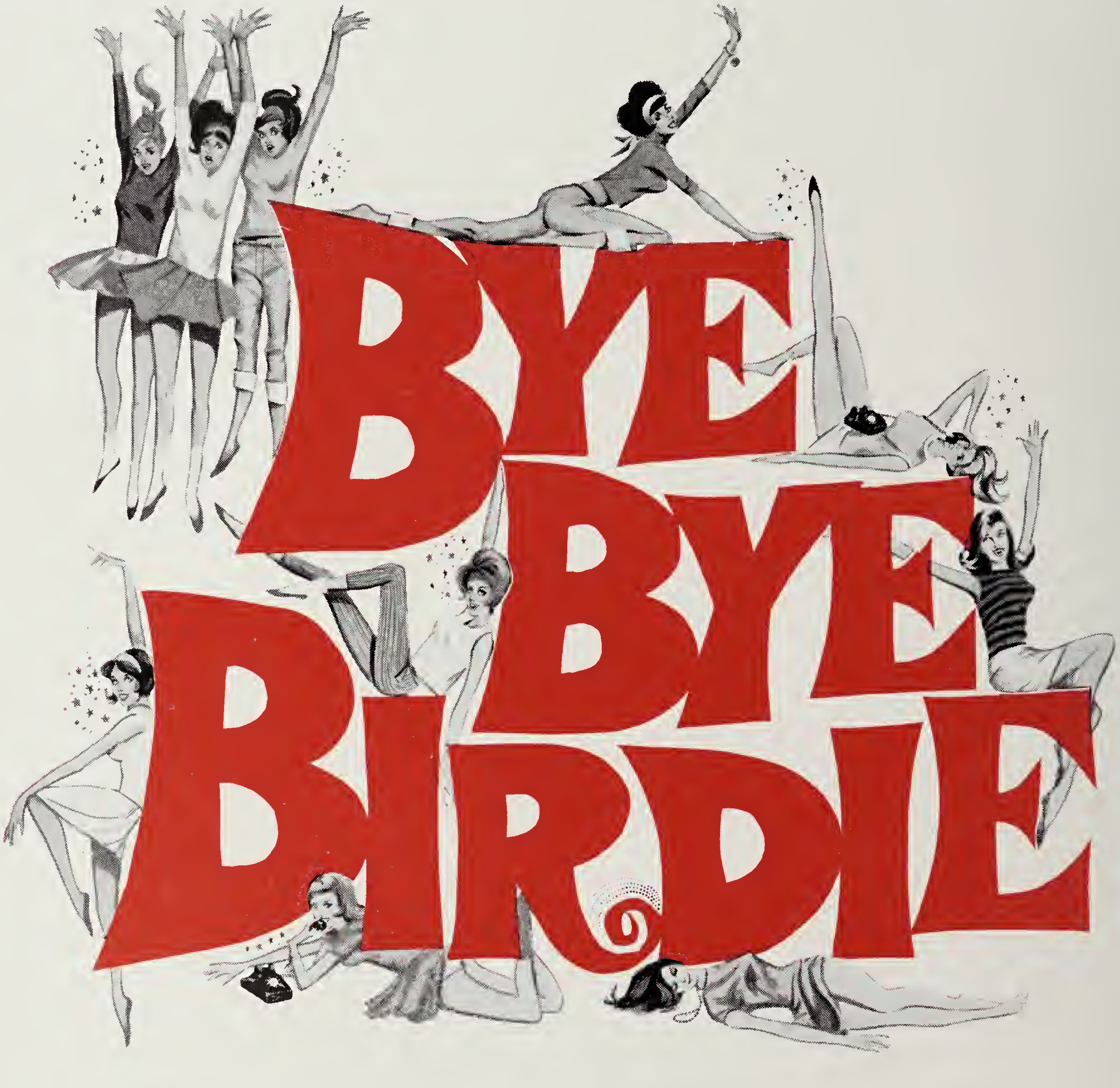

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EXHIBITOR

APRIL 3, 1963

IN FOUR SECTIONS
THIS IS SECTION FOUR

ANNUAL

THEATRE CATALOG

EDITION

The Annual **EQUIPMENT ENCYCLOPEDIA** *and* **BUYERS' GUIDE** *. . . as prepared each year by the skilled Editors of the* **PHYSICAL THEATRE—EXTRA PROFITS** *Department.*

•

THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

1963

EDITORIAL FOREWORD

The most significant social development in the United States in recent years has been the struggle of urban and suburban citizens to find their proper places in life and in leisure. Books have been written on the subject; speeches have been made; elections have been won and lost, with this quiet struggle as a dominant factor.

The tide that swept city-goers to the suburbs has not subsided. However, the urban community has answered the challenge in a number of dramatic ways. The motion picture industry would appear to have a front-row seat for the future. Theatre activity on these two fronts is dramatic indeed, and if one were to search for a theme in this year's **THEATRE CATALOG**, this would probably be it, however tenuous. The challenge of suburbia and the answer of the city-dwellers make for an exciting drama of our times and contribute to a double-barrelled dose of theatre construction that bodes well for motion pictures regardless of how the situation is resolved.

Suburban theatre activity, of course, is concentrated in the shopping center, where all is designed to serve the automobile. However, it is not limited to these locations. The mass exodus beyond the city's limits has created many brand new communities, and these need theatres as much as they need gas stations, and grocery stores.

Still, where news of a shopping center is revealed, it is rare that the announcement is not accompanied by news that a theatre will be included. Suburbia attracts, for the most part, young families seeking better schools, play areas, etc., for their children. The demands of this new population for entertainment has caused remarkable innovations in theatre construction and design. The day of the ornate movie palace is over. New theatres are tasteful, and comfort is the watchword. Seating, sightlines, decor all aim for this end. Pinned to their own neighborhoods by geography and family obligations, a night at the movies can be an important part of the suburbanites leisure activity. The theatre industry has found new life in answering this need.

All this is not to say that the city is dead. More and more metropolitan areas have arrived at a common conclusion, that proper planning and intelligent redevelopment can make the future brighter than the past.

True, many giants of the theatre scene have been doomed by progress. Many city landmarks that once boasted the finest in screen and stage entertainment have passed from the scene. However, new theatres, designed to fit modern requirements, are taking their place, and some older houses, extensively remodeled and brought up to date, have successfully bridged yesterday and today.

Urban redevelopment is just as exciting as suburban growth, and the motion picture theatre has an important part to play on both fronts.

Added to this is the continuing importance of the drive-in theatre. Today, these open-air entertainment complexes contribute a sizeable share of the industry's gross returns. They have become a great deal more than a series of parking spaces and a movie screen. They are playgrounds, restaurants, family picnic areas.

In terms of new construction opportunities, the motion picture industry stands at the threshold of a bright era.

If theatres can give the public the surroundings and comfort they desire, and fill screens with high calibre entertainment, they can face the uncertain future with a sense of excitement and a degree of deserved optimism.

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Annual

THEATRE CATALOG EDITION

Of MOTION PICTURE EXHIBITOR

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1963

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Comprehensive Listing Of Names, Addresses,
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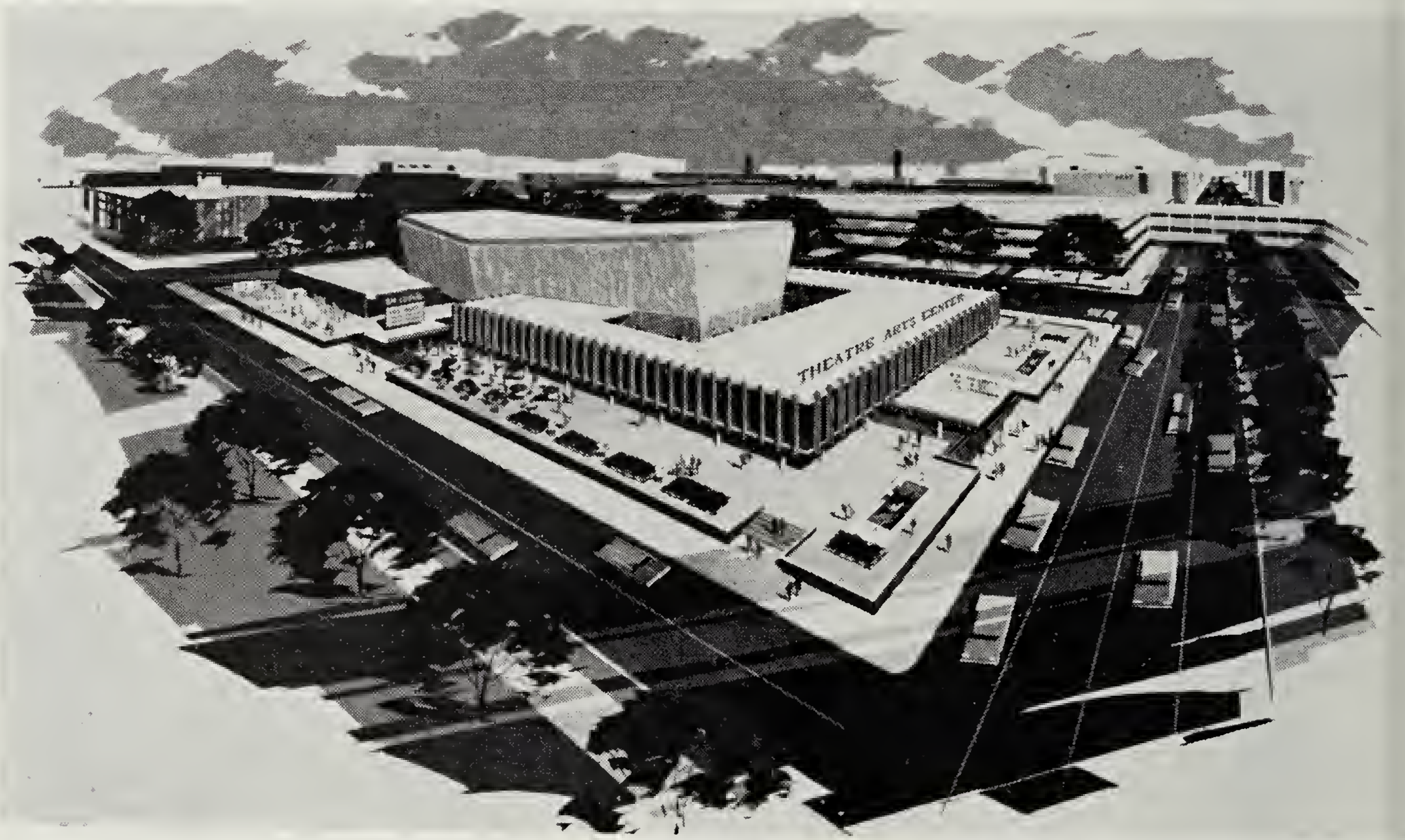
Urban Renewal *makes possible hartford*

BY WILLIAM RISEMAN

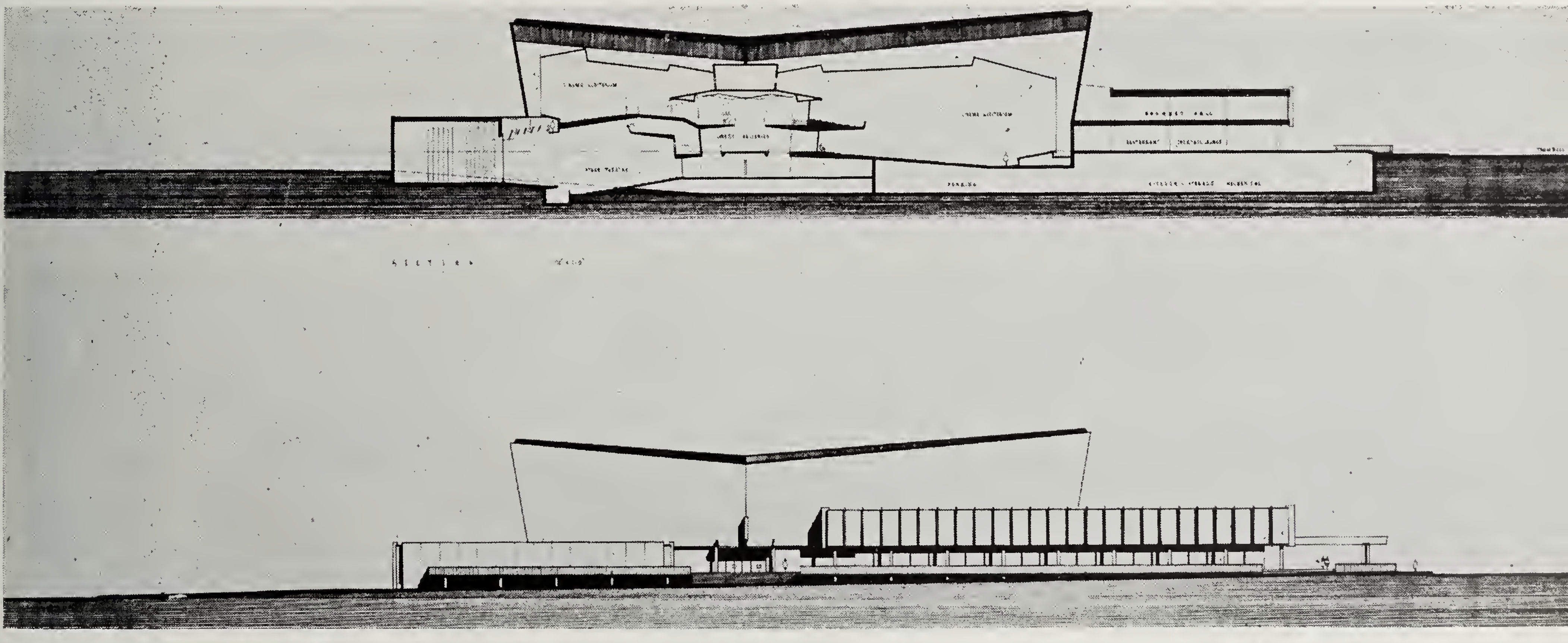
As a phase of its vigorous redevelopment program, the City of Hartford, Connecticut is planning an unusual four million dollar theatre arts center. This entertainment complex will occupy an entire block in the Trumbull Street redevelopment area in downtown Hartford. The center will contain three auditoriums with central lobby facilities serving each of the interior theatres. Enveloping the theatre complex will be other public areas. A nationally known restaurant, several cocktail lounges and interior shops will be located on the ground level. The upper level will provide banquet and meeting and function room facilities, lounges and art galleries. The auditoriums are equipped to present three different types of theatre entertainment. The largest auditorium, seating 1,400, will be used primarily for the conventional type of motion picture. The smaller auditorium, seating 800, will be used primarily for presentation of art films. Both of these auditoriums are arranged so that they might be operated as a twin theatre, showing the same film on a staggered time basis. The third auditorium, seating 1,000, will have a fully equipped stage for the presentation of legitimate theatre and concerts. It will also have complete motion picture facilities. This major undertaking is made possible by the Hartford Urban



Architects drawing of four million dollar Hartford entertainment center

theatre arts center

Renewal Program. It is only through these government redevelopment programs that large tracts of land can be made available, at a fair market value, to qualified private developers. Acquiring land for redevelopment purposes is an involved procedure and takes about two years. Preliminary plans for the proposed project are first submitted by the developer to the local redevelopment agency. Upon their approval of the plan, it is submitted to the Urban Renewal Agency in New York for examination of its eligibility and feasibility for the type of development required under the local urban renewal master plan. If it approves the plan, the New York Agency then submits it to the Central Renewal Agency in Washington which must approve it and qualify it for advanced planning. The plan is then returned to the local agency for final approval. The local agency then makes application to the federal government for the funds necessary to acquire the land and demolish the existing buildings. Finally, the land is made available to the private developer of the proposed project at the fair market value of the land. The City of Hartford has recently completed one phase of its redevelopment program in the completion of its magnificent Constitution Plaza which contains office buildings, hotels and shops. Another phase



Upper and lower levels will house three different auditoriums

ABOUT THE AUTHOR •

WILLIAM RISEMAN, ARCHITECT of the firm of William Riseman Associates, Architects of Boston, has been engaged in theatre design for the past twenty-five years. As architects for General Drive-In Corporation, the firm has recently designed twenty-one shopping center cinemas in various parts of the United States. The seven theatres of the group that have been completed are single auditorium types. Many of the group now under construction are a new concept in twin theatre design. Mr. Riseman has also been engaged in designing new cinema projects for Redstone Management Company, E. M. Loew's Theatres, Inc., Lockwood & Gordon Enterprises, Inc. and Joseph E. Levine.

CONTINUED •

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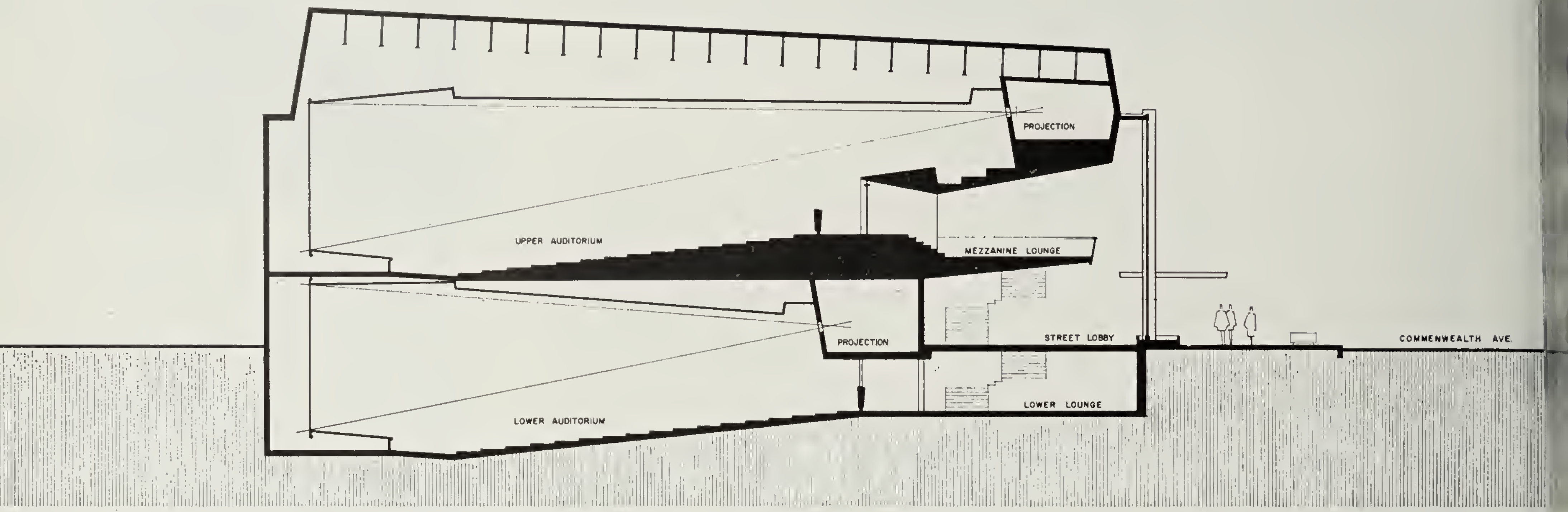
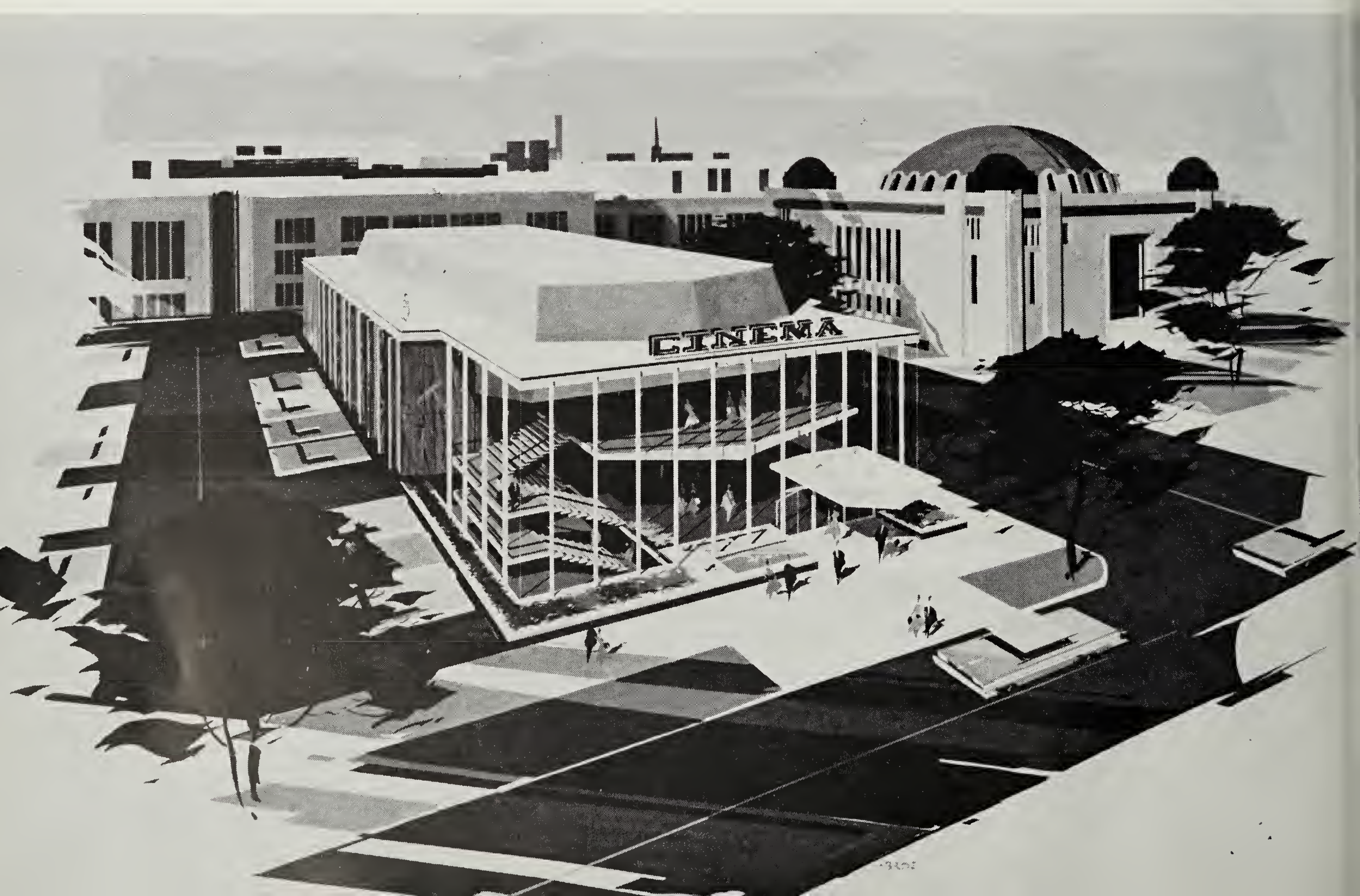
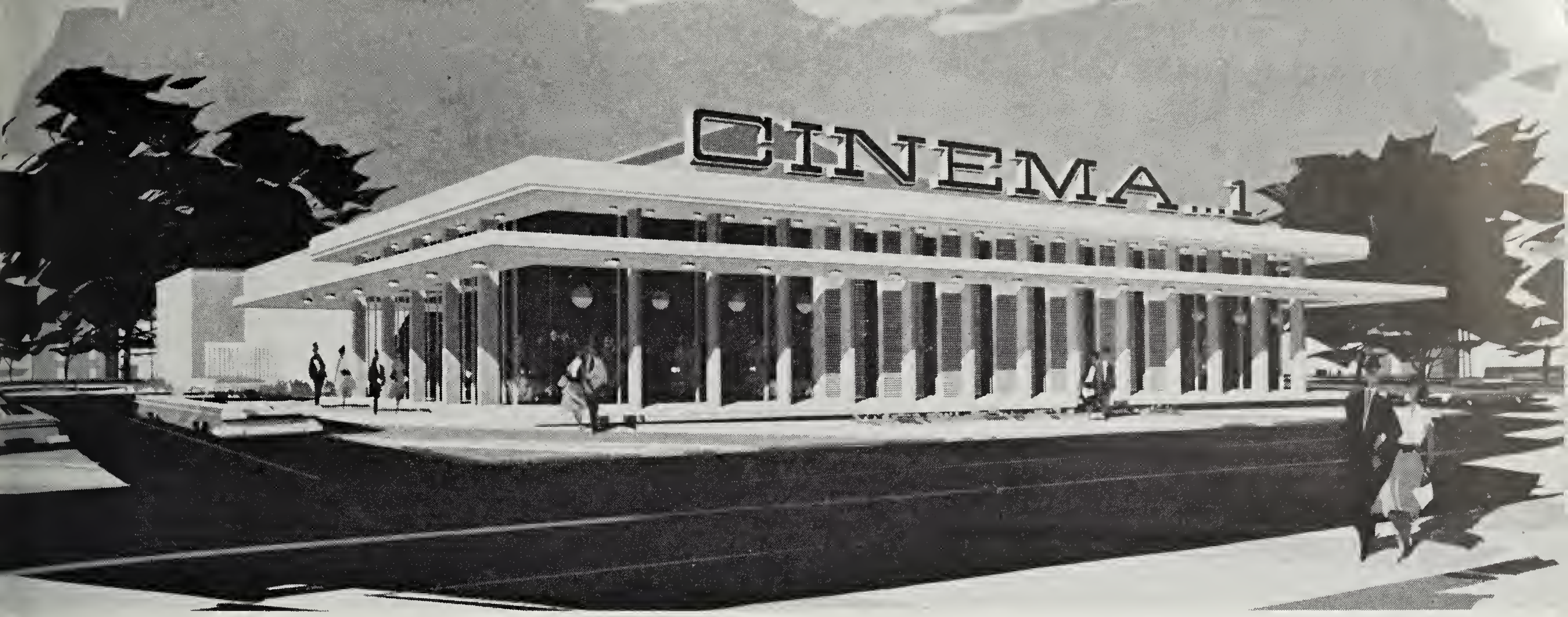

PROJECTION
UPPER AUDITORIUM
MEZZANINE LOUNGE
PROJECTION
STREET LOBBY
COMMENWEALTH AVE.
LOWER LOUNGE
LOWER AUDITORIUM

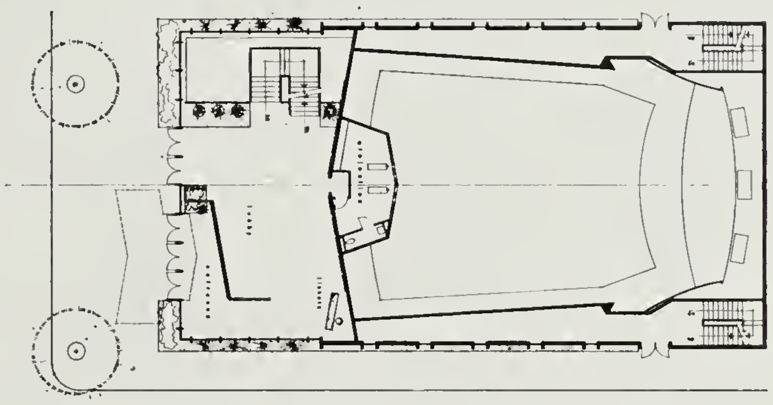
Longitudinal Section, Twin Cinema, Boston, Mass.; Wm. Riseman, Architect

. . . to the satisfaction of the





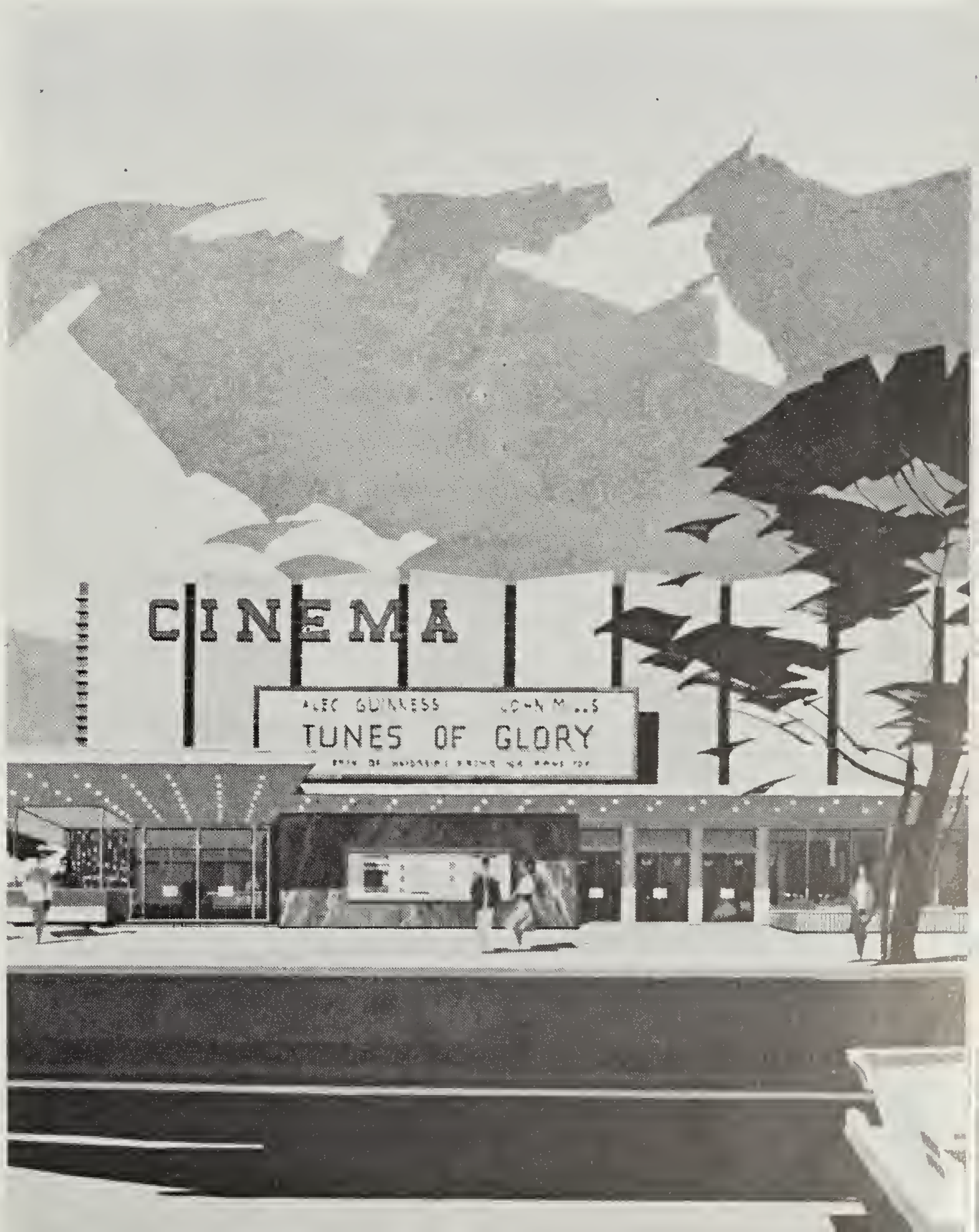
A William Riseman design for single auditorium theatre



Lower auditorium, Twin Cinema

ity and its people

of its program is the Trumball Street Redevelopment which, when it is underway, will demolish three of the existing major theatres and will result in a loss to the city of approximately 7,000 seats. It is in this Trumbull Street Area that the new Theatre Arts Center, with a seating capacity of 3,200, will be located. The Trumbull Street Redevelopment Area will also contain a city operated multi-level garage and new highways, which will make the area accessible within minutes to large suburban areas, will exit directly at the parking facility garage. Major cities throughout the United States are engaging in urban renewal programs. This redevelopment will ultimately replace obsolete housing, shopping, cultural, entertainment and recreational facilities. As the cities are redeveloped and more low and medium cost housing facilities are built, the cities' movie going population will increase. The new highways being developed will also make downtown areas easily accessible to the large suburban populaton. Most of the motion picture theaters located in downtown city areas were built anywhere from twenty-five to fifty years ago and are unable to meet the demands of contemporary film exhibition, comfort and esthetic surroundings. The new Theatre Arts Center in Hartford will meet these demands to the satisfaction of the city and the people.



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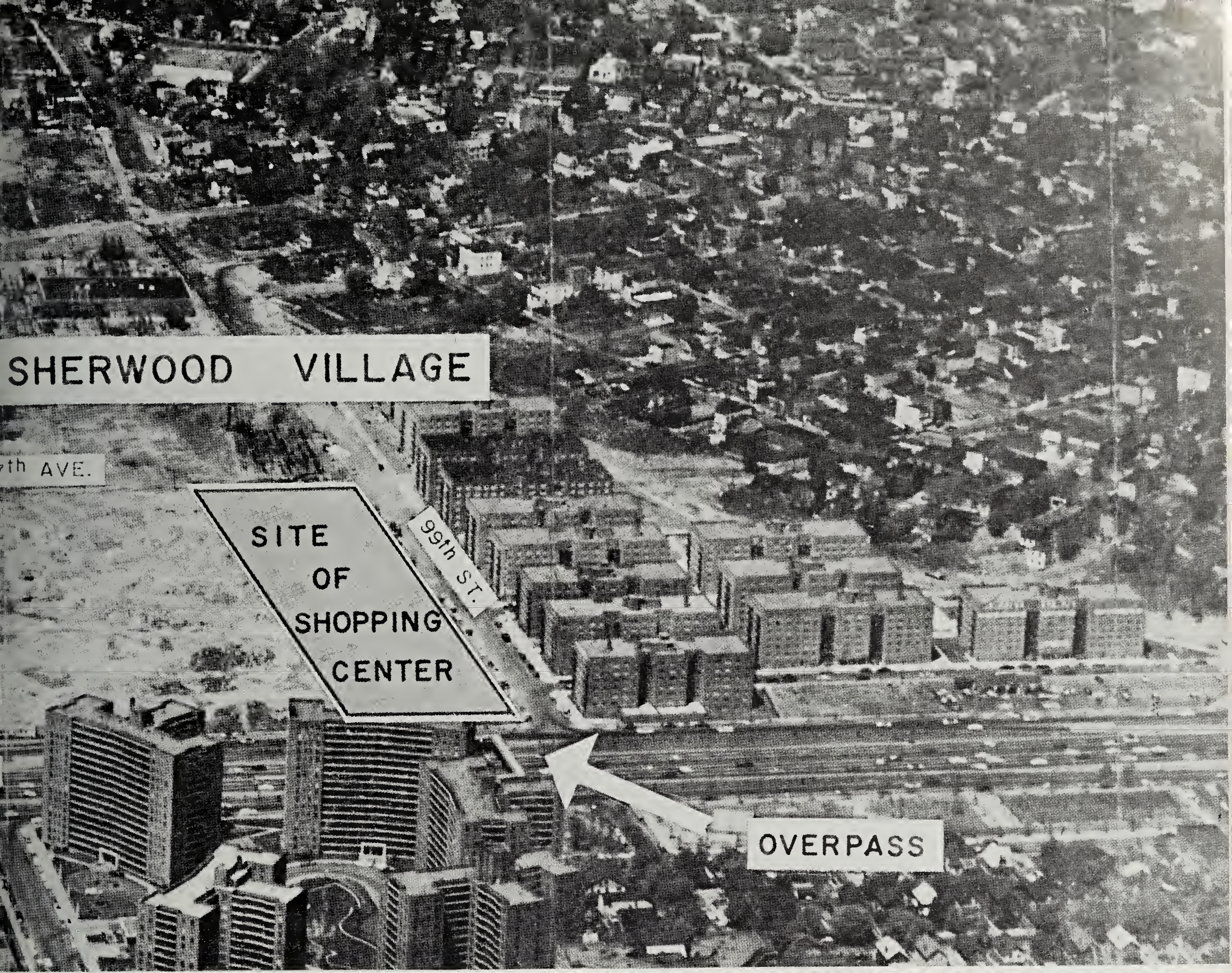
what exhibition sees in the changin

TO EXHIBITION, the changing times might be summed up in the word "new." New theatres, new sound systems, new population centers, new distribution patterns . . . everything of consequence seems to have this prefix attached. There are other words like *interurbia—mutual development—parking space ratio—entertainment complex —intimate,* all of them the jargon of a generation bent on breathing life back into the fading American cities, but none captures the spirit of the Sixties so well as "new." Exhibition has been caught in the tide of this sweeping change, of which it is but a small part, and exhibitors, like retailers, have been forced to join in the expansive mood of the decade or be left behind. A minor renaissance has already begun. Fresh investment has added over eight per cent to the pre-1960 2½ billion capital investment in American theatres. Signs indicate that the spending will continue with redoubled vigor during the next two years with the bulk of it going for modern shopping center theatres. By that time, there may be an estimated 10,000 shopping centers in operation. Counting only the 6,700 centers now doing business, exhibition can realize a wealth of new construction sites. It is anticipated that every regional shopping center will eventually contain a motion picture theatre, and the industry's larger circuits, with appealing credit, are making haste to secure their place in the sun. As for the present downtown situations, William Riseman writes in this publication "most of the motion picture theatres located in downtown city areas were built anywhere from 25 to 50 years ago and are unable to meet the demands of contemporary film exhibition, comfort, and esthetic surroundings." Perhaps nowhere in the industry are the effects of the current metamorphosis more apparent than in the

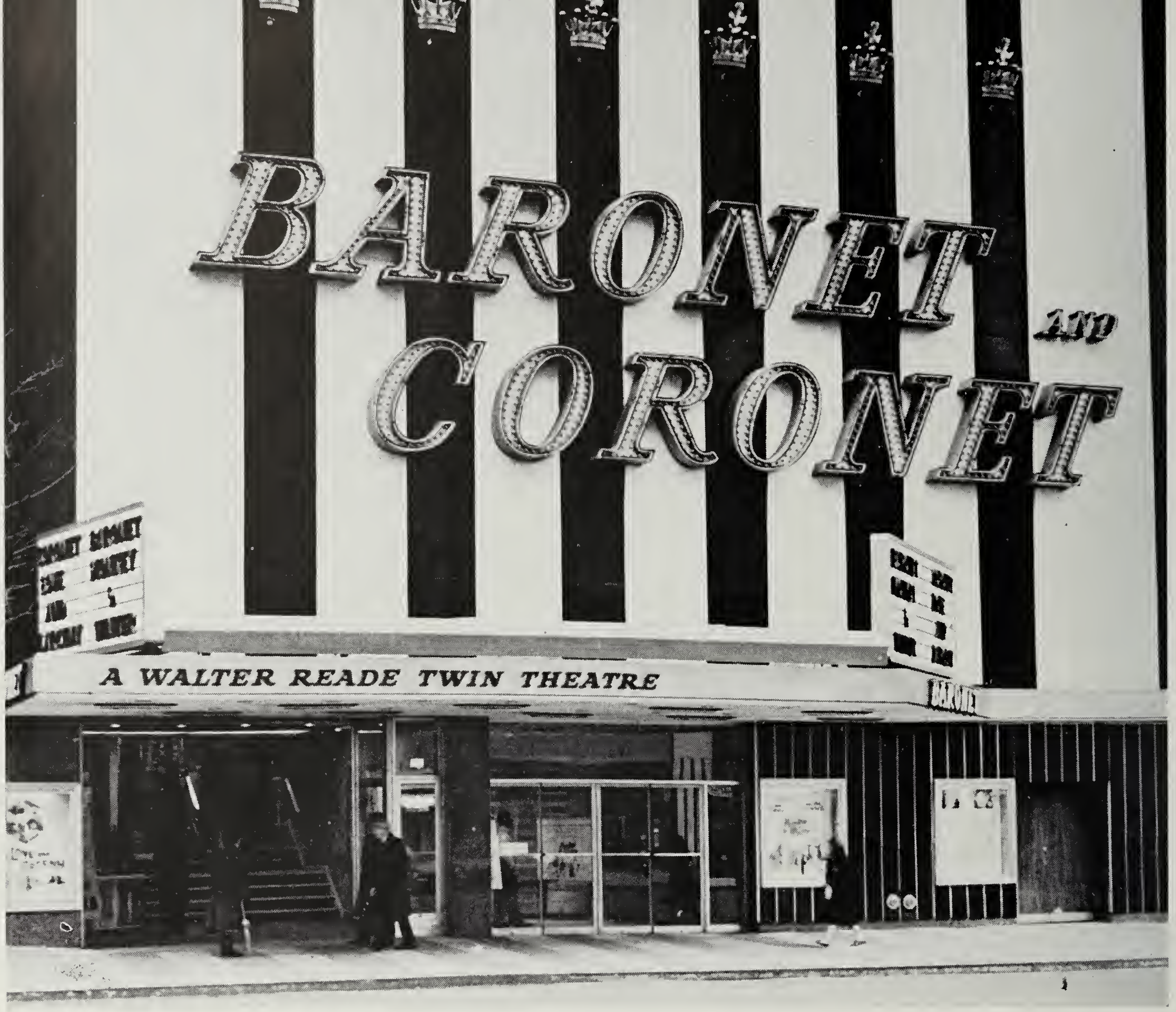


Site of new Forest Hills Theatre, LeFrak City, L. I., N. Y.

face of the city

changing fortunes of the flagship, or downtown palace. While many of them rivaled the best opera houses and concert halls of the world for size and impressiveness at one time, we now tag them, with characteristic irreverence, as "dogs." They are out of tune with modern tastes. Violating the rococo and baroque taboos of an age addicted to functionalism, they are the epitome of what the public does *not* want. The men that watch and wait from within the darkened flagships on changing Main Street, U.S.A., have only the ghost audiences of the Thirties and Forties to support them, for soon the wrecker's cranes will bury them both in a heap of dusty debris. The pages of this volume illustrate what tomorrow promises, and though some of us may have to equate bitter personal loss with progress, that has always been so.

Center mall at Cheltenham, Pa.



BARONET — CORONET ·

New York City

New York has two new specialized cinemas on its fashionable East Side and the Walter Reade-Sterling Group two more showcases in its circuit of motion picture theatres as the result of the opening this winter of its twin Baronet and Coronet Theatres.

Located on Third Avenue at 59th Street, the Coronet, built atop the Baronet, and the remodeled Baronet itself represent a $1,500,000 investment by Walter Reade-Sterling, Inc., integrated theatre and motion picture and television production and distribution company, in the future of the industry.

The twin theatres represent all that is modern and unique in specialized theatre construction. They share a single building, with a common, striking front and marquee, and adjacent street-level entrances.

Both are rife with innovations. The Coronet is open to the street, with a unique air curtain in lieu of doors. The ground floor level is devoted to the Proscenium Gallery, where paintings and sculpture related to the performing arts are exhibited and sold. Entrance to the theatre stadium-type auditorium is via an escalator to the second floor.

The Baronet is also a stadium-type theatre, occupying the building's ground floor. A unit of the Walter Reade-Sterling Group for more than a decade, it has been completely remodeled and modernized for its new role of one of the twin theatres.

In both theatres the cashier is seated in the outer lobby in a waist-level, drum-shaped counter, to dispense tickets. Over each of these cashier's desks are cameras for a closed TV circuit by which the managers, in their offices, can see on a TV screen the flow of customers into their theatres.

John J. McNamara, A.I.A., was architect for the project, and the Crystal Construction Company the general contractor. The unusual decor was created by one of New York's leading decorators, LaVerne. Both theatres are equipped to project 35mm and CinemaScope wide-screen onto Hurley Screens provided through Capitol Motion Picture Supply Co.

Also unique are the ladies' rooms, which in addition to lavatory facilities, have dressing tables in separate compartments in which women can freshen their make-up.

The "air curtain" to the Coronet Theatre is another Walter Reade-Sterling "first." Through the marquee soffit, warm air is blown at high velocity, to form an air barrier to prevent the infiltration of cold air in the wintertime. The air passing through this curtain is continuously filtered.

In the Coronet, the theatre color scheme is blue and gold. The seats are blue, and the walls are of a blue perforated aluminum treatment. The proscenium curtain is gold and blue. The ceiling is of white acoustical tile, and the carpet is blue with gold fleurde-lis and crown design.

The cross-over and standee railings are aluminum with blue textured inserts between frames. All auditorium lighting is recessed and controlled by an autostat-type dimmer in the projection booth.

The foyer on the upper level is decorated and furnished as a lounge with abstract murals on the walls. The rest rooms are off this foyer.

The escalator taking patrons from the lower level to the auditorium foyer is finished in stainless steel and bronze. Dominating the rear is an unusual plastic screen of original design, which conceals the telephone booths and coffee lounge. The gallery floor is Venetian terrazzo, travertine stone and blue glass mosaic, for smart appearance and easy maintenance. The walls are covered with blue suede material on the north wall, and a gray patina fabric on the entire south wall, on which the pictures are displayed.

The ceiling of the gallery is of unusual saw-tooth acoustical design, consisting of narrow line air diffusers at the bottom of the "V" and a series of downlights recessed in troughs

(*Continued on page* 62)

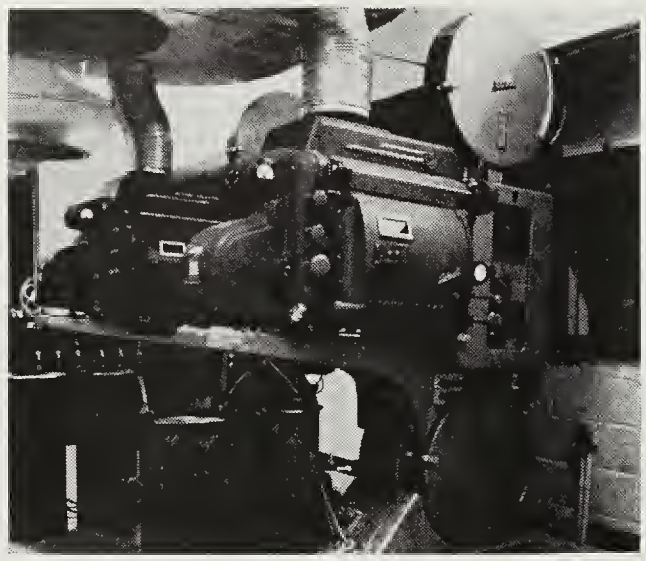
KIPS BAY ·

New York City

The new Kips Bay Theatre is an integrated part of the shopping center of the Webb and Knapp housing development on Second Avenue, between 31st and 32nd Streets. E. M. Pie, Architect for the builders, has designed an intimate 550 seat luxury theatre within the line of shops fronting Second Ave.

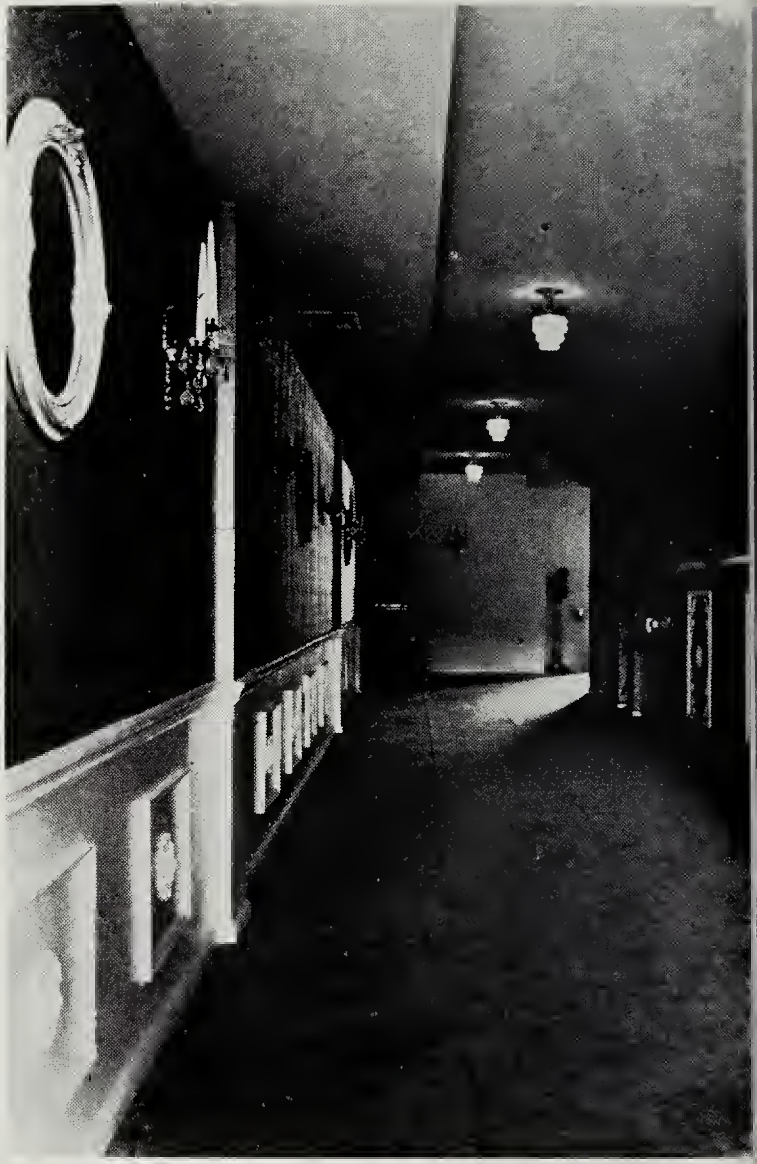
The interior design and decor are by Frederick J. Lee. The lobby features alabaster Travertine walls and terrazza floors. Gold lobby doors lead into the lobby in tones of gold, white, burnished green and gold damask walls. Crystal chandeliers and tiny bronze and crystal fixtures light the area. The custom woven carpet is in tones of gold.

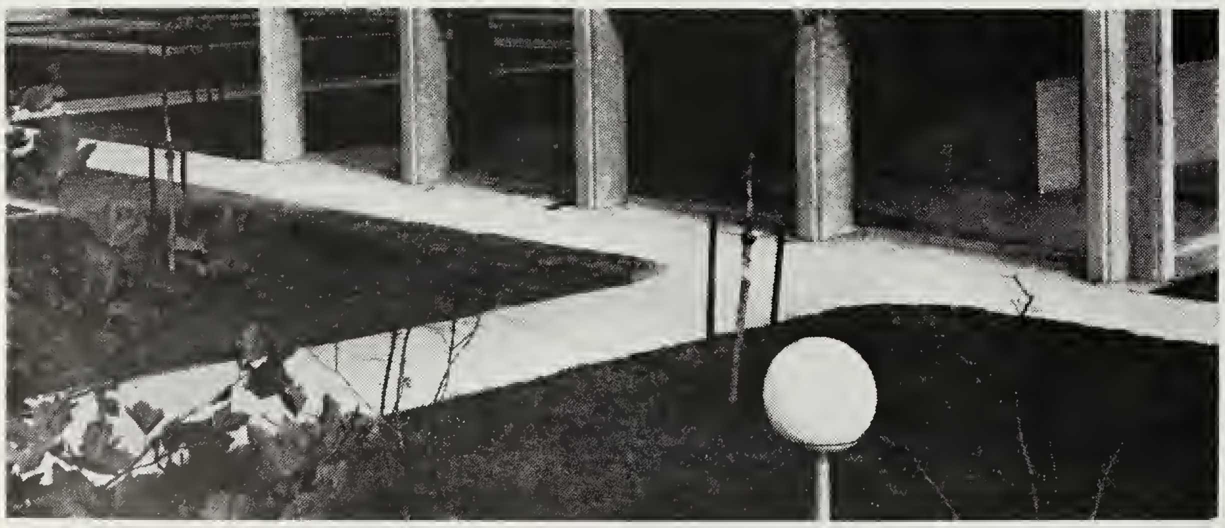
KIPS BAY THEATRE
REQUIEN
FOR A
EAVYWEIG



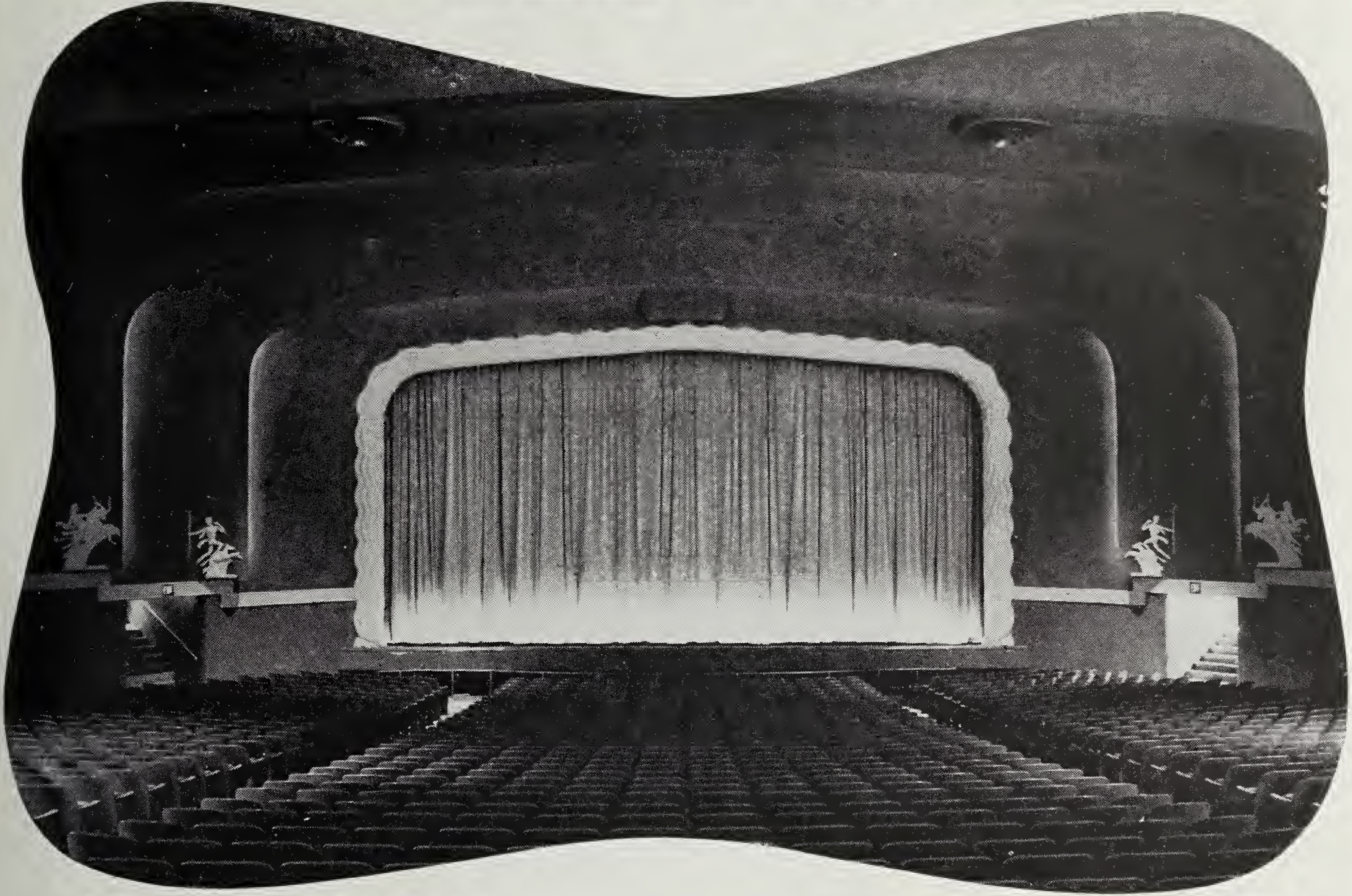
Reference Data

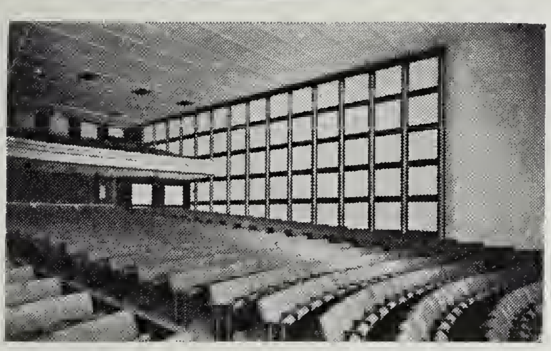
Owners:	Associated Independent
Location:	East Side, N.Y.C.
Seating Capacity:	550
Screen:	Technikote
Sound:	Century Transistor
Projection:	Norelco 35/70mm
Carpeting:	Hobart
Signs:	County Neon
Supply Dealer:	Joe Hornstein
Architect:	E. M. Pie
Interior Design:	Frederick J. Lee





distinctive...





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Organizations Served

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INTERBORO CIRCUIT, INC.	New York, N.Y.
SHUBERT THEATRES	New York, N. Y.
NEIGHBORHOOD THEA. CT.	Richmond, Va.
WIELLAND & LEWIS CT.	Atlantic City, N. J.
DIPSON THEATRES	Buffalo, N. Y.
BASIL THEATRES	Buffalo, N. Y.
SKOURAS THEATRES	New York, N. Y.
CENTURY THEATRE	Buffalo, N. Y.
STRAND & CATARACT THS.,	Niagara Falls, N. Y.
SHEA'S BUFFALO THEATRES	Buffalo, N. Y.
RANDFORCE AMUSE. CO.	New York, N. Y.
BRANDT CIRCUIT	New York, N. Y.
WILLIAM GOLDMAN THS.	Philadelphia, Pa.
PRUDENTIAL PLAYHOUSES	New York, N. Y.
GEORGE A. HAMID THS.	Atlantic City, N. J.
JOHN H. HARRIS ICECAPADES,	Hollywood, Calif.

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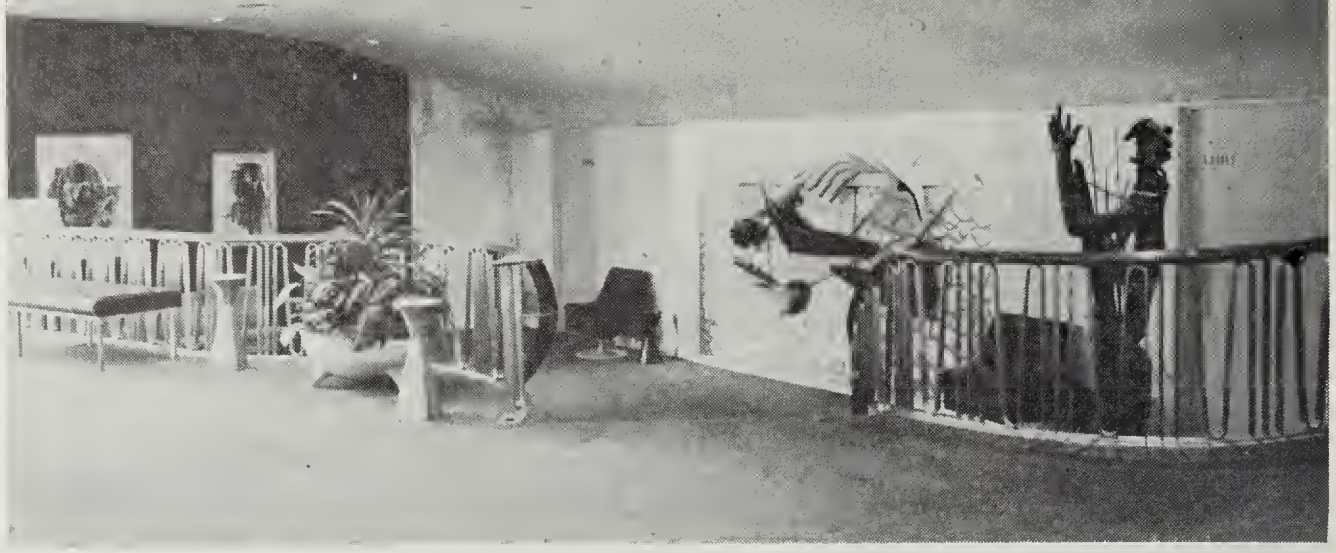
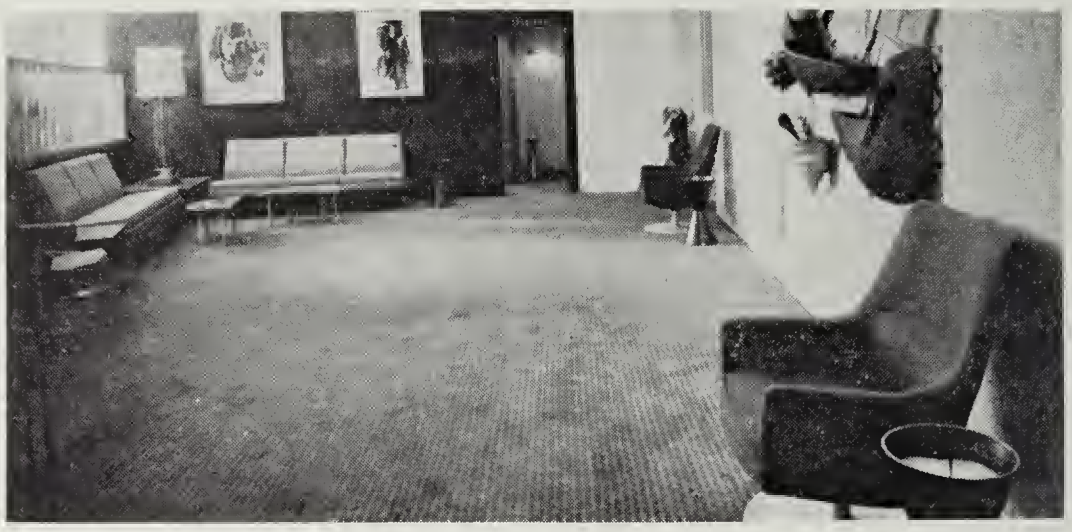


RKO 23rd STREET ·

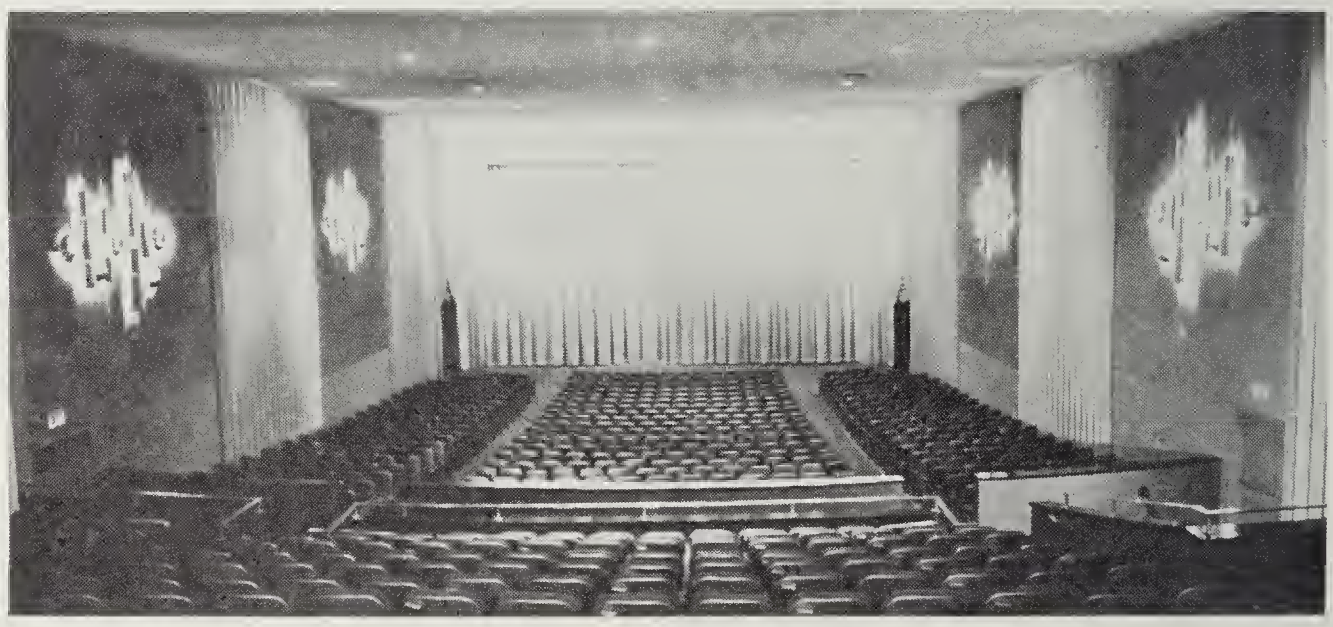
N. Y. C., New York

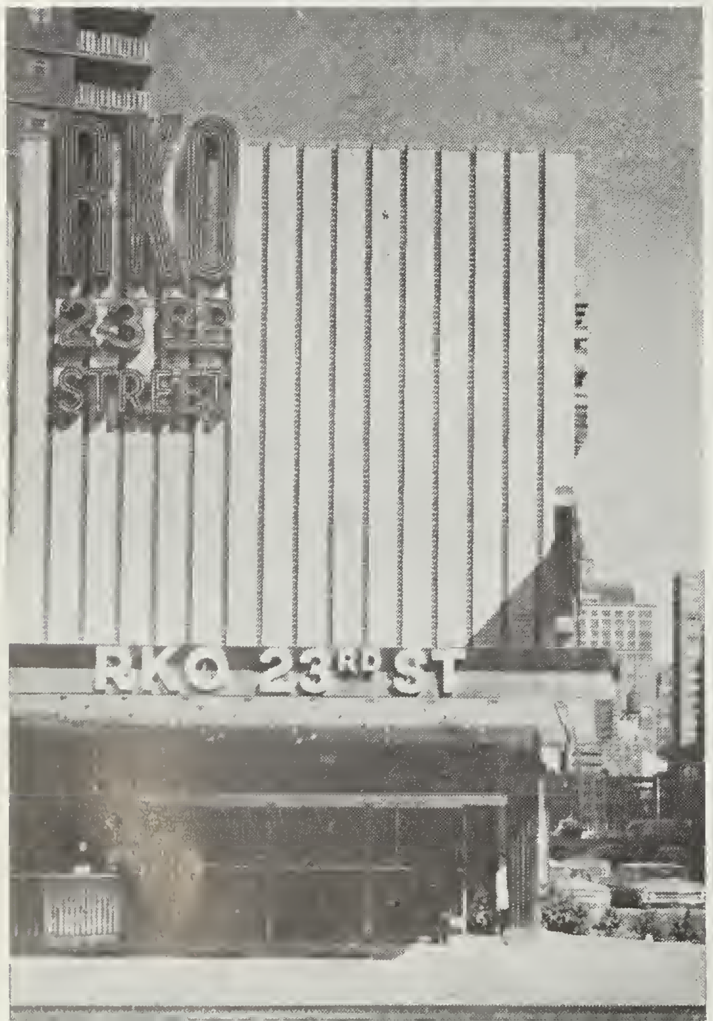
RKO Theatres' new Manhattan theatre is situated in a complex of high rise apartment buildings and stores. Heating and air-conditioning are supplied from the central plant of the development, as is hot water. The theatre is equipped with specially designed and woven carpet of blue and gold. Griggs seating, also in the blue and gold motif, is push-back type with covered arms and full padding. The booth includes Philips Norelco 35/70mm projection. Five sets of stage speakers and concealed surround speakers were used. The house has a Hurley Super-Optica Screen 23′ by 46′ which can be masked automatically from the booth. Free standing attraction signs were used with Adler, color changeable letters.

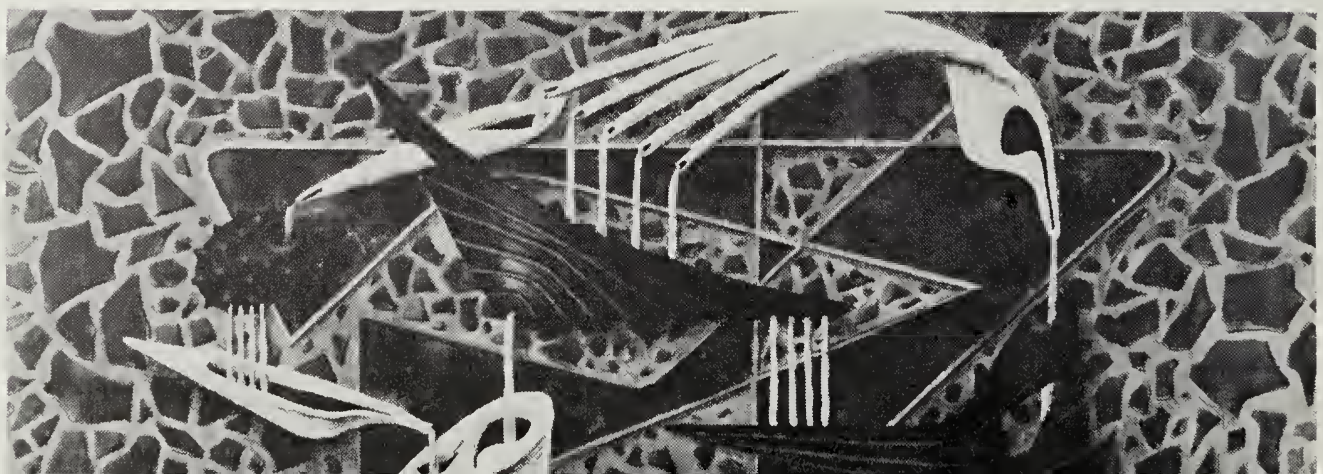


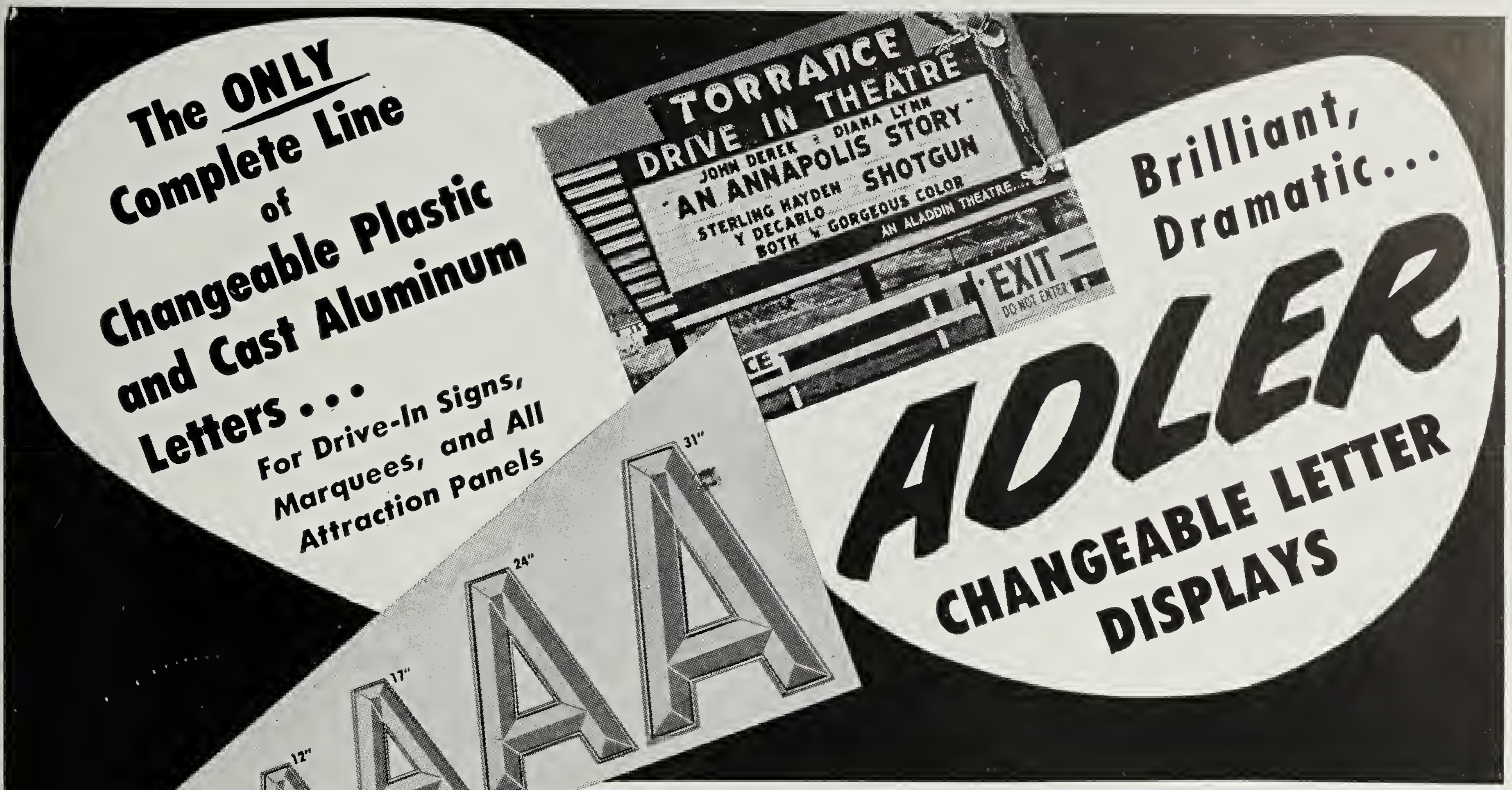
Reference Data

Owners:	RKO Theatres
Location:	New York City
Seating:	Griggs
Screen:	Hurley Super-Optica
Sound:	Ampex
Carpeting:	Stephen Leedom Co.
Signs:	Artkraft Strauss, Adler
Projection:	Philips 35/70mm
Lamps:	Ashcraft, Super Cinex
Rectifiers:	Ashcraft
Lenses:	Bausch & Lomb
Lighting:	Century Lighting Co.





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JUST LIFT IT OUT

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THEATRE
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DORIS DAY
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This is a most economical Changeable Letter Display. Background is baked enamel steel, with stainless steel bars positioned to hold letters of all sizes. *The ONLY sign of its type that comes completely assembled in any height, any length.* Ideal for Drive-In Theatre Approach Boards.

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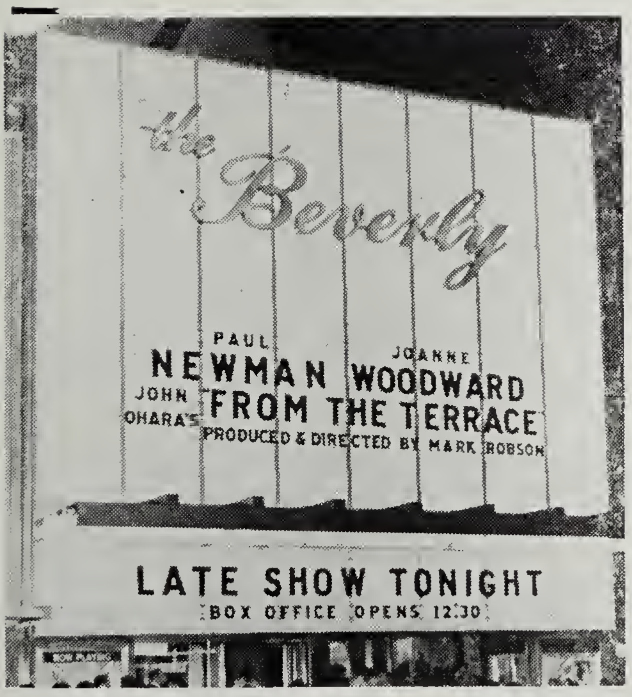
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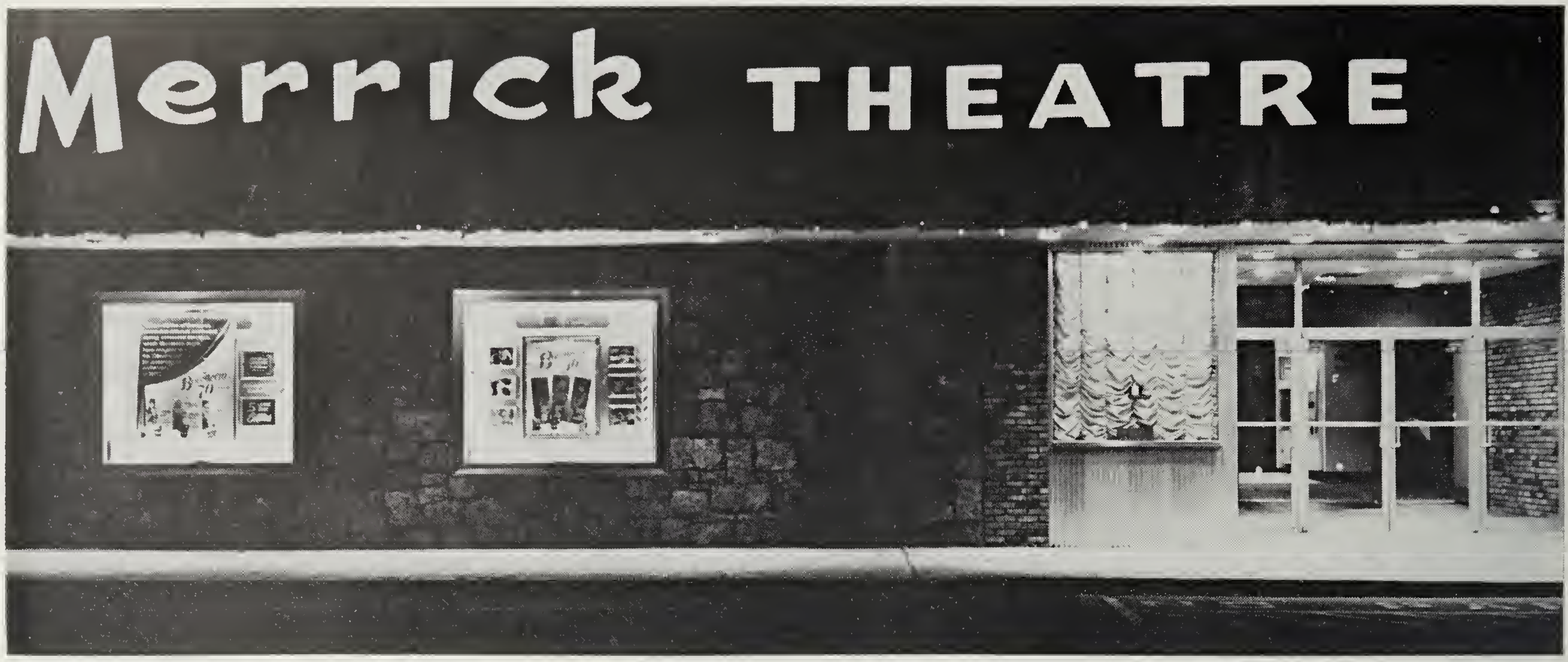


MERRICK ·

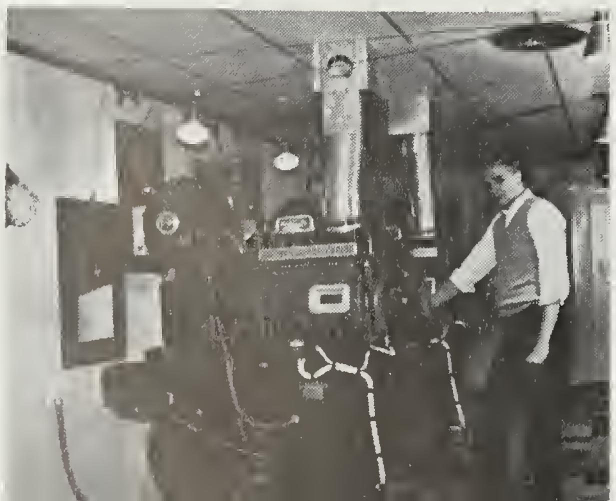
Merrick, Long Island

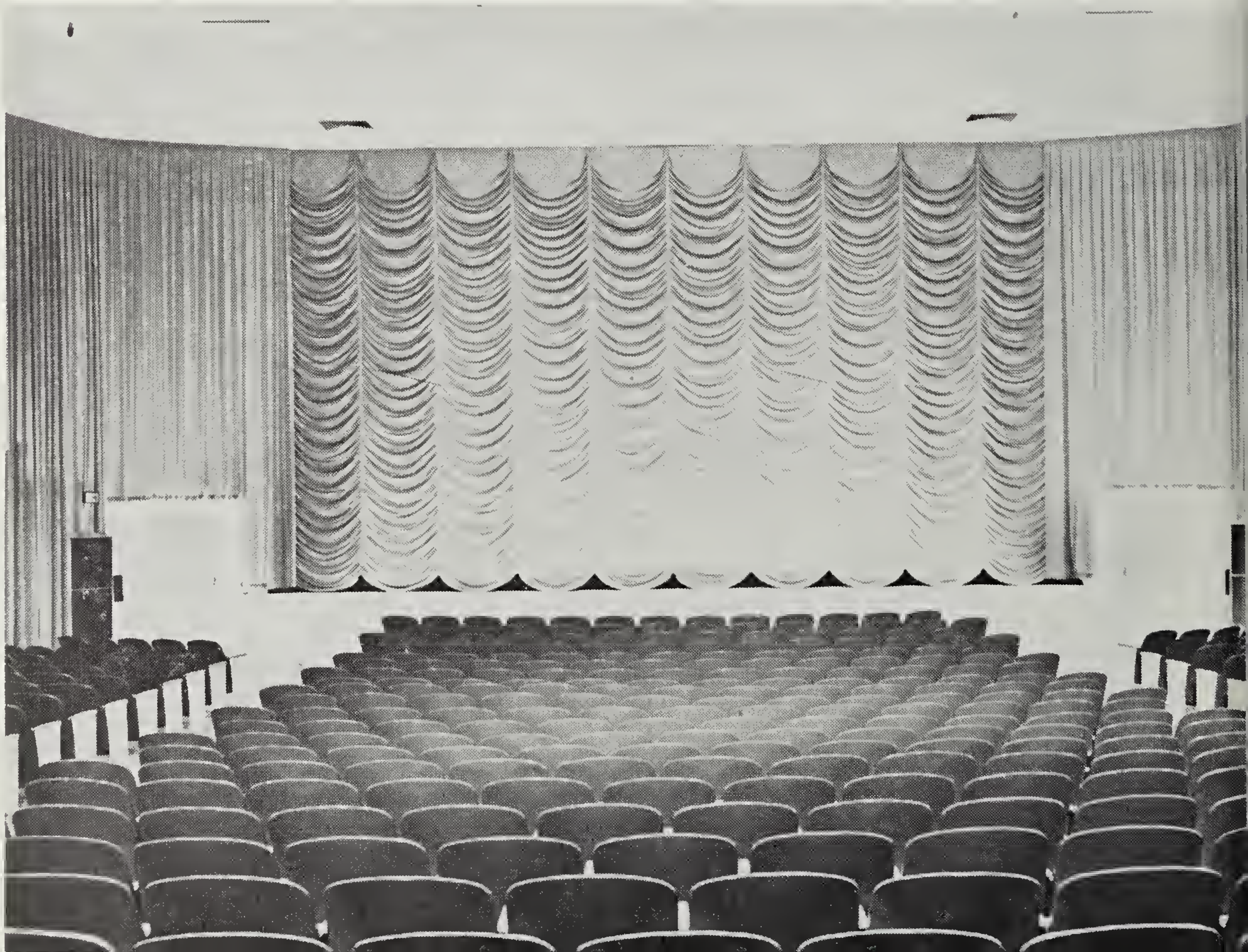
Irving Hattem's and Morton Sanders new shopping center theatre gracefully combines beauty of surroundings with modern accommodations, and offers free parking for 650 cars. Its modern exterior is of field stone and red brick. The entrance is all glass. On the main highway is a double-faced free standing sign with the theatre's name and an Adler attraction panel. A permanent, but periodically changing art exhibit adorns the lobby walls, and high-fidelity recordings are heard throughout the lounge and rest room areas.

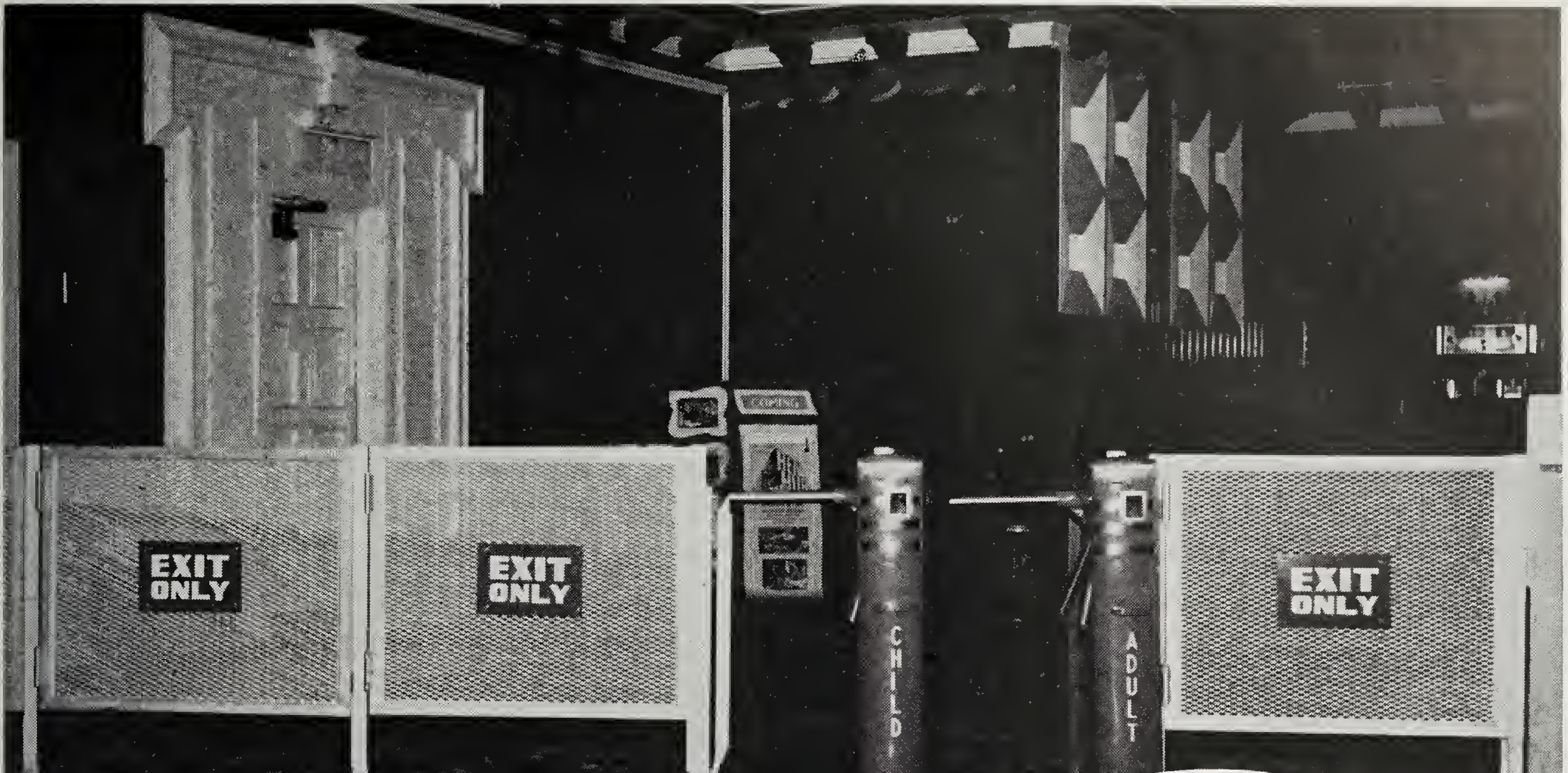
Reference Data

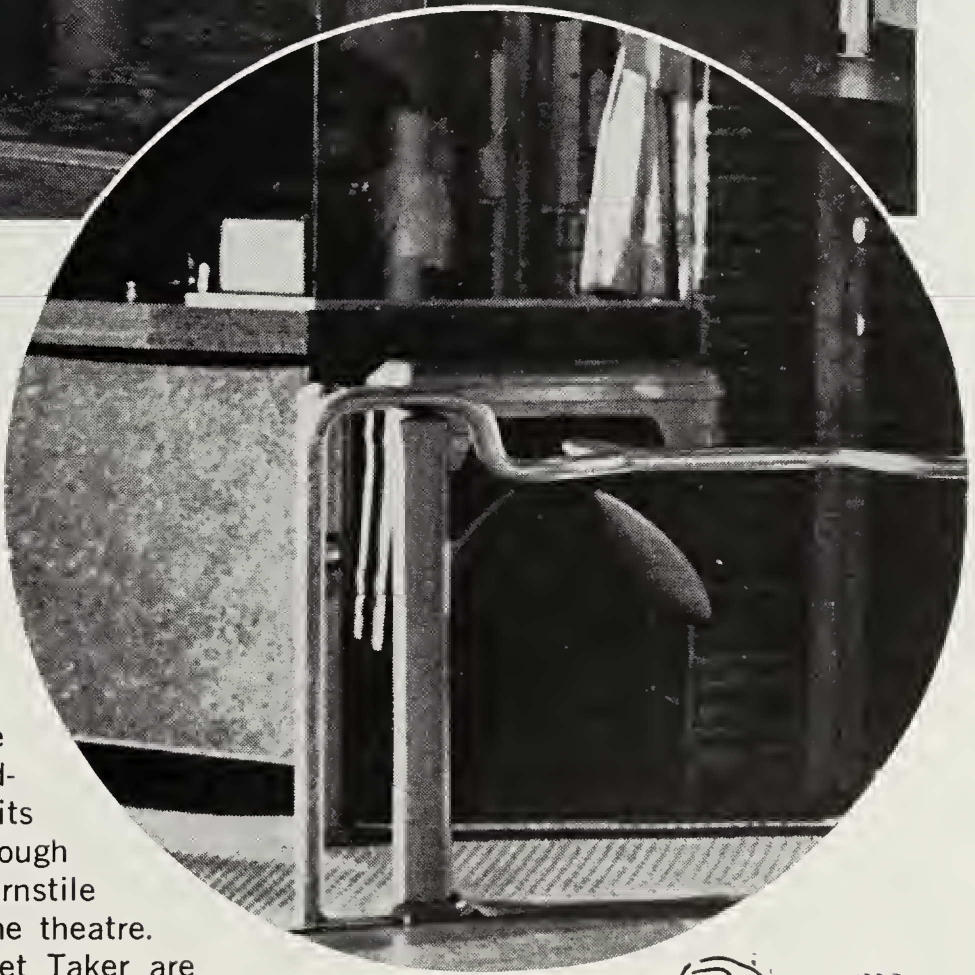
Owner: .... The Merrick Amusement Corp.
Location: .... Merrick, L. I., New York
Seating Capacity: .... Approx. 600
Air Conditioning: .... Built-in, heat refrigeration type
Theatre Chairs: .... International Customs
Projectors: .... Simplex XL
Rectifiers: .... Kni-Tron Silicon
Lighting: .... Metropolitan
Signs: .... L. I. Neon
Attraction Panel & Letters: .... Adler
Vending Machines: .... APCO
Supply Dealer: .... Joe Hornstein

(Continued on page 18)





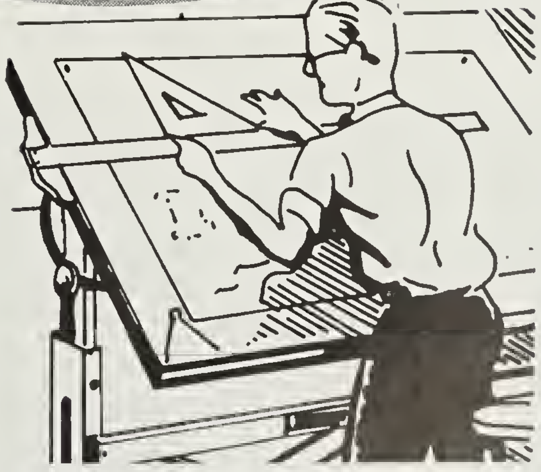




PROVEN TURNSTILE SYSTEMS REDUCE COSTS

TURNSTILE and TOKEN SYSTEM— A modern innovation in theatre admission systems which requires a minimum of employees for operation. Using Perey "Coinpassors," turnstiles that accept admissions in the form of metal tokens, Adults, Children and Pass Patrons are automatically permitted to enter the theatre after each has deposited the proper token in the turnstile. Tickets and Ticket Takers are eliminated in this system. The Refreshment Stand Clerk doubles as token cashier during the slower periods. Illustrated above is a typical installation using one turnstile for child admissions and the other for adults.

CASHIER TURNSTILE SYSTEM— In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No Tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two way passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.



APPLICATION ENGINEERING—Planning an efficient theatre entrance and exit control involves technical problems that must be solved correctly. Perey Application Engineers, with over a half century of experience in the design of turnstile systems, offer their services in the solution of your problem.

PEREY TURNSTILE COMPANY

106 East 41st Street
New York 17, N. Y.

MERRICK •

(*Continued from page* 16)

The Merrick's spacious lounge has built-in hi-fidelity speakers and is temperature controlled by a central heat-refrigeration unit. The theatre's patrons can relax in the lounge over coffee, which is served nightly, or examine the artworks displayed gallery fashion on the walls. Seen above is the modern concessions area where Apco venders and a modern candy stand share the extra profits chores.

The theatre's 600 seat auditorium features International custom built chairs spaced 40 inches back to back, assuring ease of accessibility and perfect sight lines down to the wide screen. All auditorium lighting is connected to the projector controls, so that, when the film goes on, all extraneous lights are dimmed simultaneously.

The shopping center location of the new Long Island beauty assures a parking space for every seat in the house.

WAGNER BOARDS *Signs of good box office*

Astro Theatre, Omaha, Nebraska; fabrication and erection by Nebraska Neon Sign Co., Lincoln, Nebraska

Astro
"BOYS NIGHT OUT"
STARRING
KIM NOVAK
TONY RANDALL
JAMES GARNER
Fabian
HOW DID THEY EVER MAKE A MOVIE OF LOLITA WITH J MASON SHELLEY WINTERS

Fabian Theatre, New Jersey; fabrication and erection by United Sign Company, Newark, New Jersey

LARGE

or

SMALL

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6

REASONS WHY

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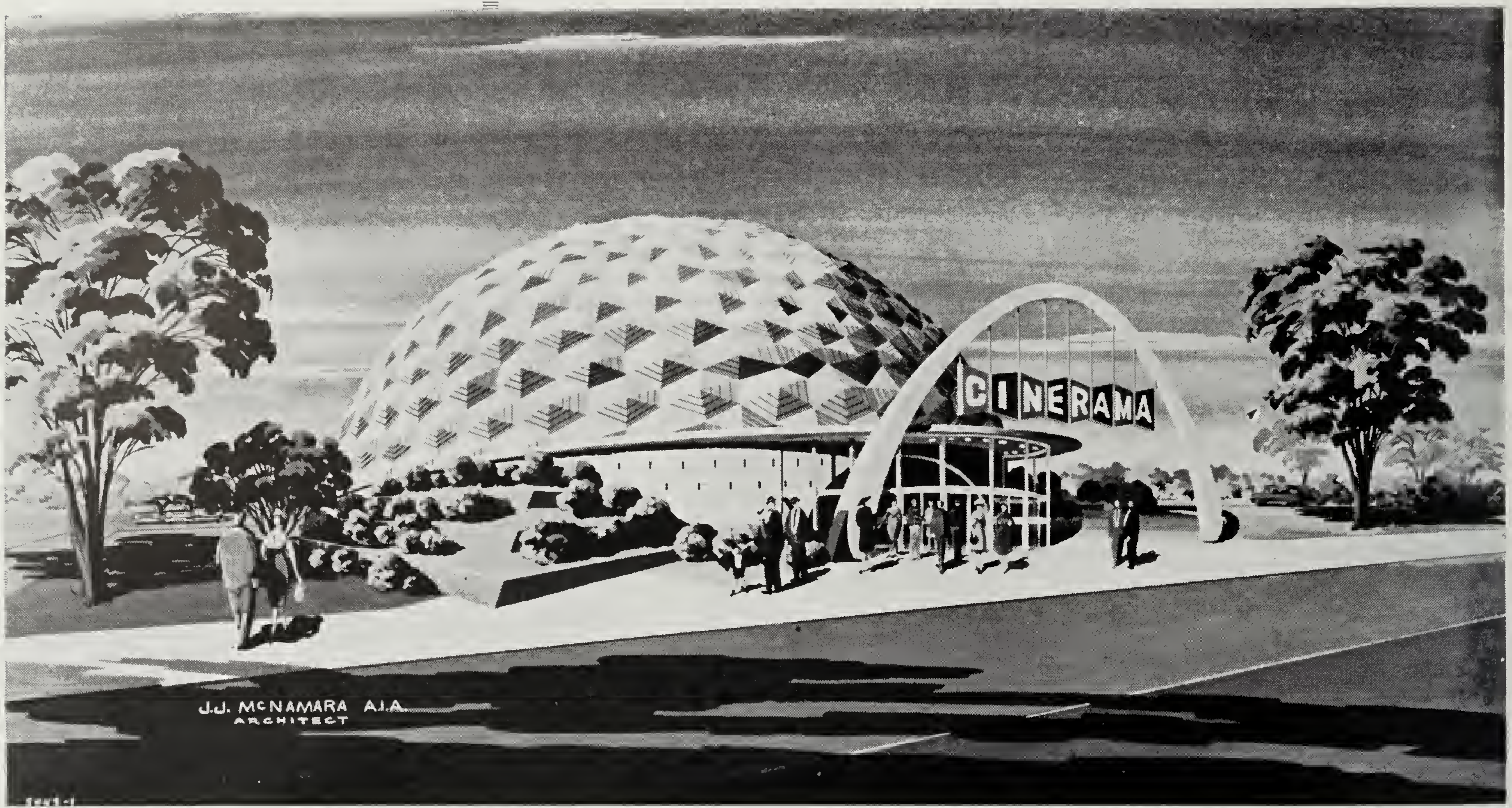


CINERAMA DOMES

Company Plans To Erect 300 Dome Theatres In The United States and Canada Within Two Years

Description

The Cinerama Dome Theatre presents a new approach to geodesic dome design and the use of precast concrete in construction. The dome design finally adopted is of a structure approximately 140 feet in spherical diameter with an interior height of 51'6". It is assembled from 316 pentagonal (five-sided), and hexagonal (six-sided) precast concrete panels. These panels average about 80 sq. feet in area and weigh approximately 3,200 lbs. each. The molds for each panel are of fiber-glass reinforced plastic. The precasting of the panels allows greater control of the material and finished part than in conventional poured concrete construction.

Material

Every urban area of the world has a developed concrete industry. Panel molds and, if necessary, prefabricated reinforcing steel can be provided from a central source. Since the molds set the critical dimensional tolerances of the panels, with proper inspection to see the specifications are followed, satisfactory panels can be produced even with a relatively primitive concrete technology. The concrete panels can be molded either at the site of the theatre or in a factory, and the maximum width of the panels has been held to less than 10 feet to permit easy transit.

Construction

The dome is constructed by bolting the panels together flange-to-flange. Resilient anchor plates are used for mounting the dome onto the foundation. After assembly, the joints between the panels are packed with an expoxy mortar. This transfers the loads between panels and forms a watertight seal. After the dome is assembled, an interior coat of sprayed asbestos plaster is applied which provides thermal insulation, acoustical absorption and fireproofing.

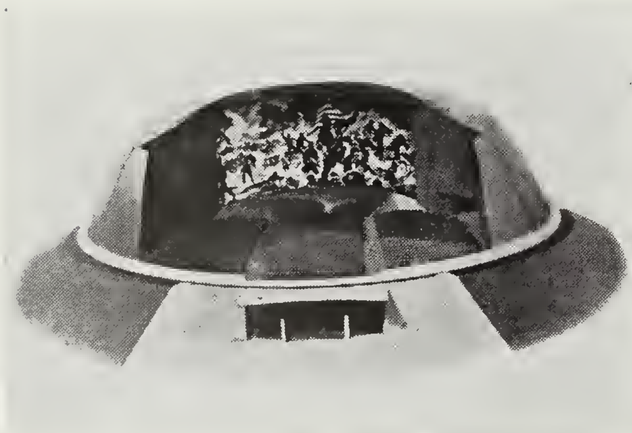
Designers

Geometrics, Inc. is a firm of architects-engineers which specializes in solving problems of design that can not be solved through normal approaches. The firm has a unique background in designing geodesic dome structures ranging from 31 feet in diameter to ½ mile in diameter. More than 100 of their domes are in Arctic use. One of their geodesic domes in the South Pacific has withstood winds of 220 m.p.h.

The fire-resistant characteristics of concrete make it particularly advantageous for theatre use. The design of the Cinerama dome is in accordance with the Uniform Building Code, 1961 edition, which is widely recognized as an up-to-date and authoritative general building code.

The geodesic dome was first used primarily in the Arctic as a protective housing for DEW Line radar antennas. It now covers several thousand varied installations such as stadiums and gymnasiums; train sheds and factories; warehouses and airline terminals; restaurants and theatres. Part of the 1959 American National Exhibition in Moscow was housed in a 250-foot aluminum geodesic dome.

Among contemplated uses of the geodesic dome are coverings for homes, sports arenas, ball parks and television studios. And some experts have proposed they will be ideal shelters for whole populated areas on earth—cities and such—as well as manned stations on the moon!



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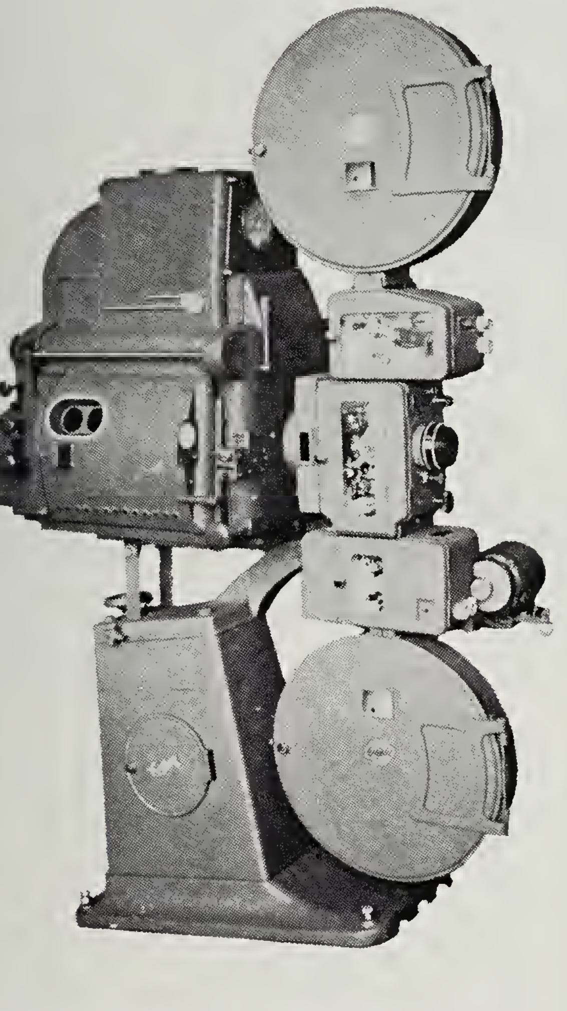
TRY THE *NEW* CENTURY PROJECTOR

. . . NEW Main Drives . . . NEW Film Traps and Gates



CENTURY'S standard or new 35-70mm projector

The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment—everything is scientifically arrived at—to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive, means less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY design. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use and it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. This sturdy precision design provides positive positioning of the film—therefore positive focus. The aperture plate is an integral part of the film trap and serves to maintain correct focus.

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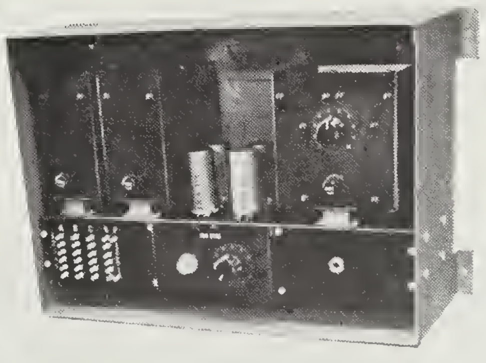
SINGLE CHANNEL • FOUR CHANNEL • SIX CHANNEL

the newest achievement in modern electronics!

- ★ Entirely eliminates vacuum tubes, transformers, heavy condensers, preamps, photocells, etc.
- ★ Fewer, simpler, long-lasting components. Incredibly greater reliability. Minimal maintenance.
- ★ Power losses reduced to a minimum.
- ★ Improved audio quality—remarkable sound definition.
- ★ Lower installation costs.
- ★ No more racks of equipment. Big savings in weight and space requirements.
- ★ Electronic switching—no complex mechanical switches, no relays.
- ★ All transistor power amplifiers with visual overload indicator and automatic protection.

Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively —winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre." (Citation of the Academy of Motion Picture Arts and Sciences). CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.



This wall mounted case—ONLY 17" x 12"h. x 7"d. contains the complete sound system for your theatre.

Recipient of the
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Century **CENTURY PROJECTOR CORPORATION**
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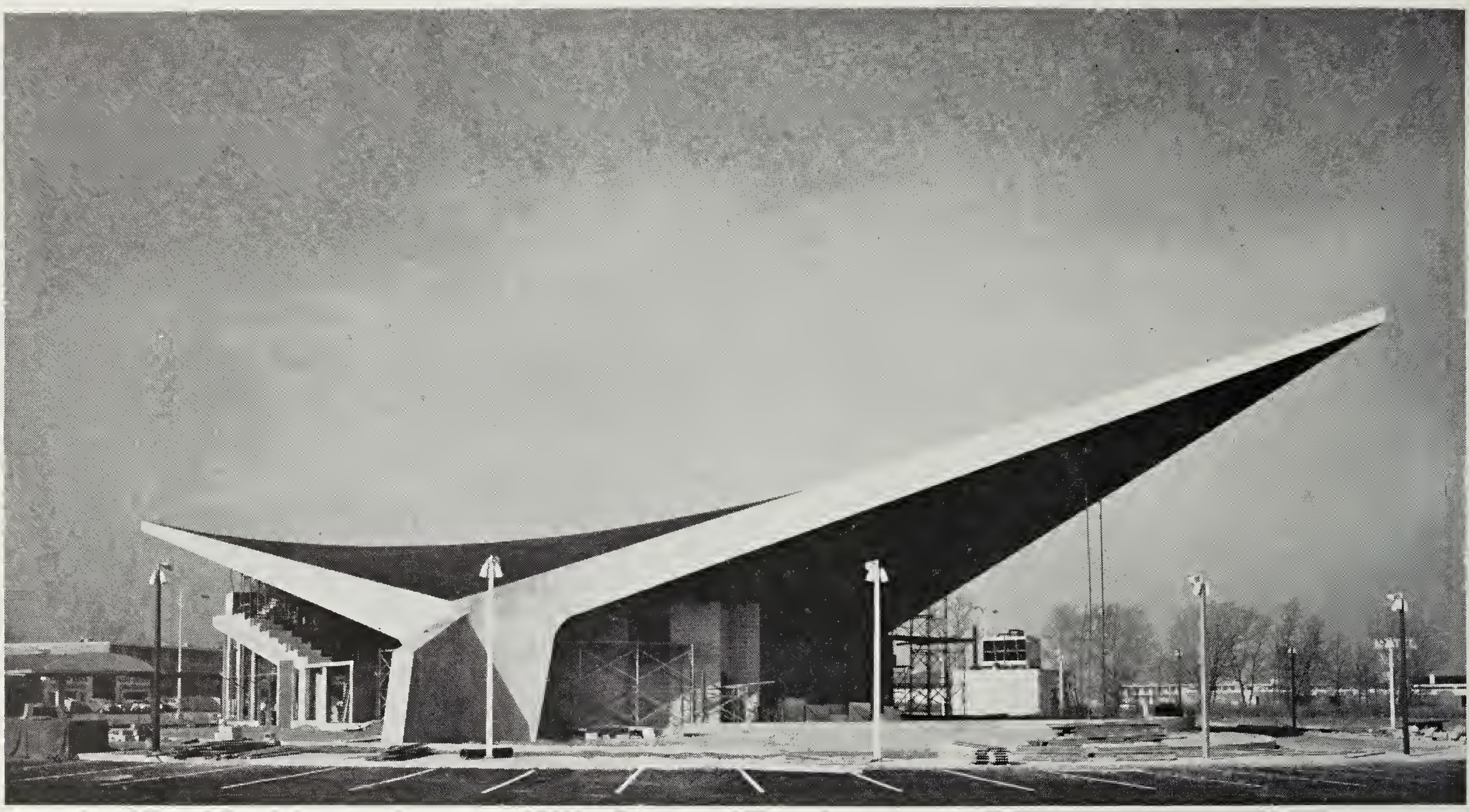


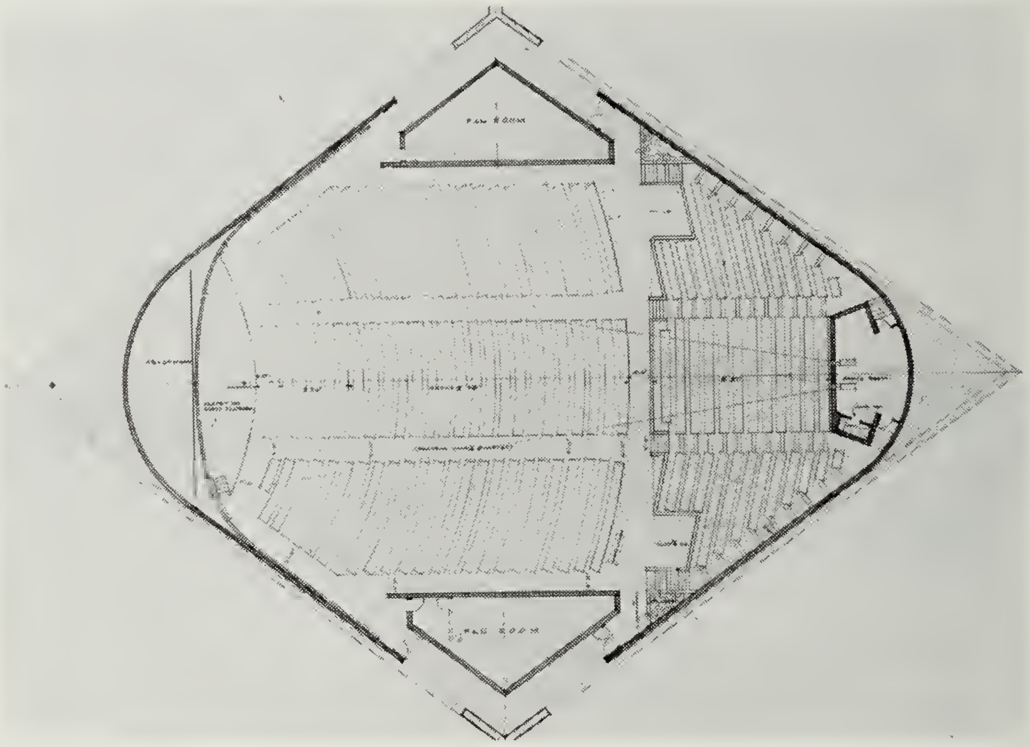
EDENS ·

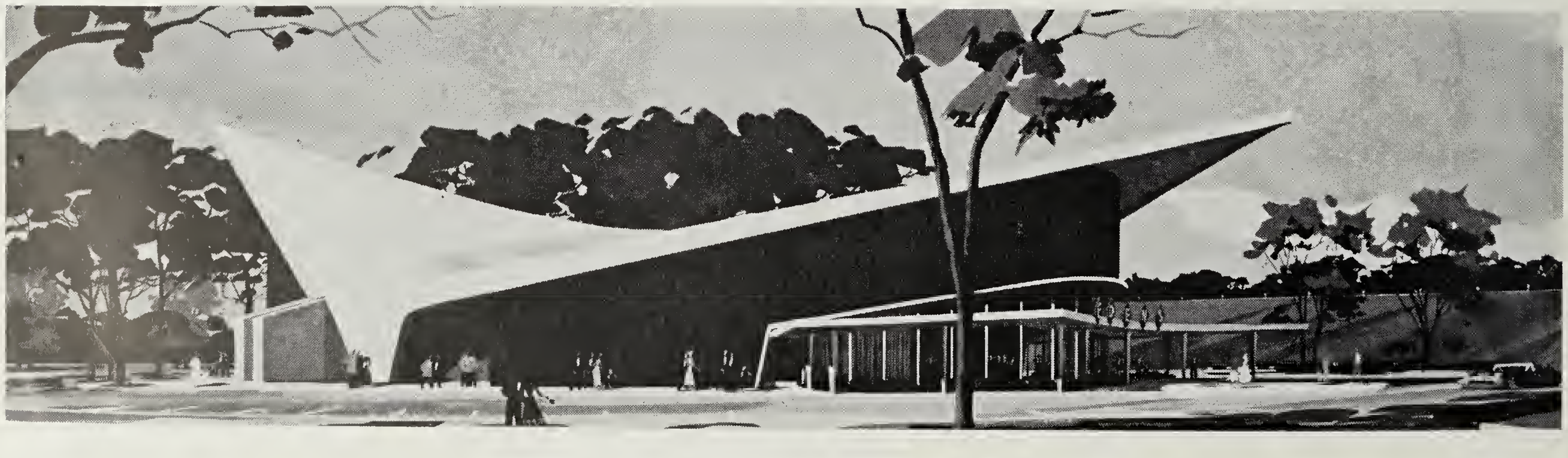
Northbrook, Illinois

The Edens Theatre on Skokie Boulevard between Dundee and Lake-Cook roads in Northbrook, (Illinois) designed by architects Perkins & Will gives the appearance of a giant, graceful bird.

In construction circles the big design feature is a saddle-type hyperbolic paraboloid concrete roof. In fact, it is the largest single concrete roof of its type in the United States. The shell roof measures 159 feet between working points at the two side abutments and 221 feet from tip to tip. The shell is only four inches thick. The concrete roof was poured in a continuous operation with the time for the pour carefully calculated with weather predictions to assure no delay or work stop. Taking all factors into consideration, the pour began at midnight and continued for more than 20 hours. Contractors for the job are

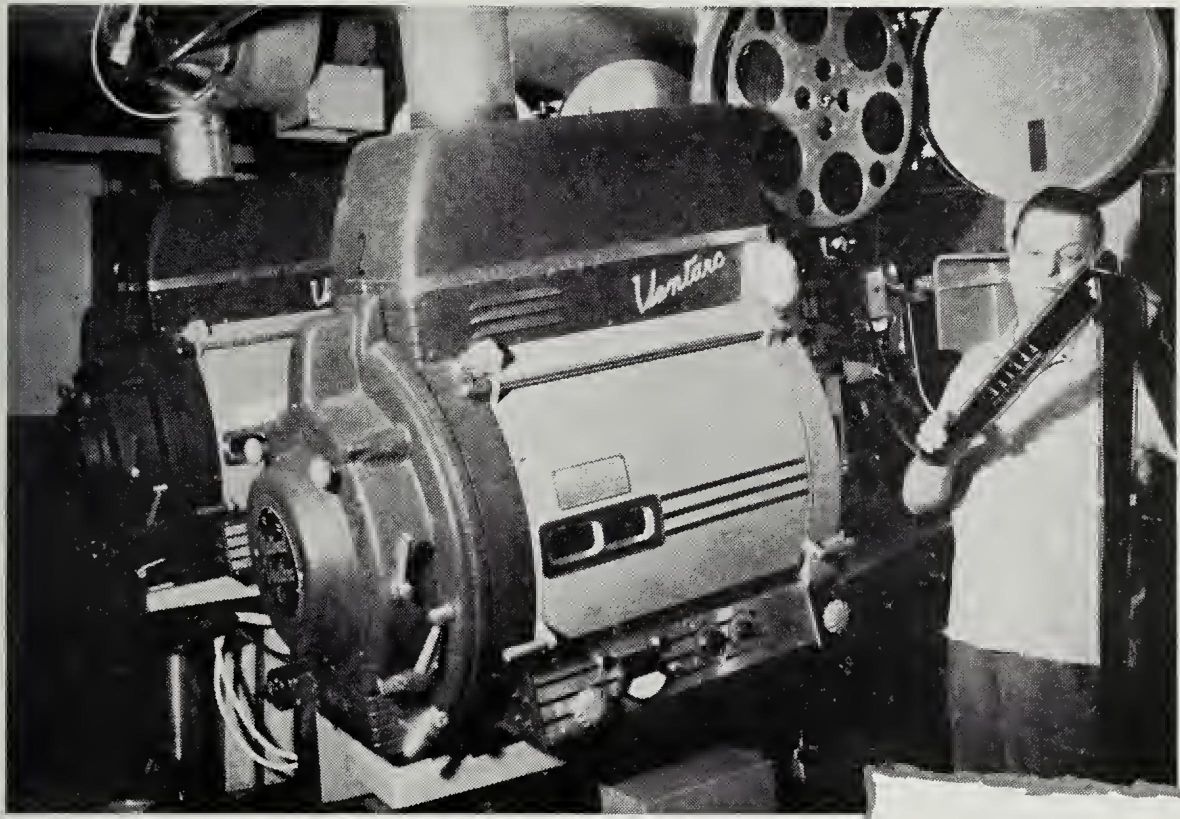
(*Continued on page* 31)





The famous VENTARC

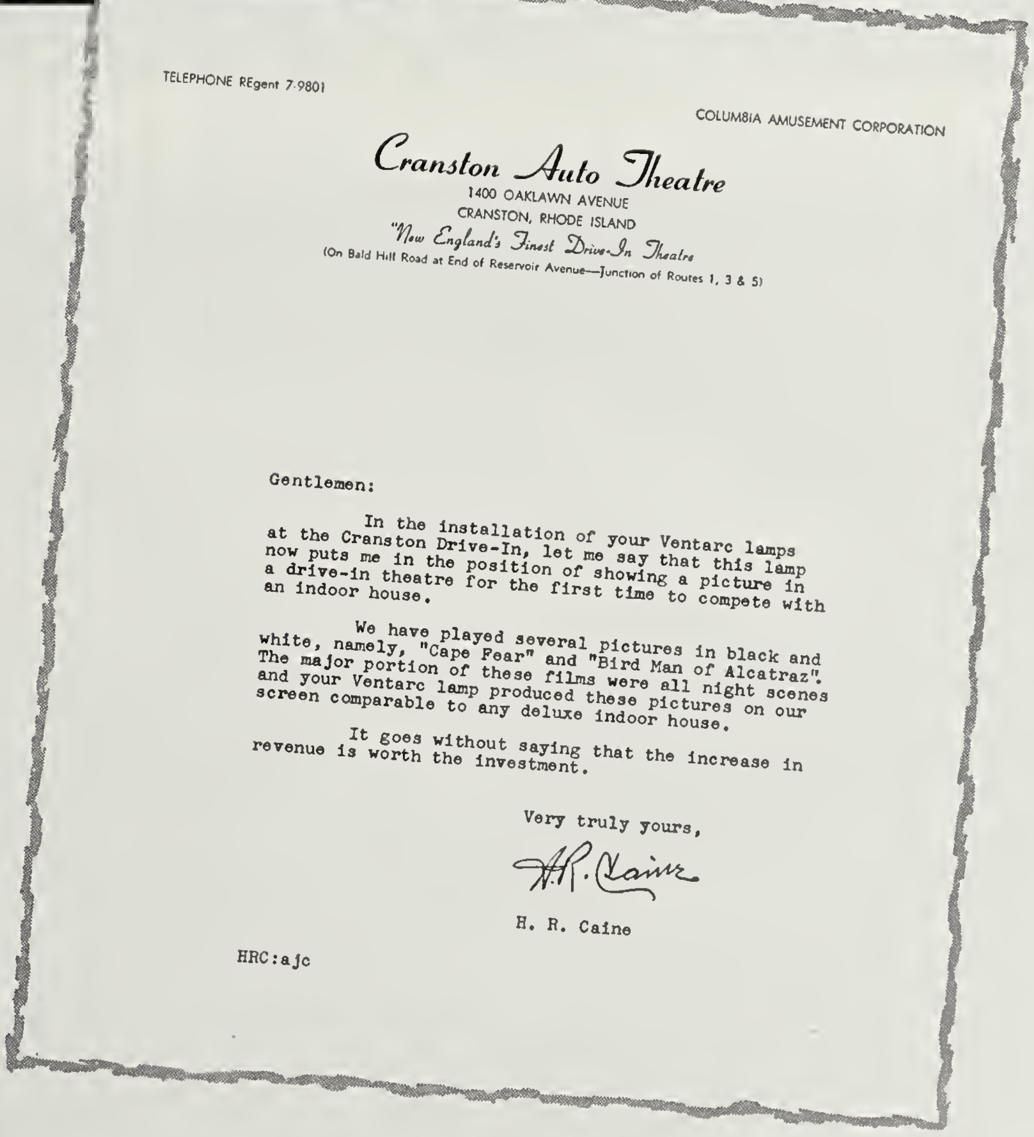
—BY FAR THE MOST POWERFUL OF ALL PROJECTION LAMPS



"Showing a picture in a drive-in theatre for the first time to compete with an indoor house. The increase in revenue is worth the investment," says the Cranston Auto Theatre, "New England's Finest Drive-In Theatre", Cranston, R. I.

The 850-car Cranston has a 50′ x 122′ screen with a 47′ x 118′ picture projected 240 feet. Light readings show 6 foot lamberts on 35 mm projection and 8 foot lamberts on 70 mm.

The Ventarc employs a giant 21-inch reflector and a totally different technique—a three dimensional, cylindrical shaped light source which projects twice the light of any lamps using 16½″ reflectors, and 51% more light than lamps using f 1.7—18 lens—evenly distributed screen light of constant intensity and unchanging color, without manual adjustment.



TELEPHONE REgent 7-9801

COLUMBIA AMUSEMENT CORPORATION

Cranston Auto Theatre
1400 OAKLAWN AVENUE
CRANSTON, RHODE ISLAND
"New England's Finest Drive-In Theatre
(On Bald Hill Road at End of Reservoir Avenue—Junction of Routes 1, 3 & 5)

Gentlemen:

In the installation of your Ventarc lamps at the Cranston Drive-In, let me say that this lamp now puts me in the position of showing a picture in a drive-in theatre for the first time to compete with an indoor house.

We have played several pictures in black and white, namely, "Cape Fear" and "Bird Man of Alcatraz". The major portion of these films were all night scenes and your Ventarc lamp produced these pictures on our screen comparable to any deluxe indoor house.

It goes without saying that the increase in revenue is worth the investment.

Very truly yours,

H. R. Caine

H. R. Caine

HRC:ajc

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Branches Coast to Coast

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FULTON D-I ·

Atlanta, Georgia

The Fulton Boulevard Drive-In, Storey Theatres' newest airie, has been serving the Atlanta public for just a few short months.

Storey erected the new theatre on a spacious location just outside Atlanta's city limits. The 1,150 car outdoor house went up at a cost of $450,000, has complete facilities, and is set in a beautiful, wooded section of the city's suburbs.

For the kiddies, Storey Theatres went all out at the Fulton. The D-I's large playground was equipped with swings, see-saws, a merry-go-round, and slides. Wilkin Theatre Supply is responsible for the design and equipping of the 30-acre theatre.

The Fulton has a thoroughly equipped concession stand, as can be seen in the accompanying photo. The four lane concession area is manned by eight or more concession workers.

The multi-colored panels seen at the base of the concession stand itself are brightly colored Formica for good looks and tough wear. The brick base runs arund the entire length of the counter.

Some 125 feet of white and gold Formica was used on the wrap-around counter top and the colors in the pepperment canop above the stand match the panels of Formica in its base. The concession stand floor is a tough terrazzo of black and white. The stand can be entered from all sides of the building and is centrally situated to be accessible to all parts of the large theatre.

The Fulton's boxoffice can accommodate four lanes of autos at once, and is brightly lit so as to be visible from the approach road and highway.

The playground, visible to the front of the concessions building, uses the same central positioning as the confessions building.

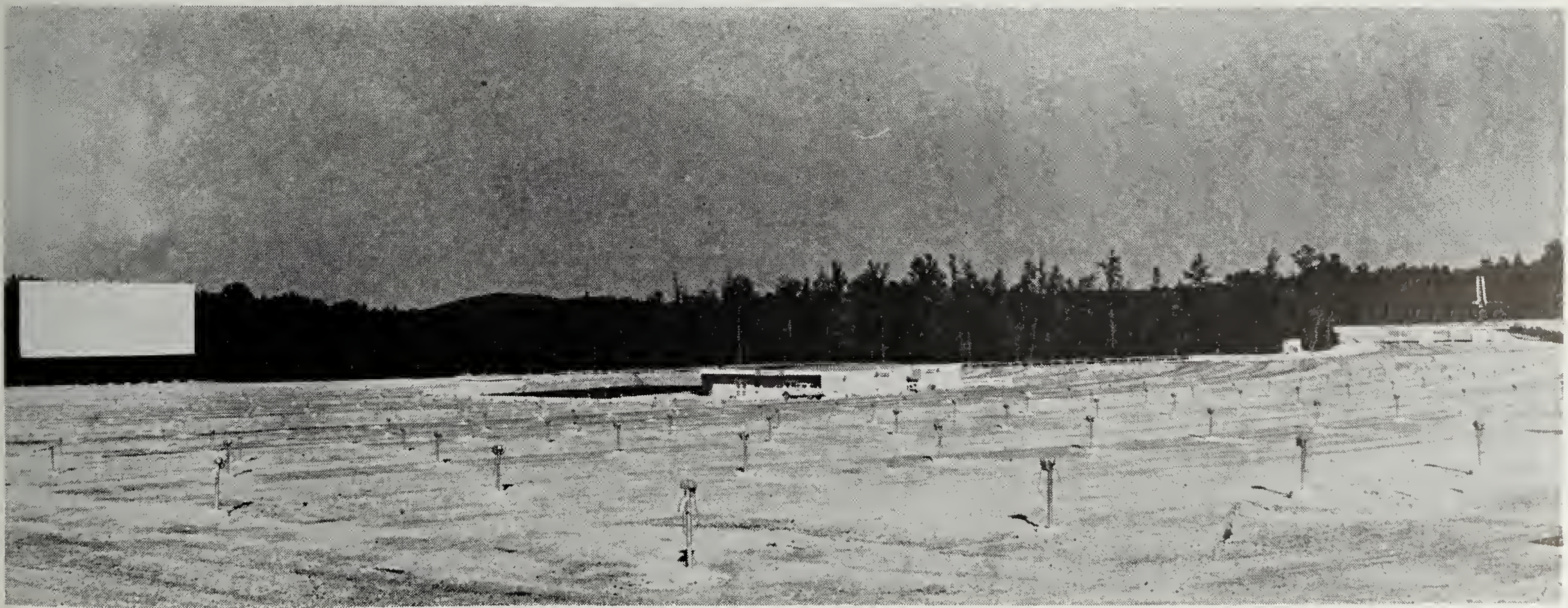
The traffic control lights are by Drive-In Theatre Manufacturing Co., and the fencing and landscaping was done by the J. B. Humphreys Co.

The theatre is almost completely by a wood, and a goodly part of the large drive-in's grounds are separated from adjoining properties by a board fence.

FULTON
BLVD.
DRIVE-IN
THE DEVIL AT FOUR O'CLOCK
VOYAGE-BOTTOM OF THE SEA
PLAY LUCKY SATURDAY NIGHT GET CASH

Reference Data

Owners:	Storey Theatres, Inc.
Location:	Atlanta, Ga.
Capacity:	1,150 Cars
Projection & Sound:	Century
Speakers:	Drive-In Theatre Manufacturing Co.
Lamps:	C. S. Ashcraft
Screen:	J. B. Humphreys
Sign Letters:	Wagner
Signs:	State Neon Sign
Popcorn Machines:	Cretors
Food Service Equipment:	Star
Dispensers:	Selmix, Gessner



Recommendations For The Painting Of Outdoor Screens

Different Types Of Screen Surfaces Require Various Pre-Painting Steps and Refinishers

By Sol Shurpin
President
Technikote Corp.

■ Projectionists and theatre managers everywhere are familiar with the work of the defunct Motion Picture Research Council concerning screen brightness levels. In the outdoor theatre, the problem of screen lighting levels is critical.

The Research Council's studies showed that some 57 per cent of the drive-ins surveyed had center screen brightness levels under three foot lamberts. Indoor standards demand 9 to 14 foot lamberts of reflected light, by way of comparison.

Every drive-in owner also knows that several factors operate to help overcome the ill-effects of lower-than-desirable brightness readings on the large outdoor screen. First there is the question of visual acuity, or the process by which the human eye is able to perceive details with greater ease as the size of a picture image increases. Though lighting is notoriously poor, patrons can still make out what is going on on the screen.

Then the fact that the picture is projected by an arc light also assists the human eye to respond to the screen image, since the combination of arc light and white reflecting surface creates light that tends toward that part of the spectrum to which the human eye is most sensitive.

A good screen surface that provides high light gain, and is resistant to weathering, is therefore desirable. Often, though brightness levels can be most dramatically increased by a more efficient light source in the booth, screen brightness problems can be lessened by retreating the screen surface. The most commonly used surface application for this purpose is white projection paint, easily applied and relatively inexpensive.

TYPE OF PAINT

Alkyd or vinyl base paints are preferred. Alkyds are oil-solvent synthetic paints. Vinyls are often called "latex" paints and are water soluble as emulsions. Both have excellent qualities for indoor use but must be specially formulated for outdoor work. The water base vinyls are not generally used on metal screen towers because of the possibility of rust formation. They also require that the old painted surfaces be in good condition. Alkyds, on the other hand, since they are oil based cannot cause rust on a metal surface and are not quite so "choosy" about the undercoating. If moisture can find its way through the screen tower—from the top or through the rear—and causes blisters with oil paints, then it is best to use vinyl or latex paints because these surfaces are somewhat porous and can actually breathe. Moisture actually will find its way out through the surface!

APPLICATION

On previously painted surfaces a very thorough sanding or scraping is necessary. Loose or blistered paint must be removed. When too many coats have built up through the years then it sometimes becomes necessary to remove all the old paint by sand blasting or chemical means.

PREPARATION

Asbestos Sheet—This is a hard 4′ x 8′ panel of cement and asbestos composition, usually John's Manville Transite. Normally it is painted without special treatment, although it is good insurance to treat the surface with at least two coats of paint. Outdoor work, as a general rule, should always have two coats of paint.

Plywood—Even though of Marine grade and rated waterproof, plywood sheets, when new must be treated with a prime coat of a special outdoor plywood sealer. Two coats of screen paint are then required. If, after many coats of paint, there is trouble with peeling, alligatoring, or blistering then it is wise to sand well and apply outdoor plywood sealer before the finish coats of paint.

Galvanized Metal—This is a zinc coating on iron or steel and is quite resistant to the weather if left uncoated, but it must be painted with a reflective surface. Since certain metallic pigments in paint react with zinc and will, in time, lose its bond, it is recommended that galvanized sheet be first "pickled" or surface-etched with vinegar or mild acetic acid. THIS ACID WASH MUST BE REMOVED WITH CLEAR WATER. Then the surface is primed with commercially available Zinc Chromate Primer, a yellow, fast drying prime which will be a barrier coat for the finish paint and prevent galvanic action from adversely affecting adhesion. This treatment is necessary only when the sheet is new and before it is painted for the first time. It is not used again—except that if scraping in future years does expose the bare metal then the bare spots should be again primed with Zinc Chromate.

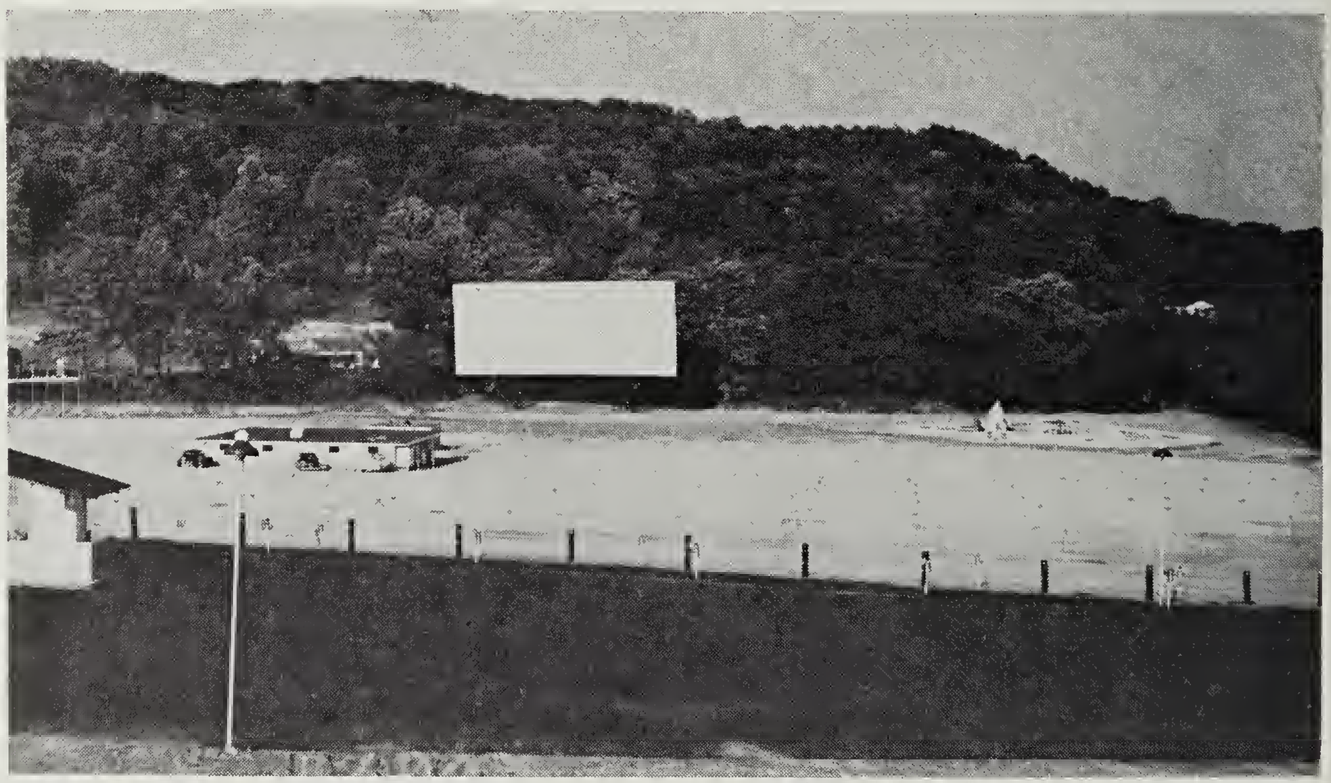
Iron or Steel Sheet—Untreated or "black" iron or steel should be primed with Red Lead and then finished with two coats of screen paint.

GENERAL INFORMATION

For best results two coats of paint should be applied. One gallon of properly formulated drive-in screen paint will cover approximately 350 sq. ft. The spreading rate will vary somewhat depending on the condition of the old surface and the technique of application. To prevent running short of paint on the job it is recommended that 250 sq. ft. be allowed in figuring quantity.

High density paints are available which have a very heavy body and which are applied as received with a lamb's wool roller only. This gives a stipple or orange peel effect that prevents rain streaks from looking glossy—but this finish also picks up more dust and dirt. It also builds up a heavier coat of paint which in the long run can be a problem.

With paints of normal density brush, roller or spray can be used. Alkyd paints can be thinned with turpentine, benzine, naphtha or mineral spirits such as "Varnolene." Vinyl and latex paints are thinned with water only. Up to 10% thinners can be added but much depends upon the technique of the contractor's application.



Center screen brightness levels in the outdoor theatre, with its problems of long projector throw, large screen area, and high outside light, can be dramatically helped by keeping the drive-in screen in the best possible condition. Rain streaks, dirt, and pigment changes in painted coatings will reduce light gain, making periodic cleaning or resurfacing a maintenance "must." Usually two coats of paint will restore the surface.

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This projector is completely different from others. Imagine... its light source is smaller than a cigarette. It doesn't even use a shutter. There's no exhaust system, no rectifier, no generator, no carbons.

The 3" long SPP pulsed discharge lamp, heart of the mechanism, flashes on and off 72 times per second. That's 3 times per frame! Result is an absolutely flickerless image. This lamp is so efficient it produces light only while required for actual projection. A light-devouring mechanical shutter is superfluous.

Another thing about the lamp. It runs at a constant output of light for the duration of its life. And, when necessary, a new lamp automatically drops into place within a split second! Operating costs with the SPP lamp are much less than they are with carbons.

There's much more to tell you about the Norelco Pulse-Lite projector. Send for complete information now!

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Inspecting The Drive-In Screen Tower

Where To Look For Fatigue And Failure Before Your Screen Becomes A Blowdown

By John Selby
President
Selby Industries

■ A gust of wind can and often does suddenly transform many screen towers into horizontal piles of scrap.

No advance warning will be given these unfortunate theatre operators. A Toledo exhibitor tells of taking refuge from a spring thunder squall by ducking into his projection room. His operator was busy checking the projection system to find out why he had no picture on the screen. When the hand-at-the-port hole test showed he was definitely throwing a picture that far, he looked again to his screen and noticed streetlights where the picture should be! The tower had fallen toward the street, just missing the box-office.

A Pittsburgh exhibitor got into a dandy lawsuit when an asbestos board sheet suddenly sailed off his screen striking the throat of a patron in a convertible.

There are fires, lightning and twisters which destroy even a good screen, but most failures can be predicted in advance by skilled inspection. If the deteriorated condition, which becomes readily visible after a failure, was discovered by proper inspection beforehand, the exhibitor's horror would match that of his horror movies.

Inspection procedures vary between a wood or steel structure. If wood, a rap with the knuckles is not enough! Internal dry rot occurs where wood is bolted to steel plates. Just as a cold steel plate sweats on the outside, it also sweats on the inside where circulating air cannot dry it out. This results in a reddish rot so weakening, the wood can be crumbled between the fingers. Failure occurs when wind puts the truss chord in sufficient tension to sheer the bolts right through this rotted wood.

If wood is used to support the surface, inspection should be made of any construction which pockets water. Sometimes horizontal wood nailers have been used on a tilted tower. This shallow triangle traps rain, resulting in rapid rotting and loss of strength.

The life of a wood tower is measured in a number of years, approximately ten, sometimes a little less sometimes a little more, but definitely limited. Maintenance efforts will have small effect.

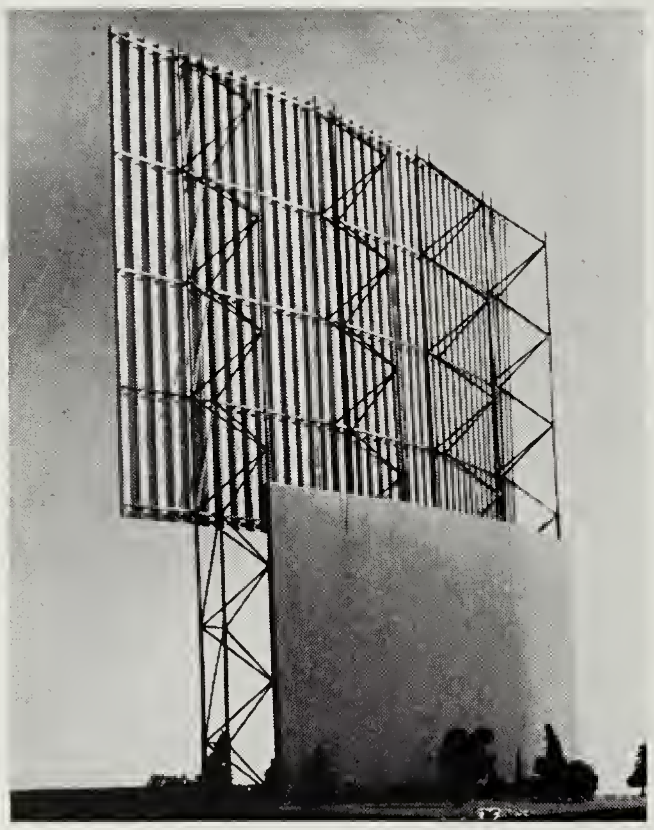
A steel tower is maintainable indefinitely with occasional attention especially after major storms. Inspection of a steel tower is much simpler because weaknesses are readily visible. A weld may be broken, A bolt may be loose. A good coat of asphalt paint containing fish oil may be needed. It is important to remember that every bolt, every weld, every brace in a properly designed steel tower is there because it is needed and therefore is under stress when subject to possible loading conditions. It is obvious that a broken weld should be rewelded, but it is important to make an inspection to know it needs welding, because even one defect may lead to progressive failure by overstressing some other member.

This characteristic of steel to yield to distribute stresses is one of steel's great advantages, but don't push luck too far by ignoring even one defect.

Towers of any material usually have atturbances fastened to them such as signs, floodlights, ladders, electric power cable insulator brackets and conduits. Checking these may eliminate a property or personal injury loss.

Having inspected and repaired an existing tower if the conclusion is reached that the tower is likely to fail, the exhibitor has several choices. He may order a replacement, probably a larger and stronger steel tower designed and built to be maintenance free(except for painting) to be installed at a time which will not result in loss of business, to the theatres. In some cases this can even be done during the operating season by installing the new tower behind the old and then filling the old in one day.

Instead of this orderly procedure, some exhibitors decide to risk a blowdown to collect from their insurance company. Since most wind failures occur during spring and summer storms, this latter decision will probably result in loss of business and diversion of his patrons to competitor. Personal injury can very well result and the exhibitor or his staff are the most likely victims since they are near the tower the most.



This Selby steel screen tower is rated at 30 pounds per square foot, figured according to American Institute of Steel Construction standards with 1.5 factor of safety against foundation overturning.

Selby Industries receives so many of these hurry, hurry distress calls that we have a bedside telephone extension which has been used many times for midnight orders. A stock of tower components is carried for rush shipment making possible a re-opening record of seven days recently in Dayton. An average re-opening time however, is more like two to three weeks.

One of the delaying factors in an emergency replacement job is the foundation requirements. Since old foundations are invariably inadequate and improperly placed, they are more hindrance than asset. A replacement tower should be placed in a virgin location if possible, usually behind the old location to increase throw for the usually larger picture. If the same location must be used, drawings of the old foundations are helpful, not to make use of the old concrete as much as to avoid it in placing new concrete. Old drawings also help in determining the load bearing possibilities of the soil.

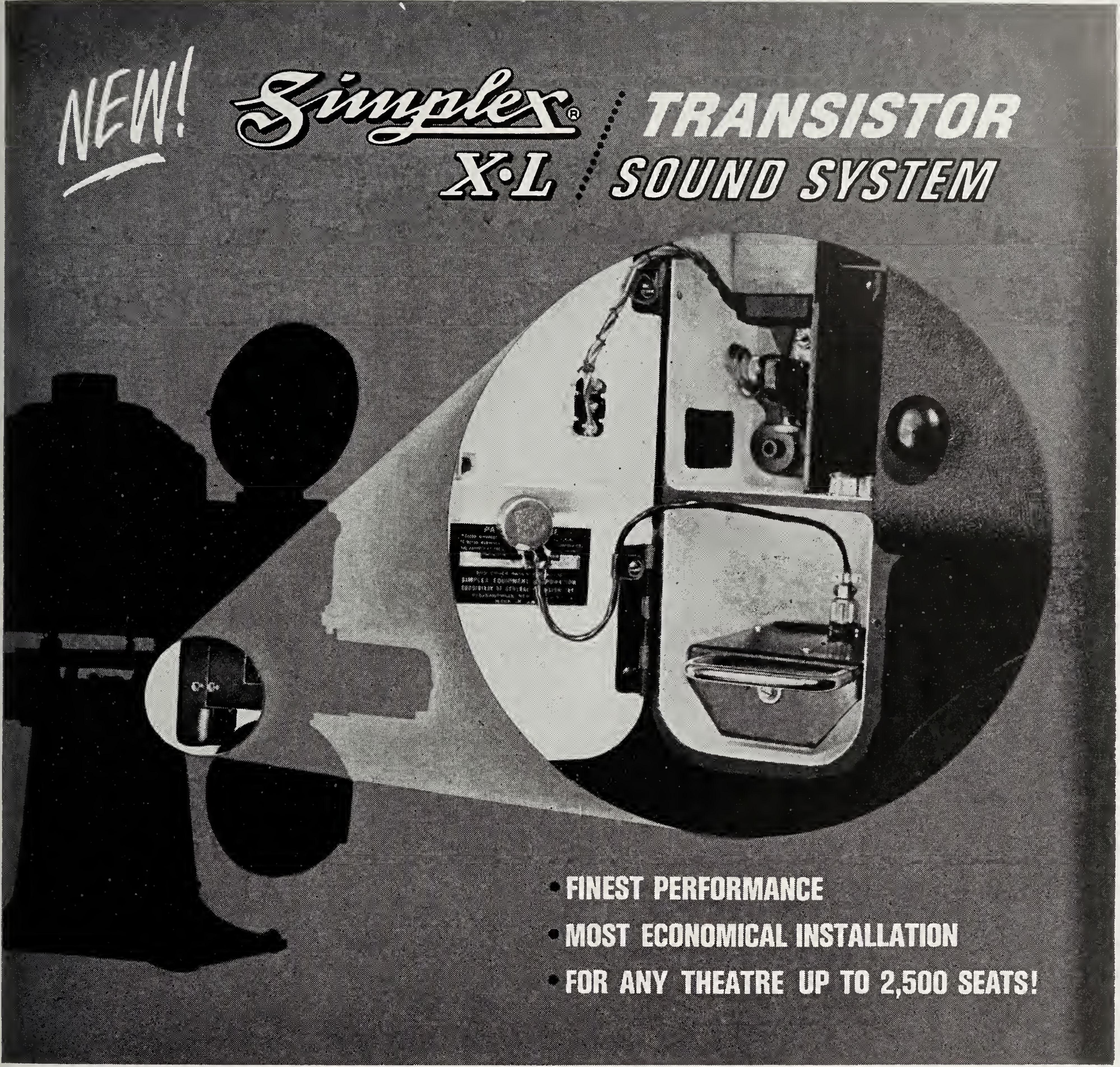
If inspection indicates replacement of tower is likely, it would be well to start orderly procedures with the tower manufacturer to make a study of placement and soil conditions, so that when the big blow occurs most of the panic is eliminated. It must be remembered that almost without exception old foundations are worthless and frequently cause extra cost to design and re-engineer spacing of new foundations to avoid them. Replacement towers are invariably larger and most often stronger, because of addition of ramps in most drive-ins and because of tightened building code requirements in recent years.

Ten years ago when many current blowdowns were built, the building code officials were either non-existent or quite lax in enforcement of public safety strength requirements. Towers often were "built" rather than "engineered" by some local handyman. It is no trick to build a tower to stand up in calm weather. To build several hundred towers coast-to-coast which have withstood all elements, not just wind but fire, rot, rust, and lightning for over fifteen years without a major loss, is partly good fortune, but mostly thorough, sound, and honest engineering and construction.

Today building officials in most areas require submission of calculations by a licensed engineer showing strength assumptions to comply with code requirements, the applied load and the resisting provisions covering the following points: *Soil bearing, Overturning moment, Wind loads to top of footing, Shear diagram of footing, Moment diagram of footing, and Structural analysis of steel superstructure.*

It is still true that some areas have no enforcement of minimum strength requirements and that many areas have code requirements so low as to be unrealistic and unadvisable. Insurance companies sometimes set a minimum strength rating which they will insure but this is usually based on code. It is surprising the bad risks insurance companies will undertake both in regard to new construction and continuance of coverage or obviously decrepit screen towers.

So in advance planning for replacement the drive-in owner should know (1) The new picture size he is going to buy. (2) Height above ground. (He should even measure and record his present height for comparison). (3) Replacement location (moving clear of old footings if possible) or clear foundation spacing area (if old location must be held) (4) Building code requirements or if low, his own wind rating decision based on engineering advice. (5) Manufacturer, making advance arrangements and exchange of data, not overlooking manufacturer's ability to supply and satisfy code officials promptly, as well as carrying a stock of tower components for rush shipment from a central location.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With the Simplex XL Transistor Sound System, much of the equipment clutter of a typical projection room can be eliminated. The front wall is completely cleared and two ¾″ conduits running from one pedestal to the other are all that's necessary to accommodate inter-soundhead wiring.

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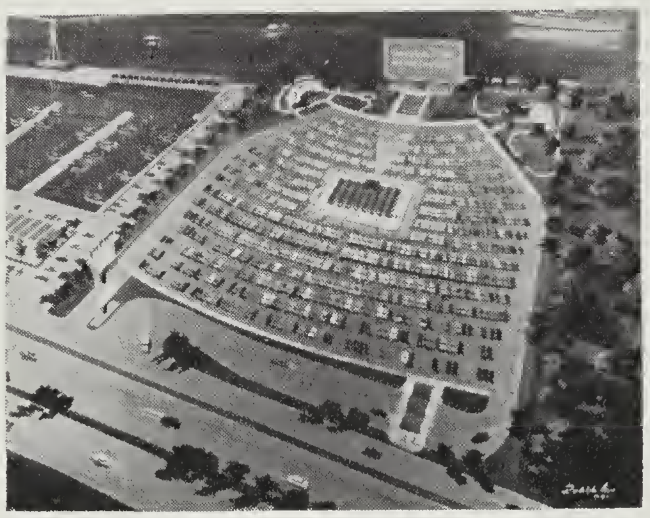
William Goldman Theatres Plan Unique Marina

Drive-In Theatres And Complete Amusement Park To Serve Three State Area On The East Coast

■ A major step in the development of the dramatic marina-recreation project planned for the tri-state area centering around the Philadelphia International Airport has been taken in the signing of a long-term lease between William Goldman, President of William Goldman Theatres, Inc., and Philip Klein, President of Philadelphia Marina, Inc., a new entertainment complex.

The Marina Drive-In Theatre, as planned, will be different from any other in the world. William Goldman, in discussing the new project, evidenced a reluctance to refer to the new theatre as a "drive-in." "It will be so different in concept from ordinary outdoor theatres that a new name will be required to properly identify it. We propose to spare no expense in making it the most complete, unique, and inviting center for public entertainment anywhere. It will certainly be the most ambitious undertaking of my many years in theatre business. We are thinking very big on this," said Goldman.

The outdoor theatre area, covering approximately 14 acres of the 88 acre development will have a ramp capacity for 1600 cars which can accommodate an audience in excess of 5,000 people at one showing. Plans include a spacious picnic ground for pre-showtime family outdoor dining, with hot take-out food available at the theatre's air-conditioned cafeteria-restaurant. For the children, a miniature railway, wading pool, playground, pony riding track, as well as professional Punch and Judy Theatre will provide pre-show entertainment during the twilight hours. The picnic area will be attractively furnished and landscaped to compliment the current trend toward outdoor living.



The operation will be on a "year-'round" basis with in-car heating provided during the cold months. A centrally located restaurant will be implemented by silent electric mobile snack carts constantly cruising the ramp areas for in-car service to patrons. "Naturally we will go the limit in providing the finest and most technically advanced projection and sound equipment for the maximum enjoyment of the best screen entertainment features that money can buy." Goldman said, "We propose to make this the most nationally famous 'Fun Center' in America!"

The site, fronting on the Delaware River, adjacent to the new Delaware Expressway and only about 3 minutes driving time from the Airport Circle on the Industrial Highway, will be easily accessible to millions of area residents by land, sea, or air. In addition to the drive-in theatre, plans call for a huge, modern marina with complete facilities to accommodate 600 pleasure craft, party and charter fishing boats, outboard launching ramps, ships store, and boat sales and repair shops. Other major features will include a Mariners Boatel-Hotel with a minimum of 120 units, a yacht club complete with swimming pool and cabana club, snack bars, dining rooms and parking for 4000 cars.

Klein pointed to the accessibility of the site as the key to success for this "'round the clock" complex. The vast network of expressways, freeways, and bridges now in use or to be completed within the next five years, he said, will make our site easy to reach in less than a ½ hour's driving time for the millions of residents of Southeastern Pennsylvania, Delaware and New Jersey. Pleasure

(*Continued on page 62*)

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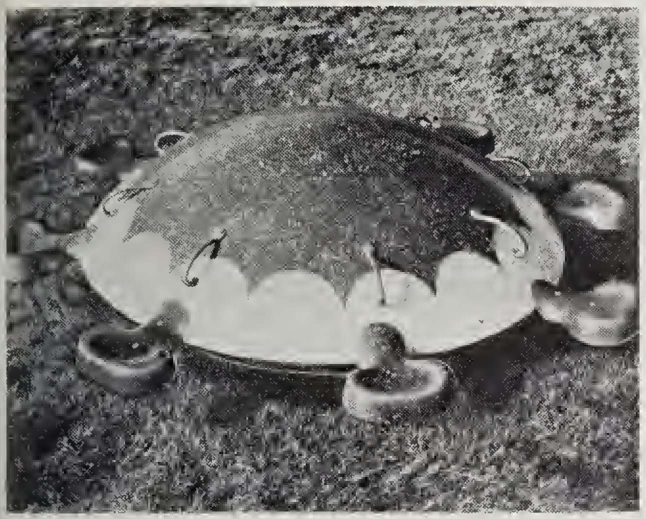


Miracle Saucer Whirl

Miracle Equipment Co., Grinnell, Iowa, manufacturers of a full line of playground equipment, celebrated their 10th anniversary with the introduction of the Miracle Saucer Whirl.

"This is the one-hundred and twentieth piece of equipment introduced by Miracle in 10 years," stated Claude Ahrens, President; "that's an average of one new product for every month we've been in business."

Like many of Miracle Equipment's recent creations, the Miracle Saucer Whirl is basically fabricated of heavy duty fibre glass in red and white with multicolored specks. Two fibre glass domes form the saucer on which eight fibre glass seats are mounted. The seats are supported by 10 gauge formed steel bolted to the revolving center column. The individual seats and aluminum hand holds eliminate overloading. There are no exposed parts and the unit is guaranteed against mechanical defects for five years.

Ahrens, who pioneered the use of fibre glass in playground equipment, pointed out that this material permits a much greater latitude in the creation of imaginative playground equipment over other materials.

"Fibre glass also lends itself to many more shadings and variations of color," Ahrens said, "but the biggest advantage is that the color is permanent in fibre glass. You can't mar it since the color exists throughout the entire thickness of the fibre glass."

EDENS THEATRE

(*Continued from page* 22)

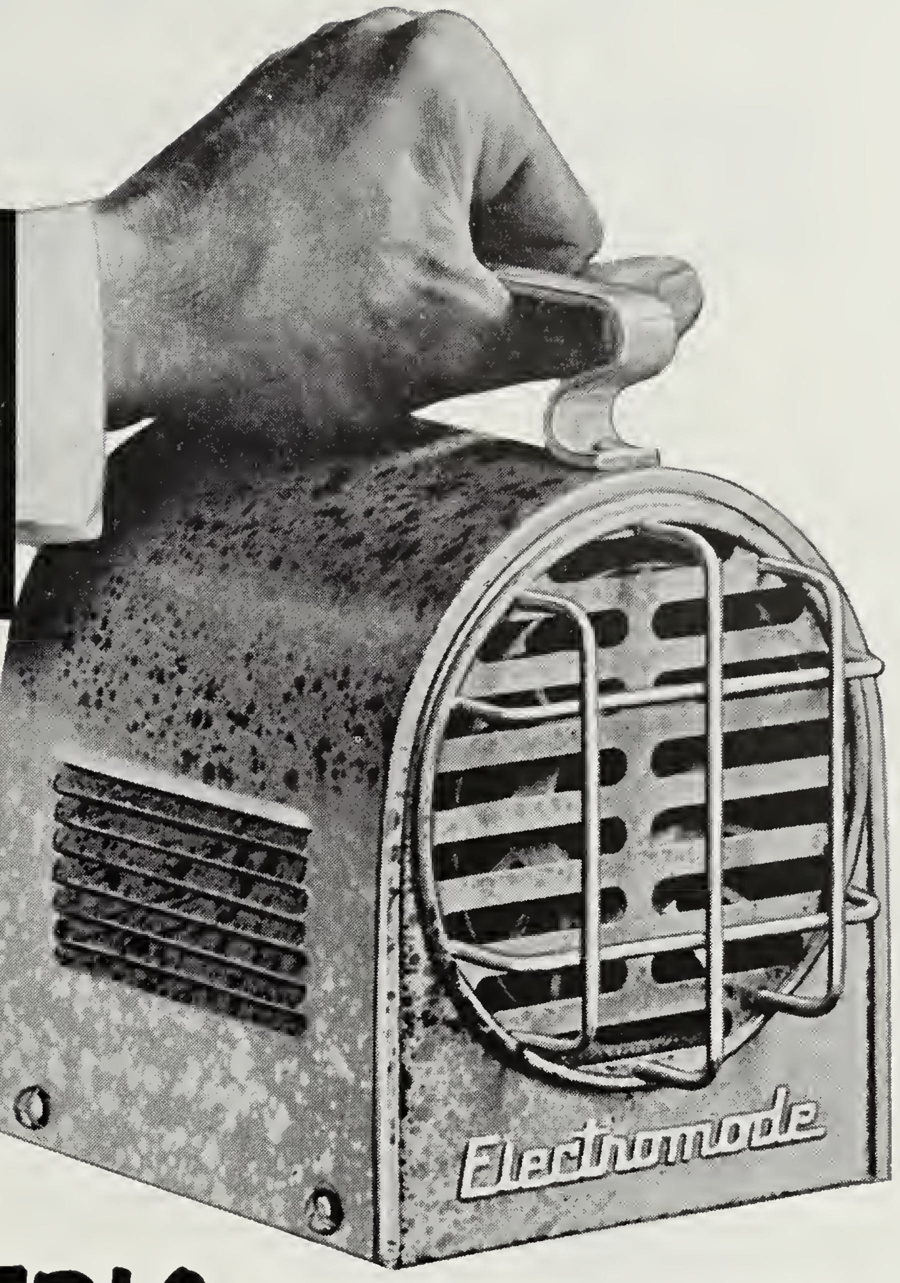
Chell and Anderson.

Integral concrete edge members are 30 inches wide and vary from 22 inches deep at the tips to 58 inches at the prestressed abutments. The entire shell is rotated about the abutment points so that one tip is 59½ feet above the lobby floor level and the width is 39½ feet.

The steel scaffolding has been removed and the exterior of precast, prestressed vertical sections added to form a curved wall. Each of these sections was keyed and placed in position to a pre-planned design accommodating the varying slope of the roof.

The designer of the building for Perkins & Will says this type of construction was selected to give a completely free space on the inside and a dramatic soaring effect on the exterior. The designer also explains that the saddle shell roof was chosen for its geometric configuration especially well-suited for auditoriums and its acoustical properties. The finished interior ceiling will consist of the concrete soffit of the shell.

HAND YOUR PATRONS



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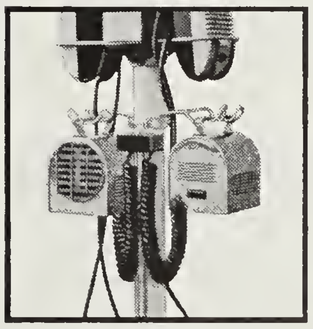

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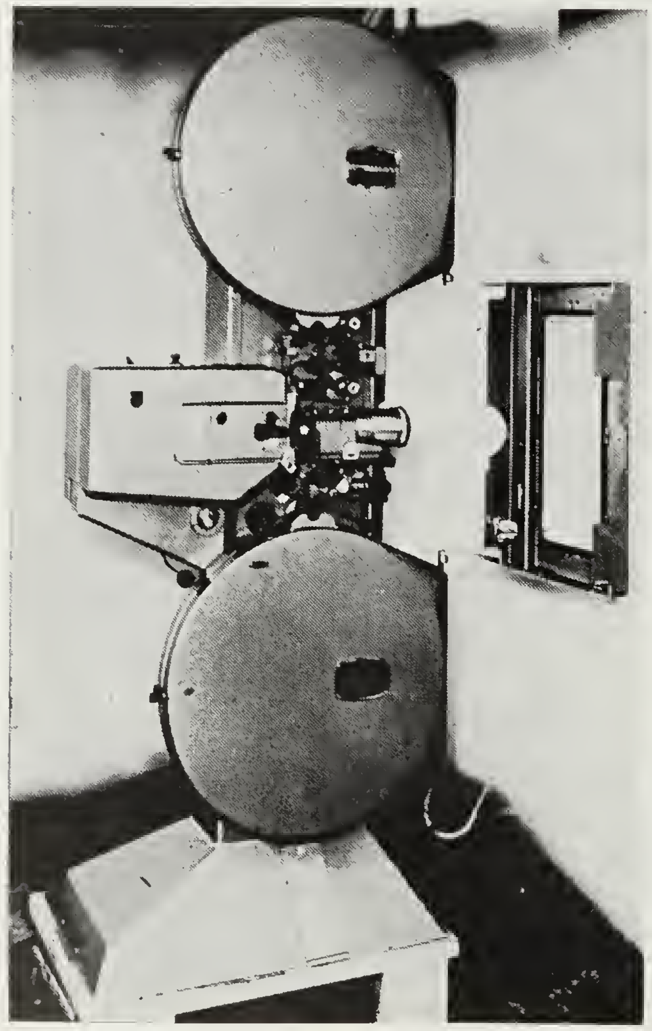
The Norelco FP 20 Shutterless Projector

Flicker Rate In New Projector Is Undetectable; Machine Built Around New Pulse Discharge Lamps

By Fred J. Pfeiff
Motion Picture Equipment Division
North American Philips Company, Inc.

■ For many years scientists, engineers, inventors and experimenters have worked on the problem of elimination of the mechanical shutter from the motion picture projector. The reason for these efforts was, in the main, the matter of unused or wasted light energy that occurs when the shutter blades were covering the projector aperture during the pull-down and blanking periods.



View of the FP 20-S Shutterless Projector showing the film path door open and the projector equipped with optical & magnetic heads.

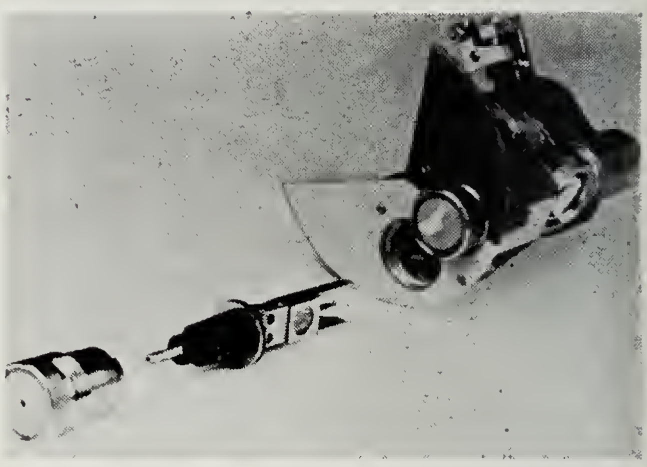
Several years ago Norelco engineers achieved a small reduction in shutter loss by using a single blade shutter operating at twice the speed of a two blade shutter. Another method of achieving some reduction in light loss incurs the use of an intermittent movement with a fast pull-down. Some use of this system has been made in the U.S. and abroad.

However, while a reduction in loss has been realized in the latter instance, the inherent flicker problem remained unless the gain was cancelled by the use of a special 3 blade shutter. If a screen brightness or luminance meeting present day standards (ASA-PH 22.124-1961) is to be used, the picture field rate of 48 per second can result in objectionable flicker. Note here that a modern television set can be operated at a much greater highlight brightness than the maximum recommended motion picture screen luminance.

However, the field rate in the U.S. T.V. systems is 60 which results in a flicker rate beyond the perception of normal human eyes.

Philips' engineers had worked on the combined problem of shutter inefficiency and flicker for about 12 years and in 1959 a break through occurred. Not only was it possible to eliminate the shutter and double the useable amount of light, but the picture field rate was also raised to 72 per second. This results in a flicker rate which is absolutely undetectable. Added to these accomplishments was a considerable reduction of heating of the film. This, in turn, resulted in virtual elimination of loss of focus due to film buckling.

No Exhaust System Required



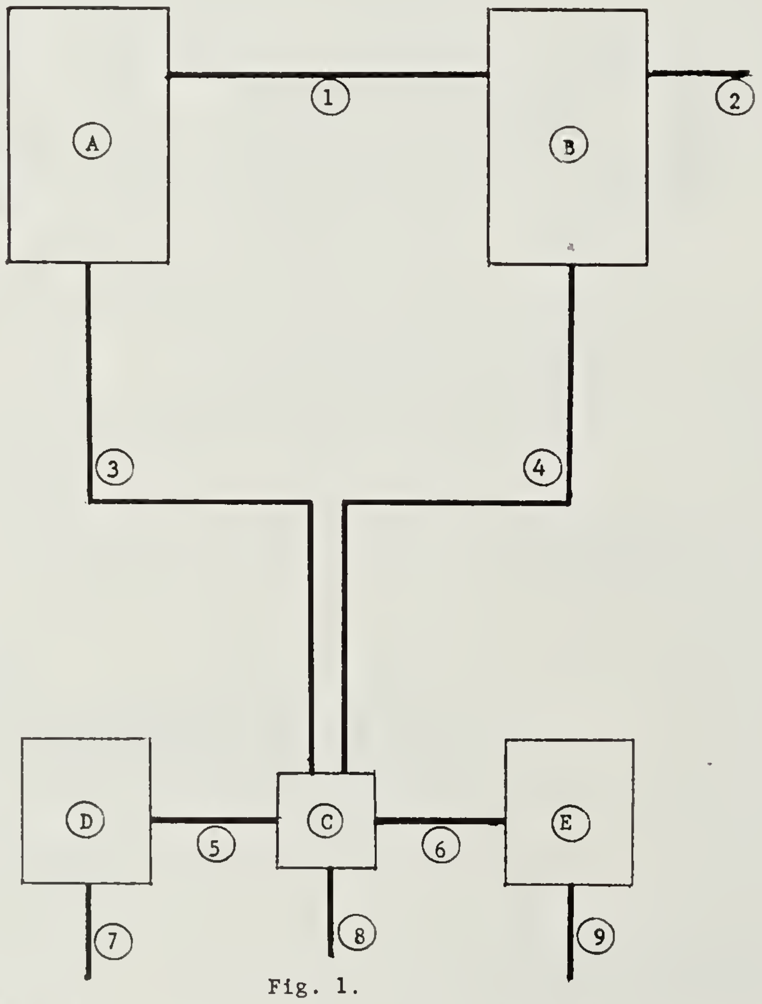
Dual lamp turret holding pulsed discharge lamps for Norelco FP 20-S projector insures constant protection against lamp burn-out.

Another achievement was the elimination of the need for an exhaust system. The new light source produces no ash or gases as from carbon arc operation, or ozone as from xenon lamp operation. The water cooling requirements for the new lamp are commensurate with those encountered for water cooling or carbon arcs and projector film gates.

The new method of screen illumination has been labeled as the SPP Pulsed Discharge Lamp. To obtain the most efficient application of the revolutionary lamp, it was decided to design a new and modern projector. The combined result of this work is now known as the Norelco FP 20 S Shutterless Projector.

In operation the lamp lights automatically

(*Continued on page* 34)



A - B	FP-20-S Projectors
C.	Crossover Switch
D - E	EL-5207 Pulsators
1.	Crossover Conduit 2 #12 T.W 4 #16 T.W
2.	A C. Conduit to Power Panel 3 #12 T.W (115V - 60C 1 #14 T.W. 3 circuits)
3.	Conduit 1 Co-Axial Cable 1 Tri-Axial Cable 9 #16 T.W. 1 #10 T.W.
4.	Conduit Same as 3
5.	Greenfield - Conduit Same as 3
6.	Greenfield - Conduit Same as 3
7.	Greenfield to Fused Switch 3 #10 T.W. (3 phase)
8.	Conduit to Amplifier 1 #10 T.W. (Ground)
9.	Greenfield to Fused Switch 3 #10 T.W. (3 phase)

Fig. 1.
Norelco FP 20 S Projector Conduit Requirements

SNAPLITE PROJECTION LENSES

SUPER SNAPLITE

f/1.7

f/1.7... in focal lengths from 2½" through 4".

6 ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

COATED OPTICS . . . throughout. For high contrast and less light loss.

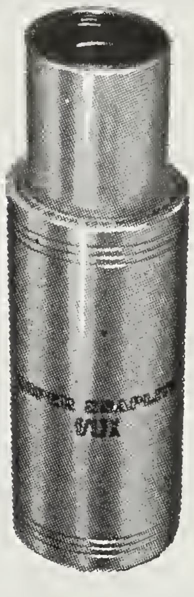
ONE-PIECE MOUNT... aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 290
2½" through 4" E. F.

SUPER SNAPLITE

f/1.7X



An extended barrel lens for use on projectors where the lens mount interferes with the light path of standard short focal length lenses.

f/1.7X . . . in focal lengths from 2" through 3".

MULTIPLE ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

COATED OPTICS...throughout for high contrast and less light loss.

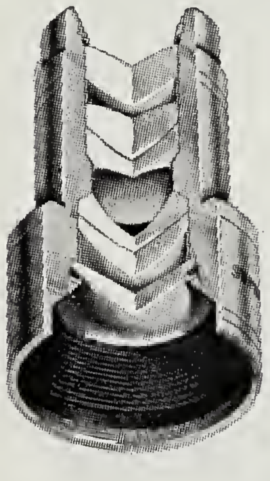
ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 294
2" through 3"

SUPER SNAPLITE

f/1.9



ANASTIGMAT... six elements for wide-angle, high magnification, wire-sharp projection.

f/1.9... magnificent screen brilliance.

COATED OPTICS . . . give greater light, sparkling contrast.

SEALED LENSES... keep out light-robbing dust and oil.

ANODIZED FINISH . . . cannot flake or peel off.

Catalog No. BX 241
2" through
4¾"—f/1.9
5"—f/2.0

4 INCH DIAMETER
SUPER SNAPLITE

f/1.9

f/1.9 . . . in focal lengths from five up to and including seven inches.

COATED OPTICS . . . for higher contrast and even brighter pictures.

SIX ELEMENTS... for the sharpest pictures ever projected with long focal length lenses.

ONE-PIECE MOUNT... no threaded joint to admit moisture, dust or oil.

SEALED CONSTRUCTION . . . under normal use, does not need to be taken apart for cleaning.

ANODIZED FINISH . . . no flaking, chipping or peeling to impair performance.

Catalog No. BX 265
5" through 7"—f/1.9
over 7" slightly slower

NOTE: Four inch diameter Super Snaplite projection lenses are available on special order only. Make and model of projector MUST be specified on each order.

SNAPLITE SERIES II

f/2.0

f/2.0 . . . BLACK ANODIZED FINISH
COATED OPTICS
SEALED CONSTRUCTION

Catalog No. BX 163
3½" through 5"—f/2.0
5¼" through 7"—slightly slower
Above 7"—on special order.

K C **KOLLMORGEN**
CORPORATION
NORTHAMPTON, MASSACHUSETTS

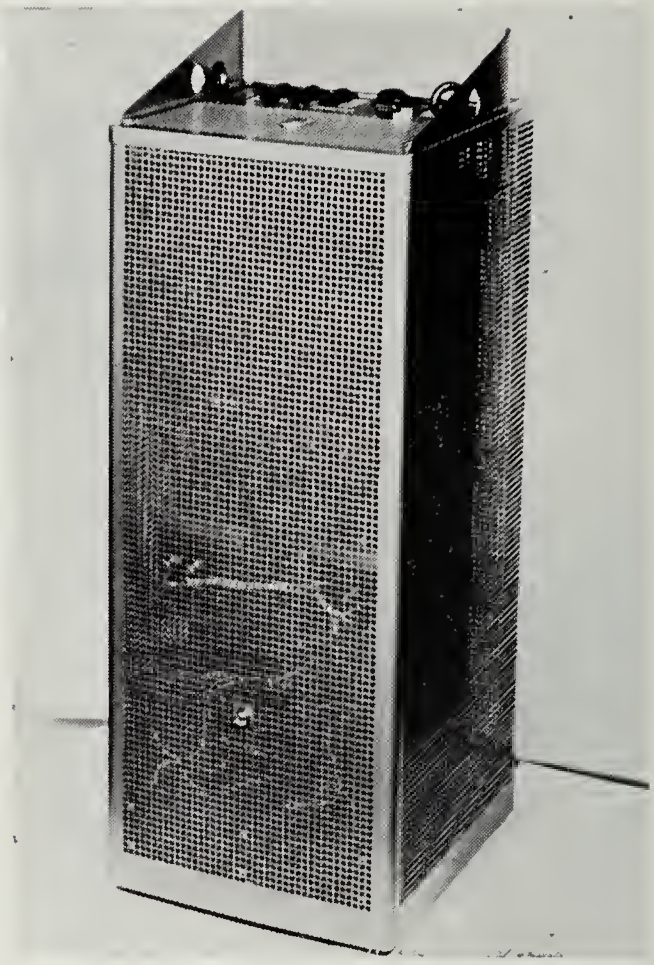
NORELCO FP 20 ·

(*Continued from page 32*)

when the projector motor is switched on. Eliminated are the restrictions and requirements associated with carbon arc operation such as light variations, arc unsteadiness, carbon renewal, constant attention to arc adjustments, reflector maintenance, exhaust systems, expensive replacements, and the like. The luminous efficiency of the lamp remains practically constant throughout its life as contrasted to other projection lamps for example. To assure uninterrupted projection two SPP 800 lamps are mounted in a revolving turret. This provides a spare lamp that automatically moves into position and ignites if the regular lamp should fail during operation. This change takes place in "the wink of an eye" and is accompanied by a red signal to alert the operator who can replace the inoperative lamp in about 30 seconds and, while the projector is in operation. The turret can then, if desired, be reset manually with one quick movement restoring the "regular" lamp to operation.

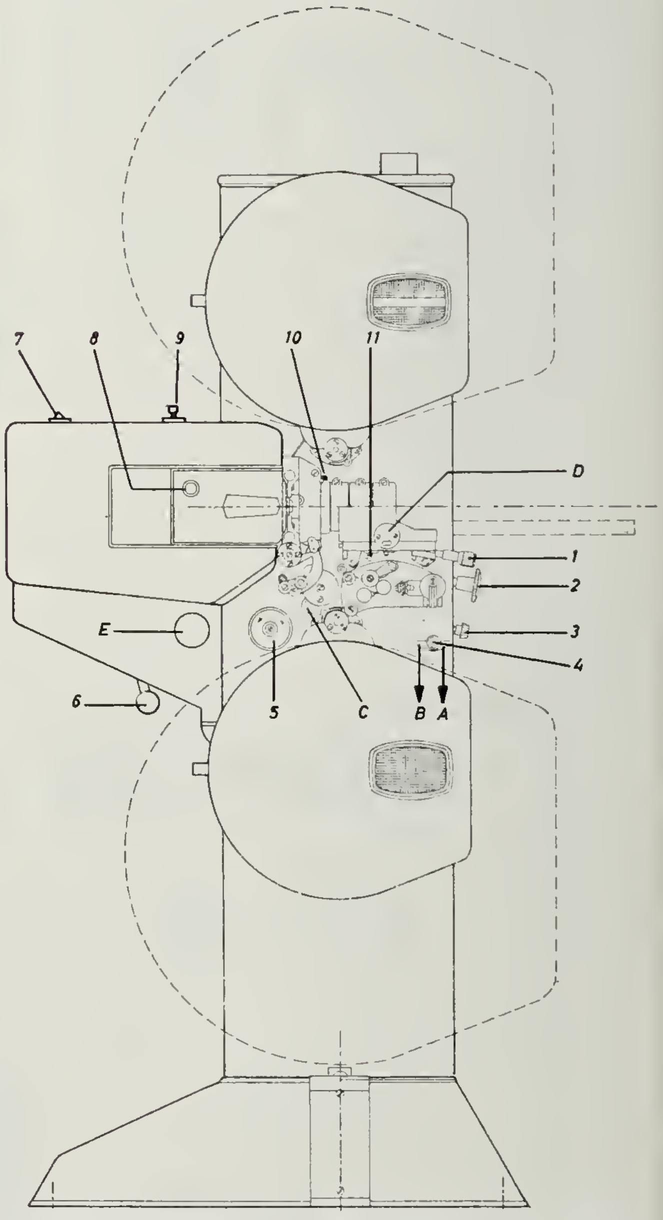
Some 600 of these equipments have been in use abroad for periods of up to 4 years. In mid-1962 the North American Philips Company, Inc. decided to supply the projector for use in the U.S. under the Norelco name.

Several pilot installations were made and included in these were theatres and a non-theatrical recording studio. Results were carefully recorded and studied. As a result Norelco has ordered a large quantity of FP 20 S projectors for domestic use. There will be available several versions. In addition to the basic model which has a built-in optical sound head and a 2000′ capacity magazine, optional executions can include magnetic



The Noreclo Pulsator, power supply for the new SPP-800 Pulsed Gas Discharge Lamp, as used in the shutterless projection set-up.

OPTICAL SOUND MODEL



A. "On" Switch B. "Off" Switch C. Film Gate Pressure Scale D. Focusing Knob E. Water Flow Inspection Glass 1. Focusing Knob 2. Framing Knob 3. Film Gate Tension Knob 4. Changeover Button 5. Turn-Down Knob 6. Slide Lever 7. Lamp Switch 8. Manual Lamp Change Button 9. Brightness Control 10. Stray Light Shield 11. Lens Holder Release.

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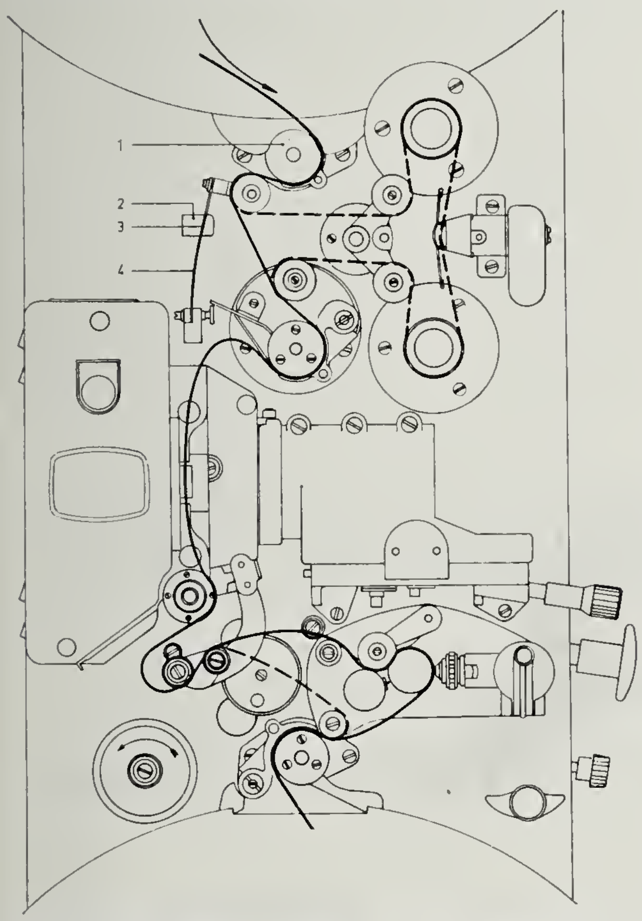
sound heads and 6000′ capacity magazines.

Aside from the revolutionary light source using the SPP 800 pulsed discharge lamp, other exclusive features are to be found. All shafts run in prelubricated bearings. By using large diameter film sprockets, shaft speed has been reduced. Driving transmissions are by chain and non-metallic sprockets. Operation is exceedingly quiet and trouble-free. All projector driving components are mounted on a flat machined surface provided by the rectangular steel column that forms the basic structural element. Magazines, likewise, mount on this column which can be tilted to provide protection angles of from 15° up to 25° down. The projector is shipped completely assembled except for magazines and film path door. Adapted from the famous Norelco 70/35 projector are the curved film gate and the lathe-bed lens holder slide. Framing, focus and film gate tension controls are provided. The latter two have calibrated gauges for presetting to accommodate a particular print. Remote controls for framing and focusing are optional features.

Electrical installation is simple as can be seen from Fig. 1.



Seen in the above photo is film path on new Norelco Shutterless Projector. Direction indicated by arrow.

The water required for the lamp turrets can be either from a constantly circulating or from recirculators of satisfactory capacity.

The power supply for the SPP 800 lamps consists of a six phase rectifier built into what is called the EL 5207 pulsator. These units are considerably smaller than conventional a.c lamp rectifiers, measuring but 12″ x 16″ x 37″ high. Only 6 amperes per phase is consumed by the pulsators.

With suitable lenses and screens, pictures up to 36′ wide in the CinemaScope format can be projected. Using the standard .825″ wide 35 mm aperture, a 30′ picture is possible. The screen luminance in both instances would be within the range of the ASA standards.

Experience has proven that there is a sizeable reduction in operating costs of the SPP 800 lamp compared to the costs of carbons capable of producing the same luminous flux on the screen. In addition, there is a reduction in electric power consumption due to the high efficiency of the pulsator and the reduced operating amperage.

TIPS ON PROPER AUDITORIUM MAINTENANCE

Daily routine checks are the first requirements for a properly maintained theatre auditorium.

Check and immediately report such unsafe conditions as torn, ripped, or loose floor coverings; chairs not securely fastened or broken, burned out sidewall, passageway, stairway, aisle or exit lights.

Overhead decorations and ceiling should be checked for loose paint, or plaster with particular attention to bulges that show in the plaster.

Special attention should be given to checking theatre chairs. Check for splinters, protruding screws, a tack, torn seats and broken springs. Closely check underpart of seat for loose or missing parts. If a chair is found to be unsafe rope it off and have it repaired immediately. Nothing so disgruntles a patron as a broken seat.

Check security of standie poles and rails. Check aisle lights. Do not allow aisles or exit lanes to be obstructed.

Ushers should be instructed to give special attention to the elderly, cripples, children, and to pay special attention to women with children in their arms.

Routine inspection, and reporting of all discrepencies to the manager should be taught all new employees in the theatre. This is where good maintenance practices begin.

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NEW YORK 20, N. Y.

New Century Projector Driven By Multiple Vee Belt

Century Simplifies Mechanical Transmission Of Power From Motor To Projector And Sound Head

By Larry Davee
President
The Century Projector Corp.

■ Century Projector Corporation has always tried to lead the field in producing new and improved equipment to provide better and more modern motion picture theatre results. The general acceptance of defeatism which has prevailed throughout the industry made the expenditure of money in research and development require considerable faith hardly justified by encouragement from theatre owners, producers or distributors.

It is with a profound sense of gratitude mixed with elation therefore that industry theatre groups such as COMPO, TOA, Allied, MPA and others have recently initiated promotional campaigns to change the movie going habits of the theatre patron and more importantly to raise the morale of everyone who can contribute to upgrading motion picture theatres.

Recently Century Projector Corporation has introduced many new developments which contribute not only to improved screen results but which also reduce installation and operating expense and increase reliability.

Included in this array of new and startling achievements are the following:

(1) A new type of drive for their projectors which simplifies the belts or gears used from the motor to the projector. These new drives follow a better, improved "straight forward" mechanical arrangement contributing to quieter operation, less vibration, steadier pictures and more importantly better sound reproduction. The new drive eliminates the odd shaft speed relationships which have always caused difficulties with synchronous operation especially for the projection of 3-D or separate sound track reproduction.

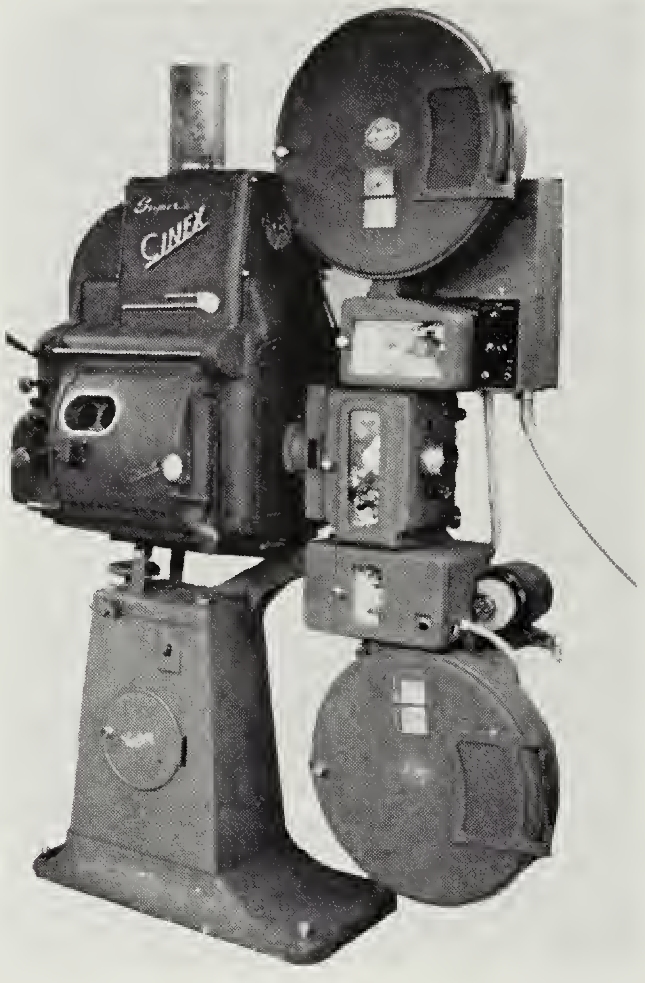
Included in these designs is a newly developed multiple Vee Belt. Six Vee grooves in the drive belt contribute to the smoothest drive of its kind yet devised.

(2) The introduction of the Century All-Transistor Sound Systems was of course a big step forward in improved sound reproduction. In these days of HI-FI these new sound systems can compete favorably with the modern concepts of competitive sound reproduction in the home and other places of amusement.

In reality this is an achievement which must not be taken too lightly because it is a great deal more difficult to reproduce high quality sound in a theatre auditorium than in the smaller rooms of the home.

We in the motion picture industry should not be lulled into a false sense of security with the old-fashioned, obsolete equipment now in the majority of theatres. Unfortunately, a theatre owner becomes accustomed

(*Continued on next page*)

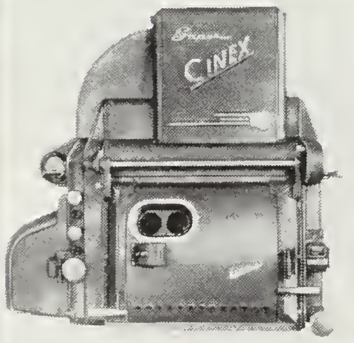


Century's Model JJ2 70/35mm Projector showing the control system of Century's transistor sound installed on the machine.

Ashcraft PROVED BY TEST...BY FAR THE BEST

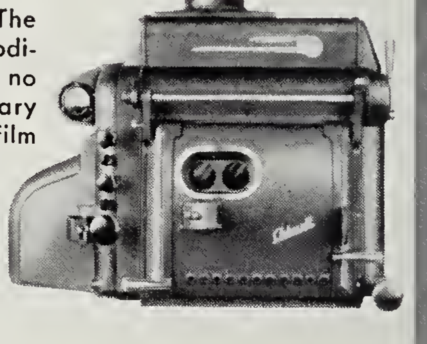
Arc Lamps and Rectifiers for Every Projector...for Every Theatre...The World's Finest

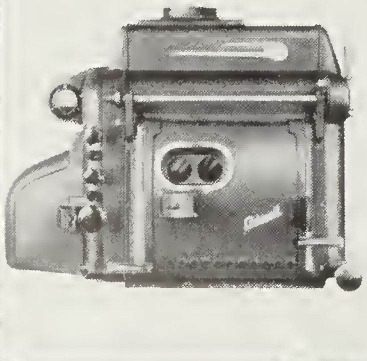
HERE ARE THE FACTS



SUPER CINEX . . . The masterpiece of the most experienced projection lamp designer. No other lamp has even remotely approached its perfection from every point of view—mechanically, electrically, optically, hydraulically or its fine air-conditioned system. Its durability and stamina have been proved. More and more fine theatres and drive-ins are re-equipping with Ashcraft Super Cinex daily due to their fine reputation for perfect screen light and service. Current range with 13.6 mm carbon, 125-165 amperes.

CINEX 35/70 SPECIAL . . . The Great of the Ashcraft Arc Lamps is a modified Super Cinex. Like the Super Cinex no third element or relay lens is necessary regardless whether 35 mm or 70 mm film is being projected. Uses a 13.6 mm high intensity positive carbon at current ranges between 125 and 140 amperes.





CORE-LITE . . . the latest and most phenomenal producer of white light at lowest possible operating cost in the family of Great Ashcraft Arc Lamps. Same arc burner and arc controls as the SUPER-CINEX. Same quality and built-in reliability. The lamp is optically designed to give greater white light distribution at less cost for carbons and electricity. There is none better—anywhere! 70-110 amp.

RECTIFIER . . . THE SPECIAL CORE-LITE 12 PHASE HIGH REACTANCE RECTIFIER . . . designed for the requirements of the Core-Lite lamp, this rectifier will give the best results. Low reactance 6 phase rectifiers should not be used. Certain motor generators, but not all, are acceptable. The special Core-Lite S/1212 rectifier will give you long, excellent service with an absolute minimum of expense. Other Ashcraft rectifiers available for every power need. The cost is no more than for inferior rectifiers.

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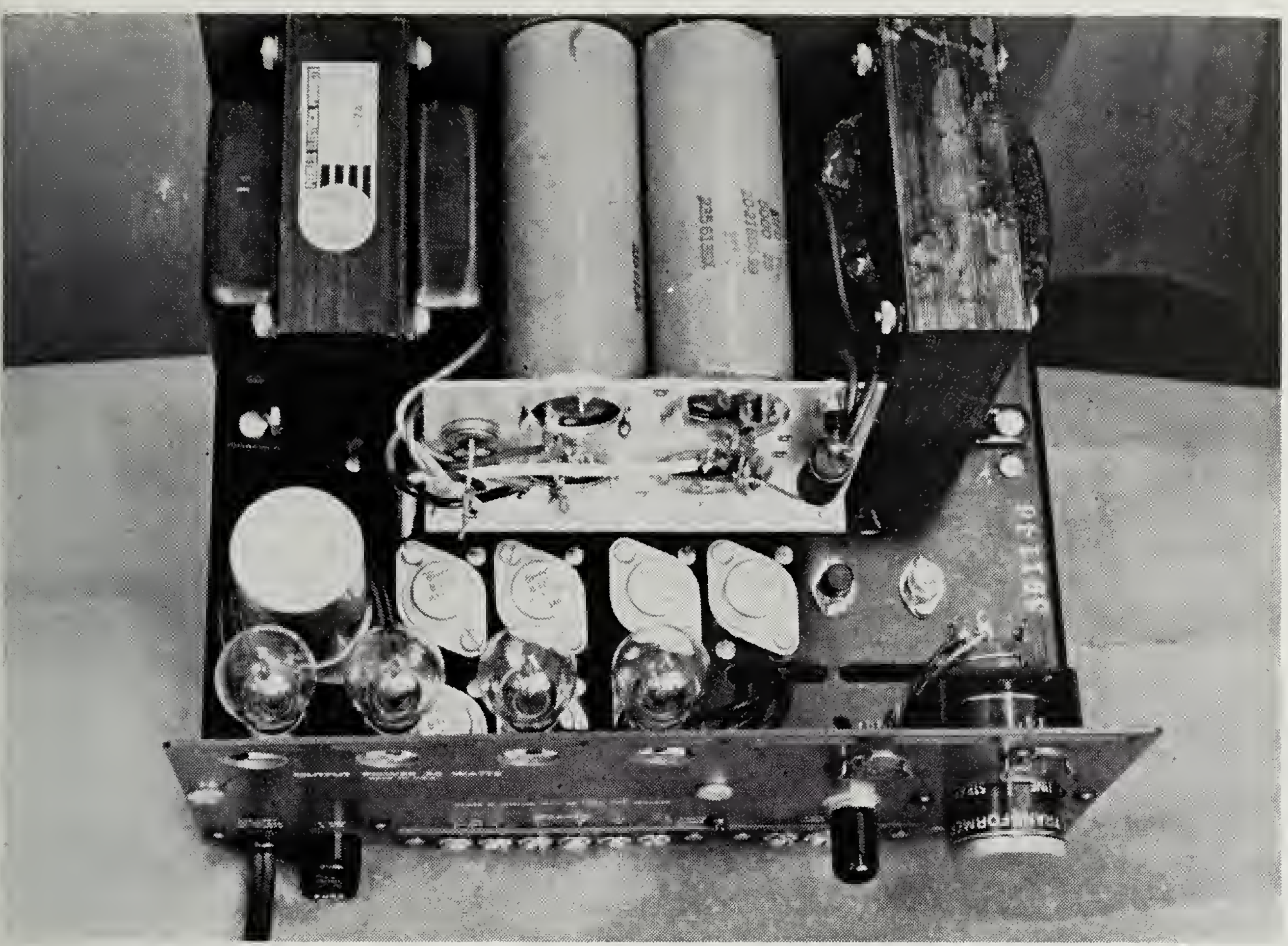
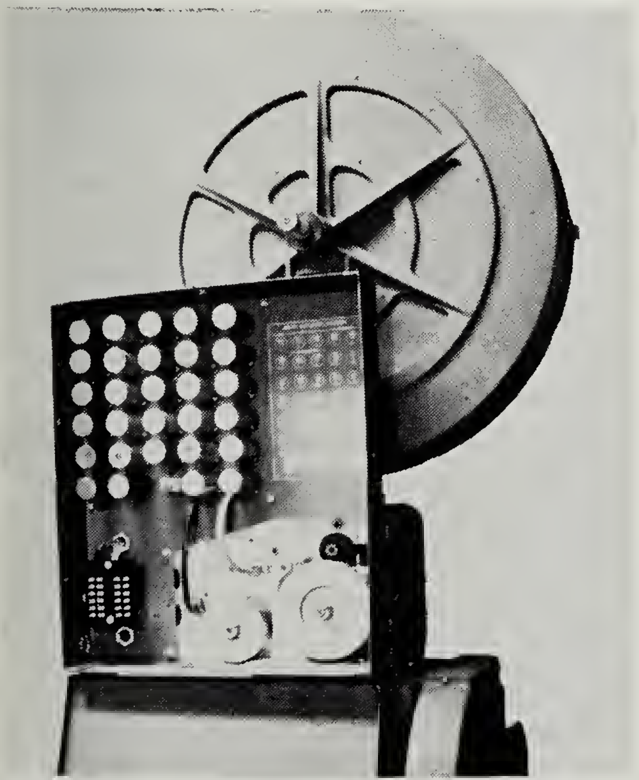


Century 50 watt all-transistor power amp showing indicator lamps (top open).

to the projection and sound in his own theatre and does not realize that his customers are much more discerning in their evaluation of its quality even though they cannot translate their likes or dislikes into terms which a technical man or theatre owner can understand. By illustration, a customer can tell whether he likes or dislikes a particular musical rendition but cannot (without training) tell why. The same applies to sound or picture reproduction in the theatre. He knows whether he likes a show or not, but cannot explain the reasons for it.

A more recent development from Century Projector Corporation is an All-Transistor 50 Watt Power Amplifier that defies failure from overload, impedance, mismatch, bad speakers, short circuits, etc. In addition, it is the only amplification having a visual overload or abnormal operation indication. These new features are especially valuable in multiple channel reproduction where indication of troubles on one channel is sometimes difficult to find.

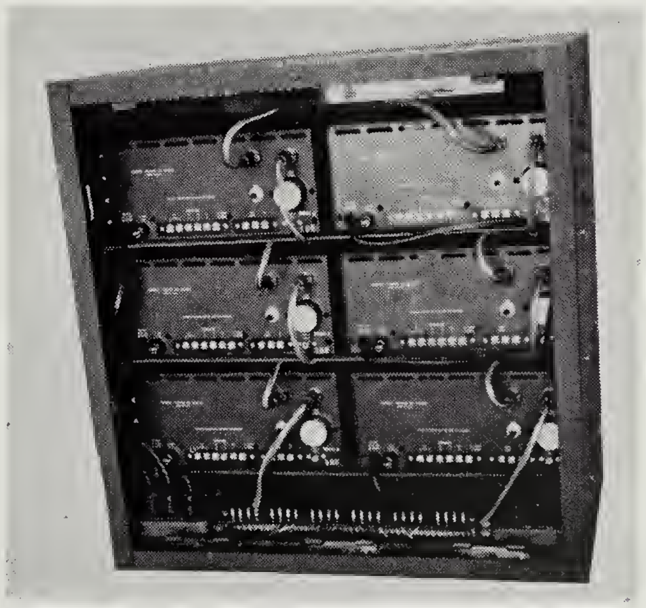
These new visual indicator 50 Watt All-Transistor Power Amplifiers which are proof against overload failure are a big step forward in "foolproof" operation contributing to money-saving with insurance against amplifier failure.



Century 6/4/1 channel transistor Magnetic-Optical Sound System's Transistor Pre-Amplifiers mounted on projector.

(3) One of the newest and latest announcements from Century is the new 70mm—35mm projectors, Model JJ-2. The new projector designs are based upon years of experience in projecting 70mm film and take advantage of the lessons learned in continuous operation in the largest motion picture theatres around the World.

These new projectors include new film trap and gate designs which allow optimum projection with as little as three ounces of pull on the film at the picture aperture. In addition, the new design allows a sharp focus of the aperture plate when projecting a sharp picture thereby eliminating the fuzzy edges of the picture usually associated with 70mm projection.



Century 6/4/1 channel Transistor Magnetic-Optical Sound System's six 50 watt amplifiers in cabinet.

The same new designs are also incorporated in the 35mm film traps and gates.

These new projectors are of course water-cooled for better film life with less film buckle. In addition to being water-cooled, the film traps are easily removed for inspection of the shoes and/or changed from 70mm

(Continued on page 63)

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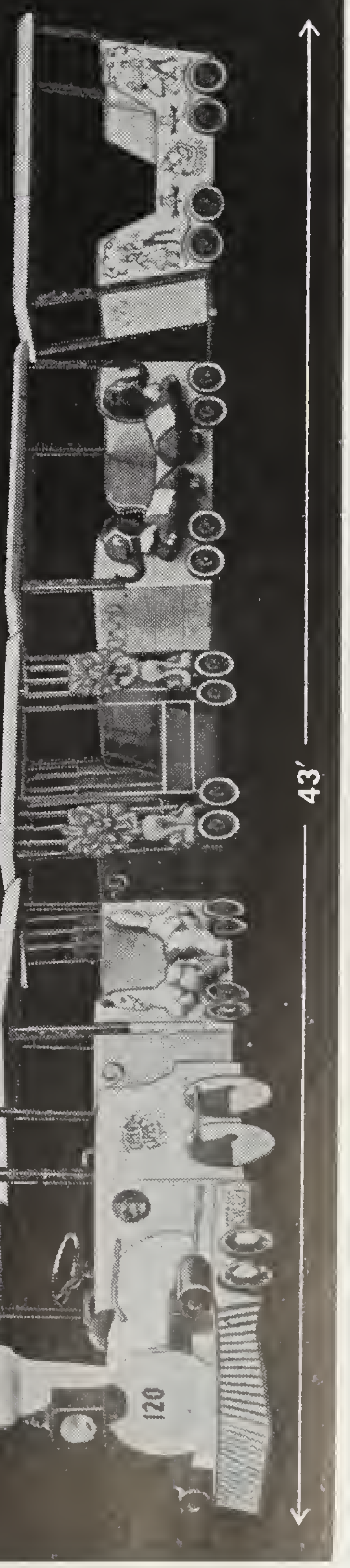
MIRACLE CIRCUS TRAIN

The Miracle Circus Train is bound to be big box-office with the profitable family trade. Holds 16 adults or up to 40 children. Rolls on rubber . . . needs no tracks. Chugs along at a safe speed, powered by a gas engine. Engine and cars are fabricated of fibre glass in bright, permanent colors. Mail coupon today for low price and full details.



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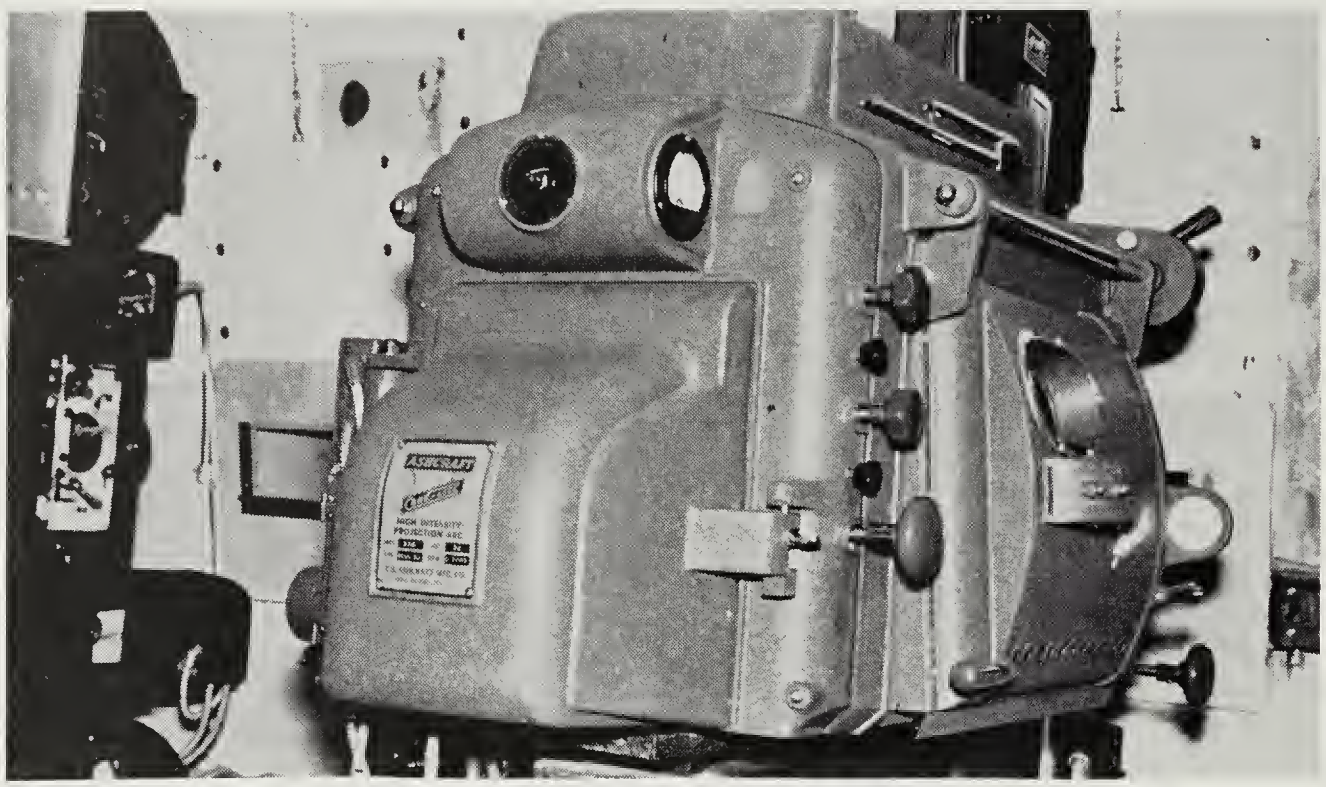
The Ashcraft Core-Lite Projector Lamp

Tests Show Possible Light Distribution Increases Of Up To 100 Per Cent

■ Some of the inadequacies of motion picture theatre projection, particularly the fact that only about 65 per cent of the carbon arc light could be gathered by a reflector and transmitted through the lens of a projector to the screen, had been a source of irritation to C. S. Ashcraft, president of C. S. Ashcraft Mfg. Co.


The New Cole-Lite Projection Lamp

The problem of where the additional light was dissipated in the projection process was the one attacked by Mr. Ashcraft, and the fruit of his labors appears in the workings of the new Core-Lite.

According to Ashcraft, tests showed it is possible to increase light distribution from a former 65 per cent figure upwards to 100 per cent, and with a dramatic reduction in carbon consumption amounting to approximately 50 per cent. Ashcraft also states that increased resolution, increased depth of focus, and the ability of the lamp to throw its light on a no-gain matte screen have been proven by the tests.

The secret of Core-Lite's attainments, says Ashcraft, is the use of an exact mathematical formula brought forth by Clarence Ashcraft after many years of experimentation, which has led to previously unattainable precision controls resulting in more exacting projection. Ashcraft's new arc lamp has, as one of its prime features, a flexible mirror.

When the mirror spot is reduced, aperture light gains, and, conversely, when the mirror spot is increased or made larger, the aperture light becomes smaller. It is thus possible, according to Ashcraft, to completely cover the aperture with converging rays of pure white light eliminating the brown and blue rays which very often pass through the aperture. The carbon image itself, is said to be completely eliminated in the new lamp, thus eliminating one of causes of hot spots entirely.

INCREASED LIGHT DISTRIBUTION

The Core-Lite was designed to produce an average of 80 to 85 per cent light distribution on the screen, and with the carbon arc pushed forward as little as 1/16″, the light distribution can be increased an additional 20 per cent to its full 100 per cent potential.

Ashcraft said that it has been known for many years that uncoated carbon burns with colored rays of light, mostly brown, yellow, and blue. The core, made of cerium, with some carbon powder, burns with a pure white light with the qualities of sunlight. It is the ability of the Core-Lite lamp to permit only the white light to be gathered by the reflector and focused on the aperture, through the moving film through the projector lens and thence to the screen through converging rays of light, rather than through presently used diverging rays, that makes the Core-Lite an uncannily efficient piece of theatre equipment.

NO HOT SPOTS

Aside from the light distribution assets of the new arc lamp, its greatly reduced cost of operation will appeal to theatre owners everywhere.

Although costs of operation have been cut enormously, the theatre owner also will be attracted to the greatly increased light distribution that eliminates hot spots, permits a return to the more soothing-to-the-eyes no gain, plain white matte screen.

FULL LIGHT UTILIZATION

Another and most important asset of the new Core-Lite is that since heat follows light distribution, the new lamp distributes completely even heat on every mm of the moving film eliminating embossing damage to film, change of focus and other ills directly attributable to uneven distribution of light at the aperture, which has plagued operators of projection machines.

While presently used arc lamps throw only 65 per cent of arc light into the center of the moving film, it is claimed that the Core-Lite puts a full 100 per cent of light, evenly distributed, on the moving film at the aperture.

Neat appearance counts!!

OUTFIT YOUR USHERS WITH CLEAN, WHITE Lintex COLLARS AND FRONTS

Lintex Collars and Fronts are made from pure white, especially processed paper in linen and pique finishes. Made to be thrown away when soiled, no laundry problem. Collars and Fronts always new, fresh and very economical.

Theatre managers all over the world have been outfitting their ushers with Lintex Collars and Fronts for more than thirty years. If you aren't now supplying these essential uniform accessories to your ushers, write today for quotation and samples.

GIBSON LEE, INC.
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95 Binney Street, Cambridge, Massachusetts

Eprad's Transistor Optical-Sound Amplifier System

New, More Powerful Unit Uses Less Space, Is A Fraction Of The Weight Of Old Units

By Paul J. Voudouris
Sales Manager
EPRAD

■ Sound and light . . . sounds familiar doesn't it? This is the old opinion of theatre people since the days of the first talkies. Over and over you hear people talk about the necessity of providing theatre patrons with the finest in sound and light.

Sure . . . a beautiful marquee, a large, tastefully decorated foyer, comfortable seats, adequate parking etc., are important to attracting patrons, but in the final analysis they come to your theatre to see and hear the product. Screen illumination we will leave to the makers of this equipment and now let's discuss the product we specialize in . . . our Optical-Sound Amplifier.

A survey by our company confirmed the fact that many theatres were operating with obsolete equipment that should have been retired long ago. Age in itself isn't a crime . . . but when patrons are driven away (and possibly never to come back) because of sound that fails to bring out the full dimension of the original sound track, then it is time to "modernize" and not repair obsolete and wornout amplifiers. Most theatres today do not have "sound" as good as the home Hi-Fi or FM sets, and patrons know this, even if we fail to admit it.

Further investigation revealed that many theatres were aware of the problem and would modernize except that cost of the equipment on the market was too expensive. Armed with these facts, EPRAD, Inc. initiated a research and development program to design an amplifier that would give the finest sound ever heard, and be low priced and simple to install and service. Other requirements were that the amplifier be of a plug-in type and that transistors be used exclusively.

Transistors

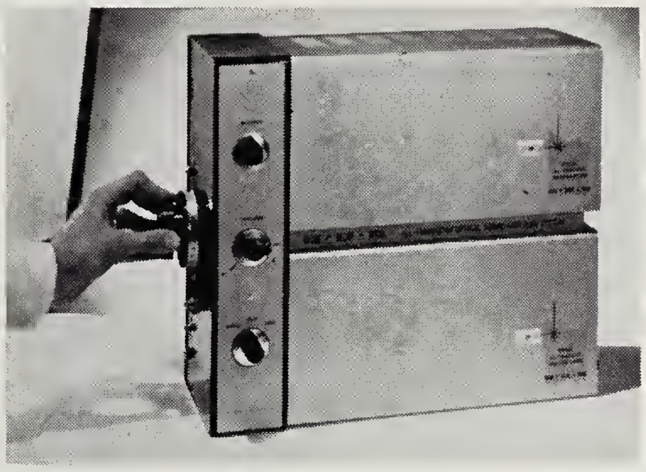
Let's talk about transistors . . . those magical little devices that have replaced vacuum tubes. Transistors are here to stay, and people who think otherwise are just hiding their heads in the sand. Transistors are highly reliable, virtually indestructible and best of all, greatly increase the quality of sound being reproduced. It has been said that if our missiles used tube type amplifiers instead of transistorized amplifiers the missiles could never get off the ground because of the extra weight and lack of reliability and comparative freedom from shock and vibration.

Amplifier Facts

Now let's compare EPRAD's All-Transistor Optical-Sound Amplifier System to tube type and other transistor amplifiers:

The American Standards Association has not defined any specific methods of evaluating the power from audio amplifiers for this use. Considerable confusion exists because of "power" claims. With tube-type amplifiers, we are able to describe the "power" of the amplifier because at some point the filament or cathode emission of the tube was not sufficient to furnish more power and at that point there would be definite distortion which could be calculated and read.

With transistors, the limits are somewhat different. A transistor will continue if driven sufficiently high to give more power (and absorb more power) until a point is reached where the device will actually melt internally. This point is reached when the device is actually so hot it would burn the skin of your fingers if you would touch it. By proper cooling and sufficient cooling, the same transistor in the same circuit (but with better cooling) can give considerably more power before reaching the point where it would destroy itself.



Eprad Control Section

EPRAD's new theatre amplifier not only has a very unique circuit (incorporating recently available "drift" type power transistors) for limiting distortion, but also has the best heat dissipating method presently available.

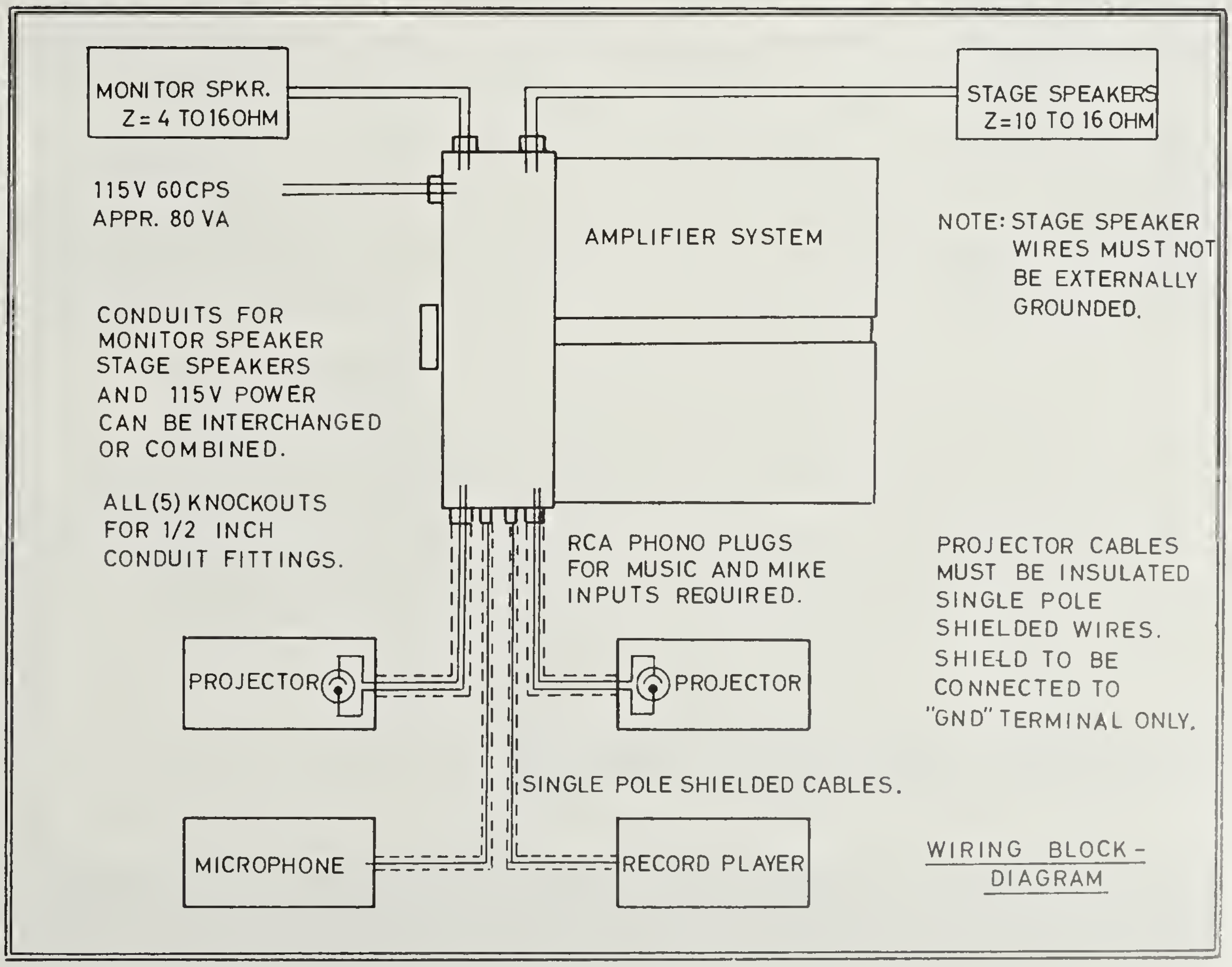
Our extremely conservative rating of 25 watts continuous sine wave power output barely warms the power transistors. Instantaneous peak power is considerably higher than this 25 watt figure. (It is 100 watts, if the instantaneous peak pulse were of short enough duration.)

A 2000 seat theatre with a good theatre type horn system would require an average power of less than 2 watts. Dramatic music of very high intensity, under the same situation, would probably require up to an average of 10 watts. At this level, the sound in the auditorium would be unbearably "loud." Actually, EPRAD's new amplifier could comfortably handle the dialogue of ten 2000 seat theatres simultaneously if it were properly matched to the speakers.

Unlike tube-type amplifiers requiring an output transformer wherein the grid-voltage versus plate current curve is only linear over a limited range, a properly designed transistor amplifier with no output transformer or output condensers has greater linearity. Accordingly, sound of very low levels, and sound of very high levels, are reproduced with equal facility and no compromise in the acceptable amount of distortion.

Therefore, the EPRAD Transistor Amplifier's freedom from distortion and noise, makes it possible to use even in a small room with the same tremendous fidelity and cleanness of sound. Due to the almost complete lack of distortion of any type, the sound can be operated at a higher level when required without becoming annoying, harsh, or un-

(*Continued on page* 41)


MONITOR SPKR.
Z=4 TO 16 OHM
STAGE SPEAKERS
Z=10 TO 16 OHM
115V 60CPS
APPR. 80 VA
AMPLIFIER SYSTEM
NOTE: STAGE SPEAKER WIRES MUST NOT BE EXTERNALLY GROUNDED.
CONDUITS FOR MONITOR SPEAKER STAGE SPEAKERS AND 115V POWER CAN BE INTERCHANGED OR COMBINED.
ALL (5) KNOCKOUTS FOR 1/2 INCH CONDUIT FITTINGS.
RCA PHONO PLUGS FOR MUSIC AND MIKE INPUTS REQUIRED.
PROJECTOR CABLES MUST BE INSULATED SINGLE POLE SHIELDED WIRES. SHIELD TO BE CONNECTED TO "GND" TERMINAL ONLY.
PROJECTOR
PROJECTOR
SINGLE POLE SHIELDED CABLES.
MICROPHONE
RECORD PLAYER

WIRING BLOCK-DIAGRAM

Bi-Powr Rectifier Employs Twin Silicon Stacks

Greater Life Expectancy Results From Reduced Aging; Flicker On The Screen Minimized By Balancing Output

By Arthur J. Hatch
President
Strong Electric Corporation

■ The first device since the development of the motor-generator for the operation of two projection arc lamps from a single power supply was recently announced by The Strong Electric Corporation in the instance of their new type silicon stack transformer.

Known as the Bi-Powr, the rectifier employs two silicon stack assemblies, one for each output.

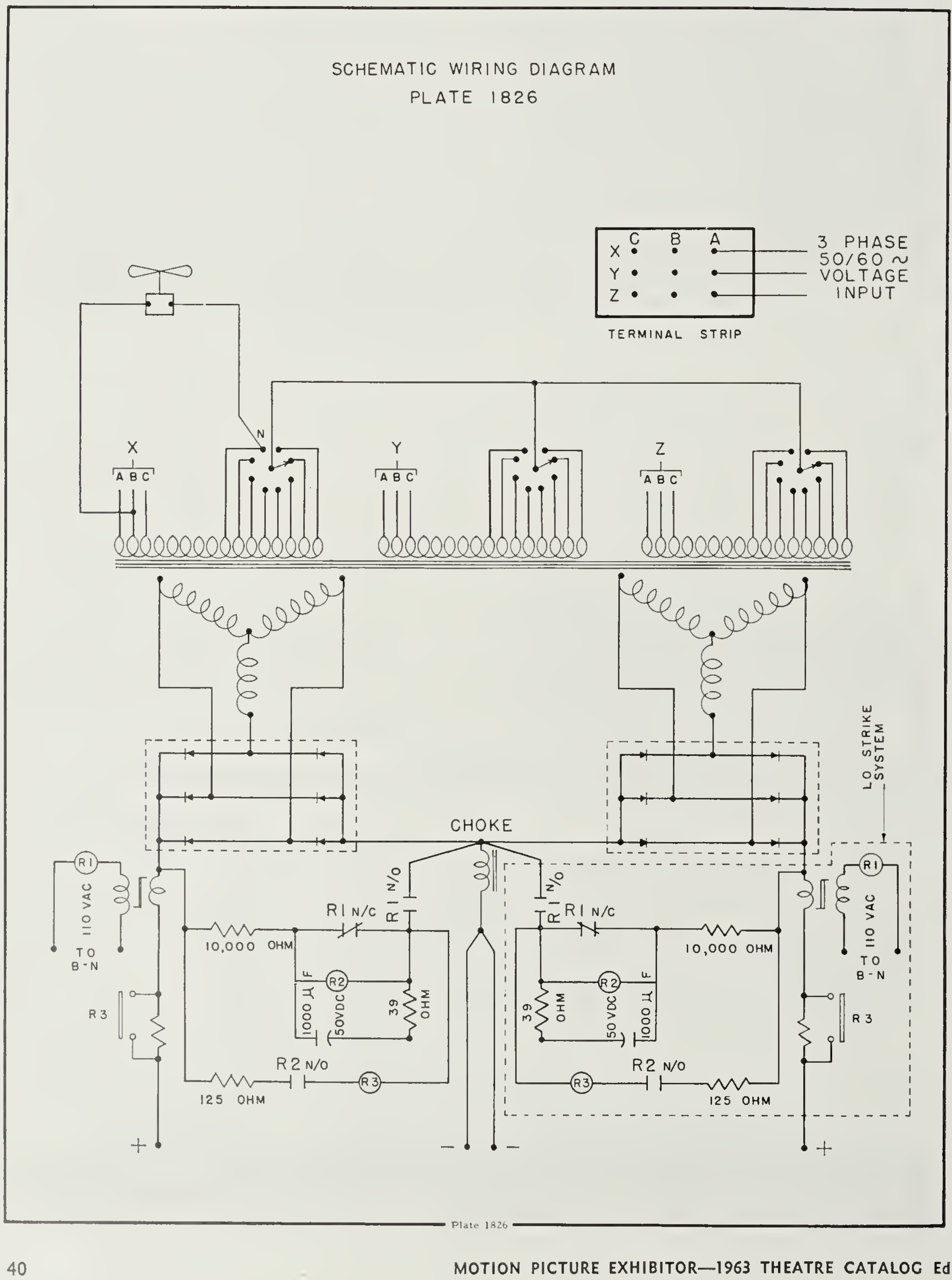
Silicon is generally considered more reliable. The life expectancy is greatly lengthened due to the fact that there is no "aging." Silicon is almost 10 percent more efficient than conventional selenium type rectifiers, which, to the exhibitor, means a savings of 10 percent on power costs.

Since there is no aging, there can be no unbalance in the units, and hence no flicker on the screen caused by unbalance in power supply.

A novel "Lo-Strike" feature associated with each output on the 90-135 and 120-160 ampere models protects the silicon stacks from overload and prevents the destruction of the carbon crater upon striking the arc. The strike is so gentle that it is impossible to detect on the screen when the incoming arc is struck and changeovers are effected—heretofore impossible with rectifiers and motor-generators. This "Lo-Strike" feature and heavy duty Type-H insulated choke in the direct current output circuit makes for quiet operation, limits the ripple so as to eliminate all possibility of flicker on the screen caused by inadequate filtering in the power supply.

An exclusive automatic reset permits immediate restriking in the event that the arc is not established on first strike. The transformer also is Class H glass-insulated, and baked in silicon varnish.

The Bi-Powr is designed for operation on 220v 50/60 cycle three phase AC and is available in four ratings: 60-85/ 60-85 Ampere /35-45 Volts—75-105/ 75-105 Ampere /48-61 Volts—90-135/ 90-135 Ampere / 56-70 Volts—120-160/ 120-160 Ampere /58-75 Volts.



In photo above, one of three dial switches for each of the three phases is adjusted. Regulating output can be done during show without flicker.

The silicon stacks are "down-draft" fan cooled which prevents dirt, cigarettes, paper and other foreign matter being drawn into the equipment from the floor. The transformer is tapped to provide power for fan operation. Therefore no external fan connections are required.

There are three dial switches, one for each of the three phases, for regulating the output of the rectifier. The power output can be adjusted while the equipment is operating without danger of losing the arc or causing noticeable flicker on the screen.

There are three sets of AC line voltage taps to provide for an input range of 190 to 240 volts. This wide range allows the rectifier to be used in outlying locations where excessively high or low line voltage may exist.

The four heavy asbestos D.C. leads are brought outside of the rectifier case for ease of making connections with the arc lamps.

When a motor-generator fails the theatre is forced to cease operation until complete repairs are made whereas one of the features of the Bi-Powr is that in the remote event of failure in one section, the other section may still be used for continued operation.

The Bi-Powr not only carries a lower first

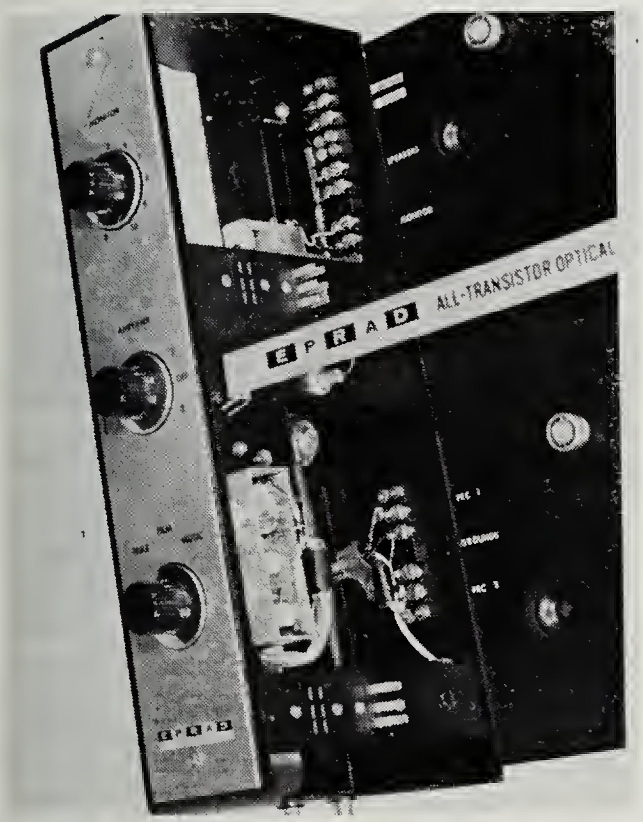
(*Continued on page* 63)

EPRAD SOUND •

(*Continued from page* 39)

pleasant to listen to.

Furthermore, EPRAD's unique circuit, which requires no transformer nor any coupling condensers, makes it possible to have the lowest "generator" impedance of any amplifier available for theatre use today. This makes for exceptionally clean and faithful sound reproduction such as you probably have never heard before. For the first time in the history of sound motion pictures, it is possible to use an amplifier with a frequency curve of 20 to an excess of 20,000 cycles, (ordinary tube amplifiers are arranged so that the sound level drops off at approximately 8000 cycles, with quite a steep "skirt") with no noticeable background noise or distortion. Actually, because of this, the sound is natural and lifelike, much more intelligible and "thrilling" to listen to.



Control Unit opened to show simple wiring set-up. Demonstration unit can be hooked up without disturbing present systems.

Description of System

The EPRAD all-transistor optical-sound amplifier consists of a self-contained package which includes the following:

Control Section: The control section has three knobs on the vertical strip located on the left side. The top control regulates the monitor speaker. The middle control is a three position switch with the following positions: UP, amplifier 1 "ON"; Center "OFF", Down amplifier 2 "ON" (if purchased for standby). On the left side of the unit is a fader knob with which the sound level in the theatre is adjusted. Removing the panel on the left side exposes the following controls: bass and treble screwdriver adjustments for each amplifier; screwdriver adjustments for each photocell (or other inputs, if used); and a screwdriver adjustment for balancing microphone and music inputs. Phono jacks underneath the control section are for music and microphone inputs. All wiring connections are made to this section. No wires are run to the amplifier(s).

Amplifier: Plug-in amplifiers are self-contained and contain three sections that can be readily separated. The three sections are: **preamplification, power amplification** and **power supply** stages. A neon indicator lights to show that the amplifier is "ON". On the right side of the amplifier are located two fuses and an indicator lamp. Fuses are for the 115 Volt power line and speaker line (amplifier output). If "power" fuse blows, the indicator lamp will light.

Accessory Equipment: Two coaxial cables are furnished running from the projectors to the amplifiers. A fader rod, mounting bracket and knob are provided with each system. The following accessories are available from EPRAD: Monitor Speaker—Monitor Amplifier—D. C. Exciter Lamp Power Supply—Exciter Lamp Changeover Switches—Base Extension Pan—Sound Rack Adapter Plate—Microphone—Record Changer—Tape Reproducer—Matching Speaker Transformer (for other than 10-16 ohms speakers).

Sound Changeover: Optical sound changeover is accomplished by "switching" the exciter lamps. Switches can be on the projector or on the wall. D.C. exciter lamp power supplies are recommended due to the excellent low frequency response of the amplifiers. Most theatres are equipped with exciter lamp power supplies and changeover switches and can continue to use their present equipment. If not so equipped at present, exciter lamp power supplies and changeover switches must be installed.

The EPRAD All-Transistor Optical-Sound Amplifier is easy to install but we recommend that the installation be supervised by a competent theatre sound serviceman. Drawing A and Photo B show how the system is wired.

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LONG-LIFE SPEAKERS
Quality speakers that sound better, last longer. Why? We've been continuously building in-car speakers longer than anyone. Models available to meet any performance or price requirements.

HOT-SHOT HEATERS
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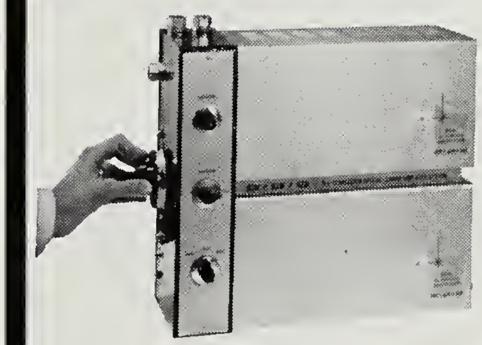
Make sure you get all your box office receipts. All electric and completely accurate. Not controlled by cashier. Foolproof and easy to install. Available in 1, 2, 3, 4 lane models.

WATCH DOG CAR COUNTER

MOTOR GENERATORS
Quiet and dependable. Designed specifically for motion picture use. Uniform D. C. power source regardless of variations in primary A. C. power supply. Easy installation.

BURGLAR ALARMS
Stops break-ins and vandalism after hours. Designed to protect drive-in concession stands but can be used anyplace where vandalism is a problem. Simple to install.



TRANSISTOR OPTICAL-SOUND SYSTEMS
Eprad's new all-transistor optical-sound amplifier system breaks the sound price barrier. Highest quality sound for any theatre, now only $550*. Plug-in construction. Complete with Pre-Amp and Power Amplifiers. Compatible with all type sound heads. Compact and easy to install. Most beautiful sound you've ever heard.
*One amplifier.

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BUILDING THEATRE SOUND AND COMMUNICATION AND ELECTRONIC EQUIPMENT FOR 15 YEARS

The Simplex XL Ten-Fifty Transistor Sound System

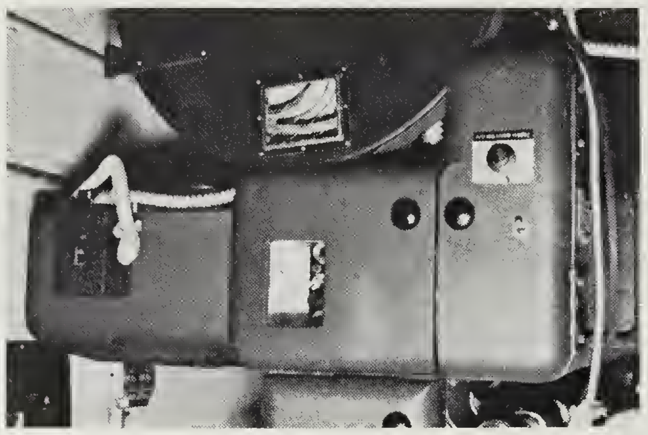
All Major Components Are Plug-In Or Cable-Formed; Fully Transistorized Altec Wall-Mounted Amps Used

By John Currie
Vice President
National Theatre Supply

■ The Simplex XL Ten-Fifty Transistor Sound System is a "solid state" system in which all vacuum tubes have been replaced by transistors. It was developed to provide the finest performance, most economical installation, a minimum of maintenance and the utmost versatility. Operating convenience and efficiency are provided for throughout the system. For example, changeover and volume control facilities are located on each Sound Mechanism at the operating position; plug-in transistors are used wherever feasible and all major components are plug-in or cable-formed, and space-saving wall mounting cabinets are factory pre-wired.

SOUND MECHANISM

The deluxe Simplex XL Sound Mechanism is modified to accomodate a photo-junction cell in place of the standard photoelectric cell. The PJC is activated through a standard 10 volt exciter lamp operating on either AC or DC. The signal is fed into a fully transistorized pre-amplifier located in one sound mechanism. This pre-amplifier is a two-stage common emitter direct-coupled amplifier followed by an emitter follower output stage (also direct-coupled). Feedback is used around the first two stages and improved stability is provided by an unbypassed resistor in each emitter circuit. The pre-amplifier response is flat from 40 to 8,000 cps.



A. Simplex XL Sound Mechanism showing changeover switch and system volume control at the convenient projectionist's operating position.

The volume control located on the rear door of the sound mechanism plugs into the pre-amplifier, which in turn is plugged into the sound mechanism. This provides for practically immediate replacement in event of failure.

An apparatus unit is used in the second sound mechanism and contains a coupling circuit which includes a voltage divider to supply proper voltage to the PJC and a building-out resistor which in conjunction with a similar resistor in the pre-amplifier forms a "Y" pad to couple both Sound Mechanisms together.

POWER AMPLIFIERS

A fully transistorized, high power Altec-Lansing power amplifier is used in the Simplex XL Ten-Fifty Transistor Sound System. A pre-wired wall mounting cabinet providing for two 351A amplifiers is used. This is an extremely rugged, well ventilated, readily accessible cabinet which takes up a minimum of wall space on either the side or rear wall of the projection room. Amplifier selection and monitor control facilities are provided on the cabinet.

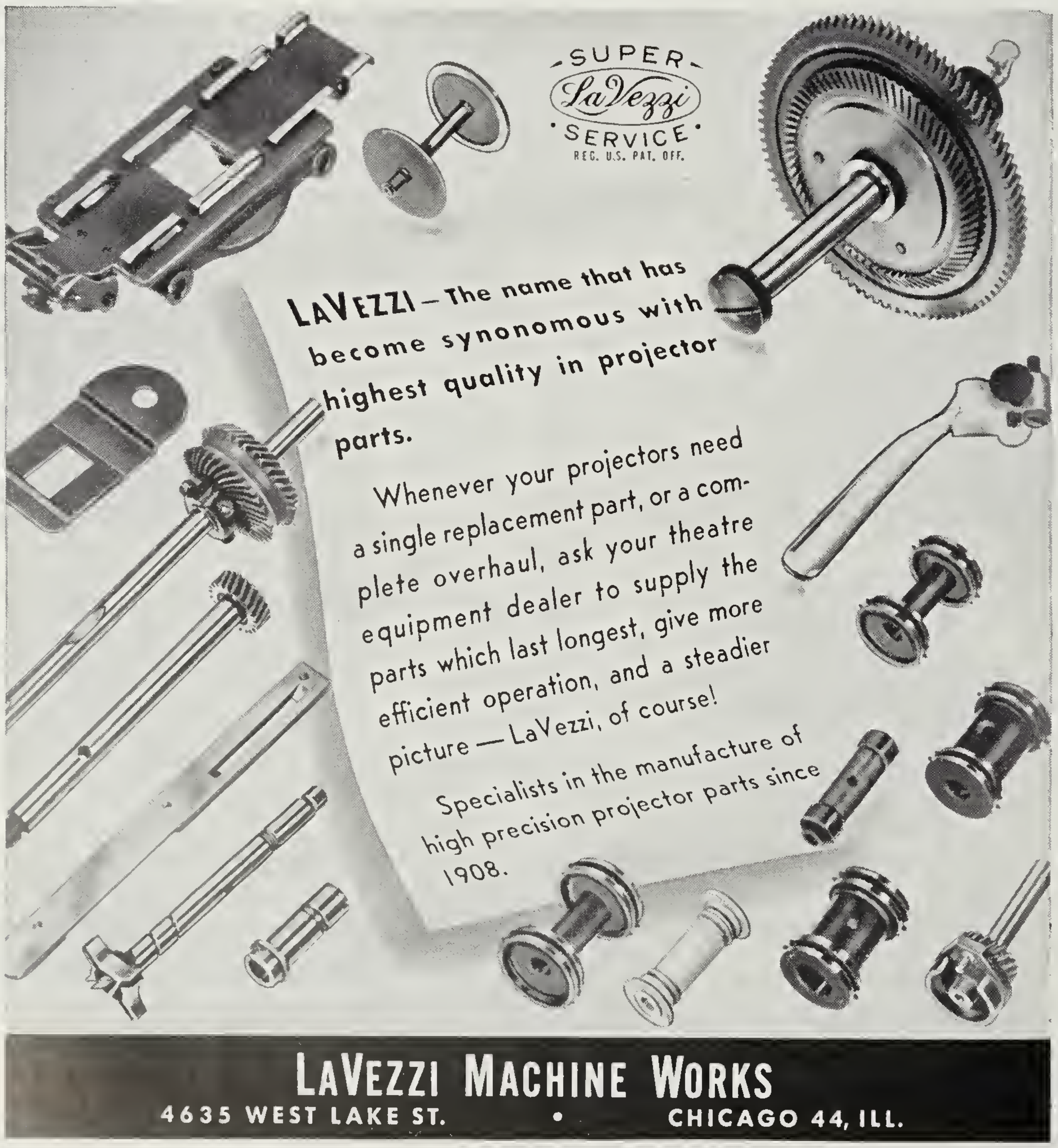
The 351A amplifier, manufactured by Altec Lansing, the largest producer of transistor audio amplifiers, is the result of continuing design and development work in solid state devices resulting in an amplifier of nearly perfect performance. Fifty watts of audio power is available the instant the switch is turned on. The frequency response range is from 20 to 20,000 cps with a total harmonic distortion of less than 1.5%.

The use of two Altec Lansing 351A amplifiers in a single cabinet provides for immediate standby emergency equipment. The amplifier selector switch controls both the AC input and the audio output of the amplifiers. Physical replacement of an amplifier in the cabinet can be made in a matter of minutes.

NON-SYNC FACILITIES

A non-sync cabinet is supplied for wall mounting the non-sync amplifier conveniently close to the record or tape equipment. A standard transistorized pre-amplifier is used at this position to provide the non-sync or microphone facilities. In the event of an emergency, this preamplifier may be substituted for the one in the Sound Mechanism thereby providing continuous film operation.

C. Amplifier cabinet with door in place contains two Alec-Lansing 351A 50 watt transistor amplifiers.



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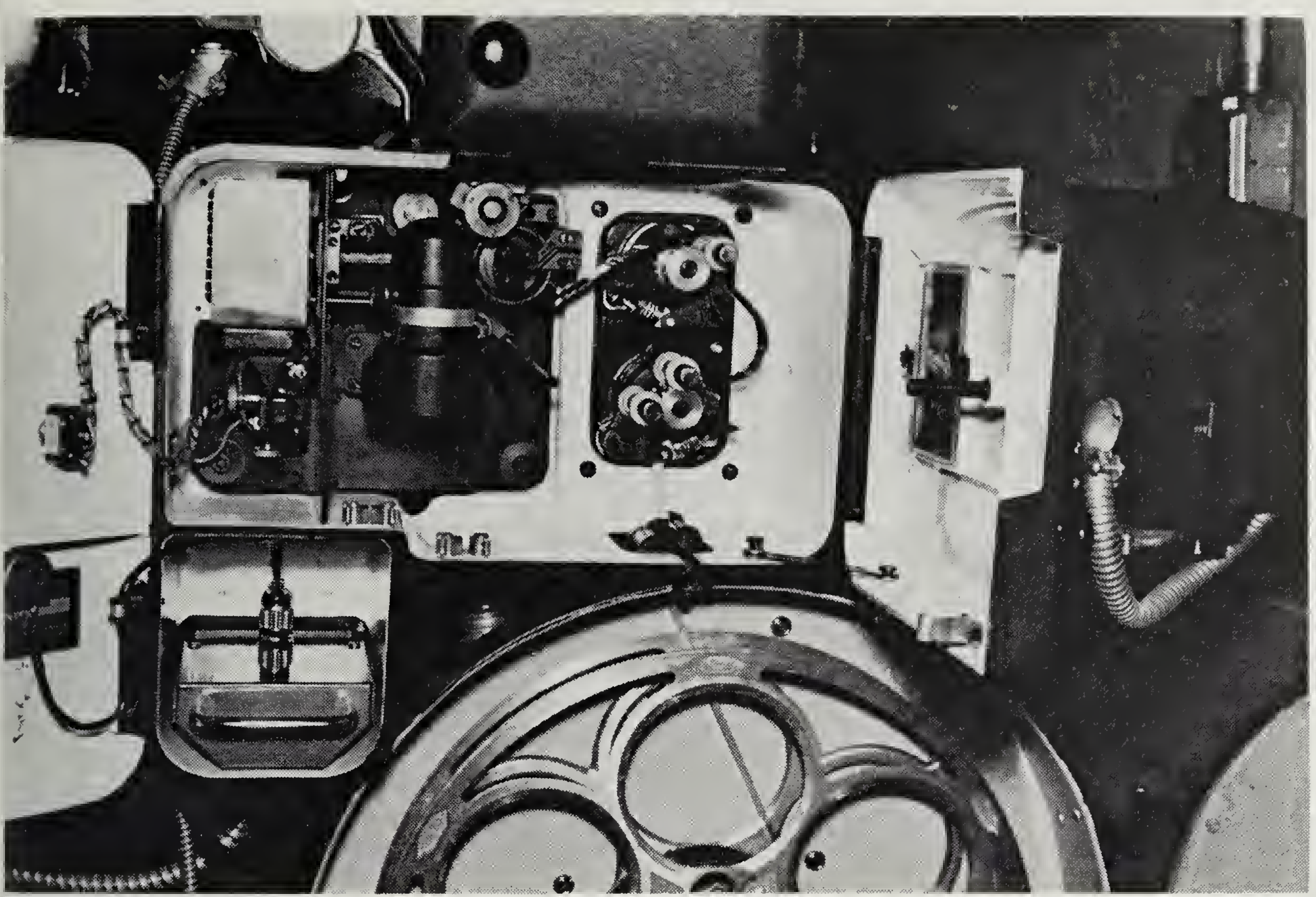


B. Sound Mechanism with door open to show transistorized pre-amplifier in bottom compartment. The Photo-junction cell is located in the black cylindrical case directly to the left of the scanning drum.

A three-position switch and a volume control is located conveniently on the front of the non-sync cabinet.

EXCITER LAMP SUPPLY

The exciter lamp supply is furnished by either an AC transformer or by a DC selenium rectifier. A standard 10 volt, pre-focus base exciter lamp is used regardless of the voltage supply. In the DC excited system, an AC emergency circuit is provided so that the system may be AC operated in the event of a failure in the DC circuit. Both supplies are mounted in compact wall mounting cabinets either of which is located directly below the amplifier cabinet for wiring economy and ease of servicing.

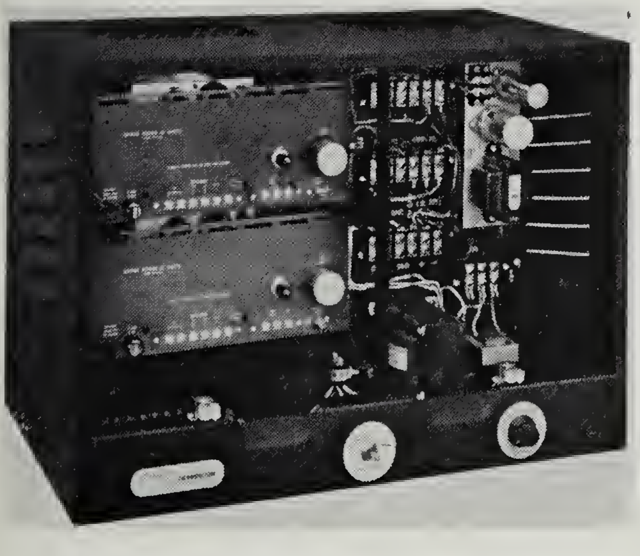
MONITOR SPEAKER

The standard high quality Simplex XL monitor speaker is used in the Simplex XL Ten-Fifty System. A large speaker unit mounted in an acoustically treated cabinet provides a quality of sound very similar to that being heard in the auditorium. In this way the projectionist is appraised of the quality as well as the level of sound at all times.

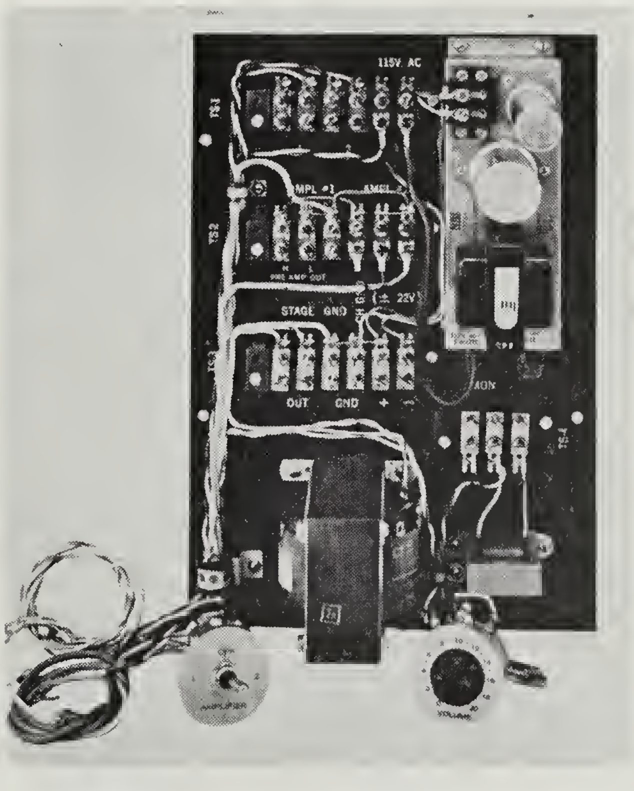
STAGE SPEAKERS

The entire line of Altec Lansing 'Voice of The Theatre' speakers is available for use with the Ten-Fifty Sound System. This is necessary due to the fact that the system is adequately powered for auditoriums of an configuration and any size up to 2500 seats. A wide selection of multicellular high frequency horns and low frequency baffles is abailable.

Simplex XL Ten-Fifty Transistor Sound Systems are distributed through National Theatre Supply Company branch offices located throughout the United States.



D. Amplifier cabinet with door removed to show two 351A amplifiers and factory prewired terminal board.



E. Amplifier terminal board showing 70-volt line transformer and transistor power supply.

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THE Strong

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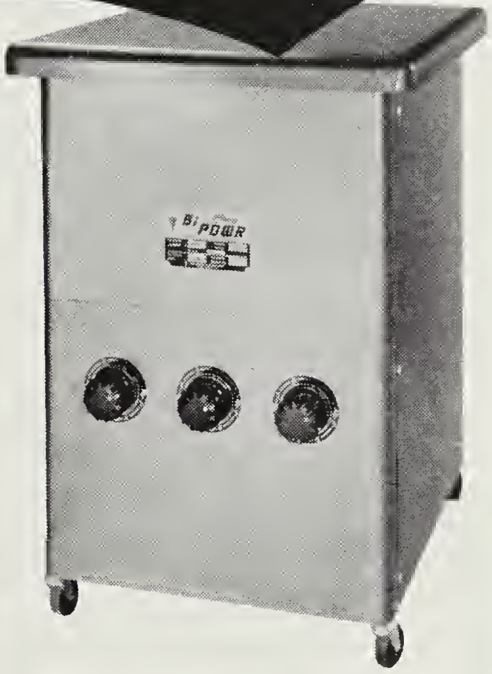
A new type silicon diode stack transformer rectifier designed as a power source—

FOR THE OPERATION OF 2 ARC LAMPS



DUAL OUTPUT RATING OF:

60-85/60-85 AMPS/35-45 VOLTS
90-135/90-135 AMPS/56-70 VOLTS
120-160/120-160 AMPS/58-75 VOLTS

SAVES ON INITIAL COST!

Sells for 15% less than two of the lowest priced 90-135 ampere rectifiers, and costs less to install. Requires only one line service. Built for extremely long life. Class H glass insulated transformers.

SAVES ON OPERATIONAL COST!

Greater efficiency than selenium rectifiers and previous silicon types.

SAVES ON SPACE

Requires one-third to one-half less floor space than two separate rectifiers spaced for proper ventilation.

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Improved Maintenance Programs Can Cut Your Costs

Maintenance Specialists Offer Sound Suggestions For Establishing Economical, Simple Procedures

Condensed from
"Building Maintenance Manual"
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■ American business spends as much as $15 billion annually to keep its establishments clean and polished, and for good reason. It is necessary to protect the investment in property, and because looking good has become a necessary part of a successful business. So, of necessity, the money is being spent. Much of it, however, is wasted.

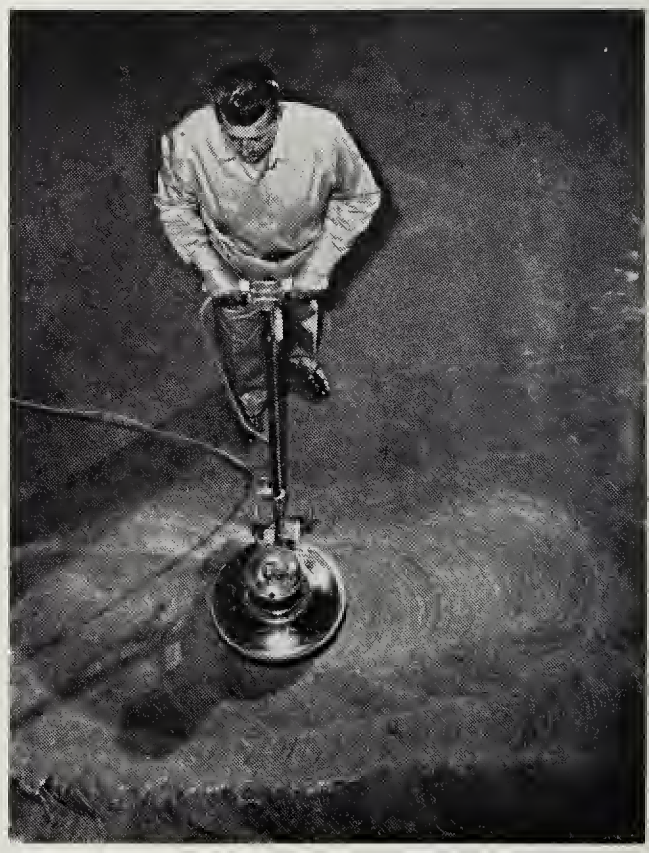
As an example, it is estimated that it costs as much as $500 to remove a single pound of dirt from a building. Of that cost, equipment and supplies take about 5 per cent. The other $475 goes for labor. What can be done about it? Invest in ways to eliminate entry of as much outside dirt as possible: a quality door mat that can act as a dirt trap . . . runners in the lobby on inclement days.

Use any and all techniques to make the job of your maintenance personnel easier . . . more effective. For saving labor is the only realistic method of making any substantial cuts in the cost of maintaining your building. Wherever you must pay for labor, an investment in better supplies and equipment will pay for itself time and time again in labor savings alone. Save steps, simplify the job, make the job easier . . . and you'll save money!

In this vein, it is important that maintenance work be properly organized and the right materials used to accomplish the job most efficiently and at the lowest cost.

In the motion picture theatre, a policy of planned, day-to-day maintenance is of the utmost import. Intelligent day-to-day maintenance will keep your floors, walls, concessions area, and washrooms and theatre exterior more attractive and at the same time add immeasurably to the life of the theatre structure.

The modern theatre makes extensive use of newer materials that require expert and systematic care if they are to yield the beauty and serviceability they were intended to. If your theatre, for instance, has large floor areas with "hard" surfaces, you are only too well aware of the problems of keeping the floors attractive at a sensible cost figure. If you have floor surfaces of asphalt tile, rubber, vinyl, linoleum, mastic, cork, wood, terrazzo, concrete, clay tile, ceramic



Scrubbing with rotary power machine using steel wool or brush removes wax build-up after many dressing coats.

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GUARANTEED FIRST SURFACE
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tile, marble, or magnesite, setting up a day-to-day maintenance schedule based on the following guidelines can effect real savings in your floor maintenance expenditures.

SWEEPING

Frequent sweeping will make any floor finish last longer. Sweep with a hair broom, cotton duster or treated cloth or mop. Sweeping removes dirt and grit which might be ground into the finish if left too long. If a treated cloth or mop is used, make certain that it is treated properly so as to remove dust and dirt efficiently without leaving an oily residue.

DIRT ACCUMULATIONS

If sweeping won't remove the dirt, damp mop the floor with cold water.

For stubborn dirt accumulations, use of a quality cleaner diluted in water is recommended. Dry buffing with a polishing brush, abrasive pad, or fine steel wool is also effective.

BUFFING

If you employ a wax finish (either water emulsion or solvent type) periodic polishing will keep floors lustrous and remove scuff marks. After a damp mopping, a buffing will restore the gloss to the wax finishes.

TOUCHING UP

It isn't necessary to refinish the entire floor when the finish becomes worn in traffic lanes. One technique is to "spray-buff." Using the same finish you used in the initial finishing of the floor, spray a fine mist on the floor and buff wet with an abrasive pad, cleaning and waxing in one operation.

DRESSING COAT

Frequency of re-dressing coats should be determined by experience. Many factors, such as weather will influence this. To prepare the surface for dressing with a water emulsion finish, clean with a solution (one part cleaner such as Johnson's Forward to 40 parts water), rinse and let dry. Then apply the finish and let dry. To dress a solvent-type wax, use the wax to clean. Then, let dry and buff.

OLD FINISHES

Periodically, all water emulsion finishes should be removed from the floor so as to avoid unsightly build-ups in non-traffic areas. Strip floors with cleaner and hot water and then refinish. If a solvent-type wax is used, stripping is not necessary, since the solvent in the product prevents build-up.

FLOOR DON'TS

(1) Apply a polymer finish over a soap or wax film. Remove all wax from both the surface and pores of the floor.

(2) Don't apply finish with dirty mops or equipment.

(3) Don't use sweeping compound or duster that leaves an oily film. Excessive oil can damage the floor, make it slippery and attract and hold dirt.

(4) Don't let the floor finish wear through in heavy traffic spots. Touch up these spots before the finish is worn away.

(5) Don't polish any solvent-type wax until thoroughly dry (Approx. 30 min.).

(6) Don't allow a water emulsion finish to build up in heavy traffic areas.

(7) Pour unused finish from work pail into original containers.

WASHROOM CLEANING

Nowhere is regular, systematic cleaning more important than in the washroom. Use an effective cleaner-disinfectant such as Johnson's Forward for the cleaning of all surfaces, walls, floors, ceilings, wash bowls, urinals and toilets. If surfaces are clean and germ-free, there will be no need for heavy, cover-up disinfectants.

For the systematic organization of each washroom cleaning job, you may set up four basic steps:

(1) Empty all the receptacles first, including waste receptacles, sanitary napkin receptacles, and sand urns, ash trays, etc.

(2) Check and fill all dispensers to assure that towels, toilet tissue, seat covers and soap are in good supply.

(3) Give all surfaces a cleaning. While washing light fixtures, check for burnt out bulbs. Cean surfaces of all partitions, drain pipes, tile wall surfaces. Spot clean to remove dirt marks. Wipe off smudge-marks or completely clean mirrors. Clean sinks with a sufficiently strong cleaning agent, doing fixtures as well. Periodically clean hardware and pipes beneath the sink. Clean toilet bowls with a bowl cleaner, using a brush to catch area under the rim of the bowls, and remove stains. Mop the entire area with a germicidal solution using hot water. Offensive odors in lavatories can often originate in the grouting around ceramic tile where bacteria accumulate. Thorough and regular cleaning of the floor with a germicidal is necessary to clean and destroy this odor-producing bacteria.

(4) Inspect.

WINDOW CLEANING

Cleaning windows normally means just removing a film which often can be done with clear water. Under some conditions, such as those found in the consessions area in the drive-in theatre, the use of a good window cleaner can greatly speed the removal of smoke, grease, and other stubborn dirt.

Windows should not be cleaned in the sun as they will dry too quickly. When wash-

(*Continued on page* 46)

Never use mops interchangeably. Mops used to spread wax should not be used for general cleaning purposes.

$10,000 worth of equipment for less than $50.00 per week

COMPLETE THEATRE EQUIPMENT

LEASING

A jet age idea in financing new theatres . . . remodeling or replacing outmoded equipment. Ballantyne's Leasing Program enables you to obtain equipment without stretching your present funds and without depleting your operating capital. You can offer the advantages of the latest technological developments in theatre equipment on a *pay as you profit plan.*

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Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.

1712 Jackson Street
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MAINTENANCE •

(*Continued from page 45*)

ing windows, begin on the outside and follow with the inside.

Dip a sponge or brush into the pail with cleaning solution and shake off excess. Apply wet sponge or brush to surface of the window working up, down, and across the glass to remove and loosen dirt. Remove liquid and loosened dirt with a squeegee or chamois following a systematic pattern from top to bottom of pane. Keep chamois and squeegees clean by frequently rinsing or wiping.

OTHER THAN FLOORS

The maintenance man should follow certain basic safety rules when performing any type of cleaning or repair operation. He should always check placement of ladders, never using a ladder for a kind of job it was not designed to do. He should carefully empty receptacles to avoid being cut by hidden glass, etc. Always disconnect fans before attempting to clean or dust them. Not raise more dust than necessary, using properly treated dust mops or cloths. Use adequate lighting on the job. Avoid strain when lifting heavy objects. Not block safety exits with equipment. Check electrical equipment regularly for defective cord, plugs, etc. Know the capacity of circuits before connecting any electrical equipment to outlets. Be sure equipment switches are in the off position before connecting them up to outlets. Not store treated cloths or mops where ventilation is inadequate. Keep greasy or oily rags in closed metal containers until they can be safely disposed of. Handle and store inflammable materials in accordance with fire regulations.

If surfaces in the theatre washroom are kept clean and germ free, there will be no need to use heavy, offensive 'cover-up' disinfectants. Nowhere in any public building is maintenance more important than in the rest room areas.

CARE OF EQUIPMENT

Good equipment is necessary to do a good job of building maintenance. And your outlay for good equipment should be protected by proper care on the part of the employee. A few rules can keep maintenance equipment in good condition and ready to do the best job for you:

(1) Rinse out mops immediately after use, and hang up to dry.

(2) Label separate mops for "Cleaner" "Rinse" and "Wax" and do not interchange.

(3) Rinse out mop buckets and vacs after each use.

(4) Periodically comb out lint and threads from push brooms.

(5) Don't store push brooms on bristles. Hang them up.

(6) Change sweeping cloths or dust mop heads frequently.

(7) Keep floor machines and vacs clean—wiping after each use.

(8) Always remove brushes from floor machines before storing. Hang up brushes.

(9) Empty sweeper dust bags frequently to avoid overloading.

CARPETING

The ground rule for treating stains on all types of surfaces is to get up the excess spillage as soon as possible. This is especially true where carpeting is concerned, since spots "fix" and become increasingly difficult to eradicate as drying occurs. Some types of stains will best be removed with cold water or a cold solution of water and a good general cleaner. Others should be treated with warm solutions. For beverage spots, Johnson's maintenance specialists recommend a weak solution of one of their proven commercial cleaners and water, followed by a good rinsing. For blood stains, sponging with a cold solution of cleaner and water, followed by rinsing. Candy spots should be scraped with a

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dull knife and then sponged with a warm solution of cleaner and rinsed. Neptha is effective on chewing gum, after the excess gum has been removed by scraping. Chocolate should be cleaned up with a lukewarm solution of cleaner and rinsed.

If cigarette burns char only the top fibres of a rug, trim the surface with sharp shears. After blackened ends of the tufts have been removed, wash spot with cleaner solution and rinse well. If carpet is charred severely, call on a professional carpet repairman.

Fresh coffee stains should be cleaned with a solution of cleaner and rinsed. For old stains, lather on a paste of egg yolk in warm water with a few drops of alcohol. Rinse with clear water. If oily spot remains from cream, use dry cleaning fluid. Cream, ice cream, and milk stains require placing a pan under stained part of the rug, if possible. Pour hot water over the stain and allow to soak. Remove traces with a cloth and hot water. Finish with dry cleaning fluid. Permanent ink stains are treated in a similar fashion. Using a pan under the spot, pour milk on the stain and allow it to soak through. Follow with a warm solution of cleaner and finish with a dry cleaner.

YOUR MAINTENANCE DOLLAR

You needn't be a maintenance expert to see misuse in your budget. A walking tour through your theatre will point up the obvious areas where maintenance dollars are being wasted. Noticeable untidiness in any part of the theatre means something is wrong with either your equipment or your staff. Work habits should be neat and orderly. The maintenance program, to be really effective, should operate on a standardized, routine schedule.

It is the cost of labor—not the cost of products and equipment—that takes the lion's share of your maintenance budget. But the quality and types of products and equipment used greately effect the efficiency of your work force. Based on this, it is difficult to visualize dramatic savings brought about by "bargain" products. If you buy maintenance products primarily on the basis of price, the potential loss is wasted man hours could easily equal 10 to 20 times the price of the most expensive product marketed. In the end, the "savings" made in purchasing can be more than lost in the maintenance program. It isn't necessary to buy the most expensive products, simply to apply value analysis to these types of purchasing, since the products and equipment have such a direct bearing on labor costs. With a smaller labor force, it means that time lost due to inferior equipment and products is time taken away from other necessary work, resulting in a maintenance program that is "always behind."

To make maintenance personnel more efficient, to make their job easier, to improve the appearance of your theatre—calls for using the finest quality products, and using them correctly. There are no product shortcuts. Product knowledge, and above all proper training in the corect use of poducts, is essential to any realistic cost-cutting maintenance program.

* * *

NOTE: Our thanks to the Service Products Division of Johnson's Wax for their help in bringing you this article. S. C. Johnson & Sons, Inc., Racine, Wisc., maintains a staff of professional maintenance specialists who may be consulted free of charge on difficult cleaning and institutional maintenance problems.

Fire Check List

Locate the nearest fire alarm box and know how to turn in an alarm. Post fire department and police telephone numbers in the boxoffice and manager's office.

Check fire-fighting equipment and fire extinguishers. See that they are charged and in good working condition at all times.

Keep basements, store rooms, paint lockers, dressing rooms and janitor's lockers clear of any accumulation of rubbish or other waste materials.

Use metal waste cans for oily rags, paint cloths, or other flammable materials. Keep paints and other combustibles in tightly closed cans.

Train employees in fire evacuation drill to avert panic should theatre have to be evacuated while occupied.

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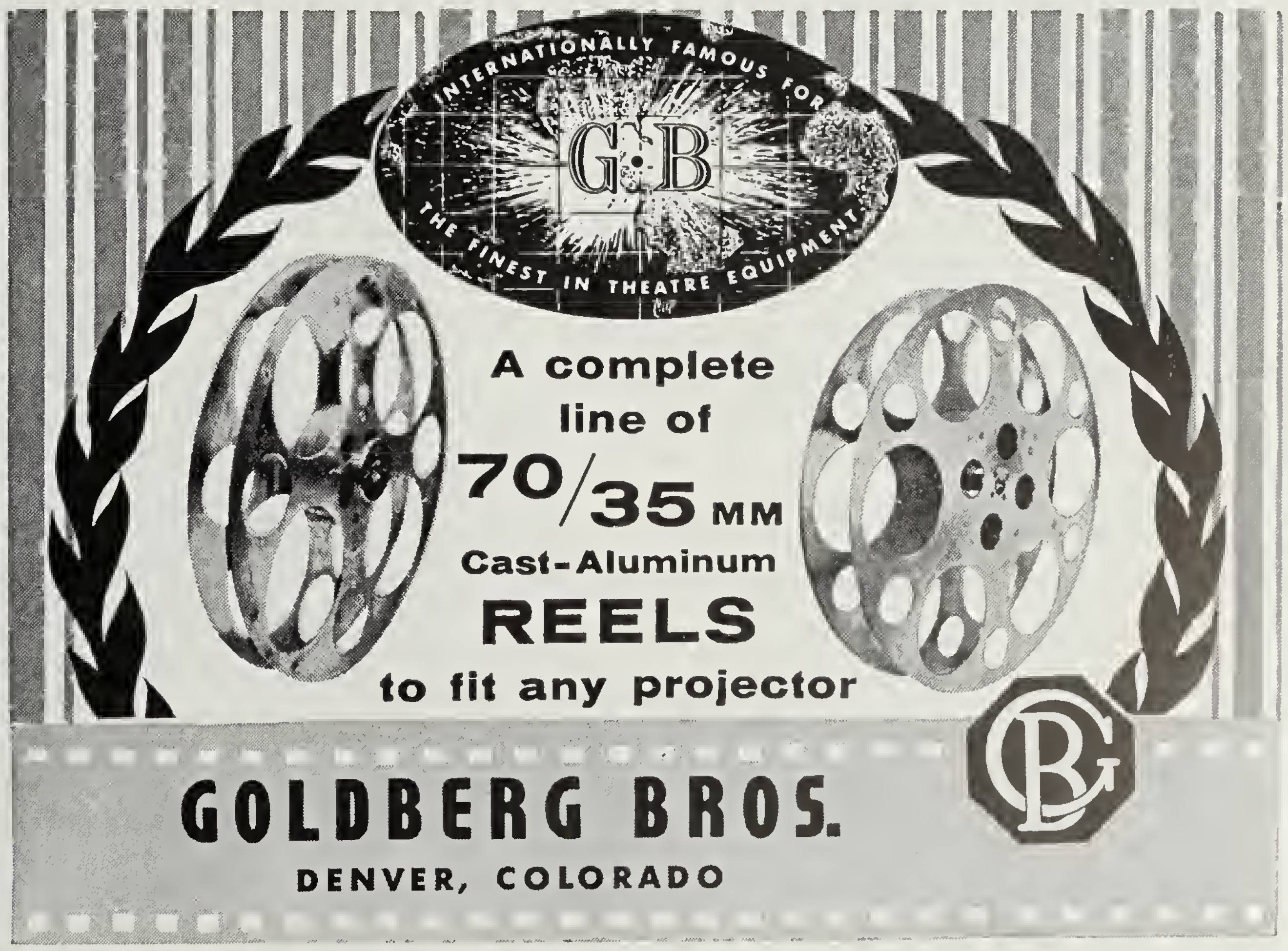

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Reduce Insurance Costs Without Losing Protection

Insurance Executive Points The Way For Independents To Purchase Adequate Coverage At Lower Premiums

By Allen Preville
President
50-State Insurance Agency

■ From the aspect of insurance, I immediately take exception to the classification of individual, or independent theatre operators vs. the chains and drive-in threatres. There seems to be a connotation that there is a difference and therefore, they have to be handled on a different basis. This is partially true—and I stress partially, for a large operation can buy insurance at lower cost through volume. Naturally, if you purchase practically anything in large quantities, you anticipate a better deal—the old adage, "It's cheaper by the dozen"—but there is an excellent opportunity, in the insurance field, for an individual or independent theatre operator to fare well; based on two factors—1. Know-how, and 2. Experience.

I will attempt to provide the know-how. The experience is up to you.

There are three steps that I have recommended to theatre owners throughout the United States; and, without elaborating in great detail, they are:

1. **Selecting the agent or broker**
2. **Reduction of cost without disturbing your protection**
3. **Experience—that is claim experience and what it means to you.**

The Agent Or Broker

You are in the business of entertainment, and when you wish to promote or exploit a motion picture, you select an ad agency familiar with the handling of a theatre exhibitor's problems, or a campaign prepared by the ad agency representing the Motion Picture Company nationally. You certainly don't call your cousin Joe, who is the advertising business handling machine products. In the same vein, let cousin Joe, the insurance broker, write your home insurance and your personal automobile, but select an insurance man who knows the coverages a theatre requires, who knows the insurance companies that want theatre premiums, and most important, who knows where both of the above can be obtained at the lowest premiums.

Cost Reduction

Last year, in New Orleans, I had the privilege of addressing the Drive-In Theatre Owners of T.O.A., and I elaborated on the three methods available to reduce premium cost. I will merely reiterate the titles, but indicate to you that if you selected the experienced agent or broker, as described above, he should be familiar with them: or members can take advantage of T.O.A.'s service of providing this information, by writing to the National Headquarters in New York. The three methods of reducing premium are:

1. Consolidation of your policies and coverages wherever possible
2. Shifting from stock to mutual, or deviating companies
3. Self insurance—where possible

Claim Experience

Let's face it—we all love to collect insurance claims—after all, isn't that what insurance is for? Yes and no.

Insurance is purchased to obtain reimbursement for losses, but basically, insurance is for a serious hazard or catastrophe. If you "nickel and dime" the insurance company, you will show what is termed in the insurance business as a frequency, which requires claim adjustment expense and which causes the insurance company to say, "we don't want him, or them, as an industry."

Insurance companies are in business to make money, and, believe it or not, they would sooner remain with you after a large fire, than eight small claims in a given year: because your marquee was damaged through windstorm at $60 a throw. But, and most

(Continued in next column)

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Armstrong's New Acoustical Ceiling •

■ A totally new type of suspended ceiling system, incorporating lighting, fire-protection and acoustical control, has been developed by the Armstrong Cork Company.

Called the Armstrong Suspended Ceiling, the new system answers the need for an economical, easy-to-install, and completely incombustible "lay-in" type ceiling for many areas in the theatre. The system requires no special installation equipment and is ideal for lowering high ceilings, or finishing off rooms where the presence of low-hanging pipes or ducts makes the tile installation impractical.

Suspended Ceiling

Available through standard building supply outlets, the system consists of only three basic elements: the ceiling panels themselves, the gridwork to support them, and a special type of luminous panel that can be incorporated into the grid to distribute light. All suspension members are made of high grade steel and are specially engineered for durability and ease of handling.

The supporting framework for the new ceiling is uniquely simple to install. Main runners are suspended from the existing ceiling structure at 4' intervals, and the cross tees are merely snapped into place between them. A special wall molding provides support for the ceiling around the perimeter of the room. Since there is no cumbersome structural work involved, the entire ceiling can be put up neatly and efficiently while other interior finish operations are being completed.

The acoustical panels supplied with the system made of compressed mineral fiber and carry a "Class-A Incombustible" rating—the first such panels to be made available through lumber and building materials outlets. The panels come in a choice of two sizes—2' x 2' and 2' x 4'—and feature an attractive random perforated design together with a washable vinyl paint finish.

For installations where indirect lighting is desired, the system also includes a special corrugated translucent panel that can be installed anywhere in the ceiling to provide modern, glare-free illumination. The panels are lighted by a fluorescent tube installed directly above, and can be arranged in groups, alternating rows, or spotted among the acoustical panels, depending upon the specific lighting requirements of the room.

REDUCE INSURANCE COSTS •

important, what most theatre men don't realize is that if their experience is bad—they end up paying additional premium to keep their insurance in force—which, in actuality, means they are really paying for small claims themselves through premium.

Therefore, comply with the recommendations the insurance company sends you—like removing the combustible storage on the stage, or installing fire extinguishers—reduce your claims by Good Housekeeping—and you will assist the reduction of your own premium in the long run.

This is not theory—it's in practice.

In closing, I would like to convey a general attitude or approach to you, which should assist you on the overall basis in the handling of your insurance problems. For many years, most of us have had the idea that rates are rates, and that there was very little one could do about it, or; in fact, if the insurance company declined a risk, the exposure just couldn't be covered. **This is not true.**

There is a market for insurance as there is in any other field. Certainly, if one bank declines a mortgage application, it doesn't mean that a mortgage isn't available, and further, that by changing some of the original terms requested, the very bank that declined the application would reconsider it and approve it. In other words, the loan is negotiated.

By the same token, there is an insurance market; there are conditions that can be modified in the submission of your risk and there are insurance companies that will accept risks gratefully—that others decline. However, and most important, I am referring to top rated insurance companies that provide outstanding claim service. Of course, as stated, you must know where the market is and how to obtain it. There is no mystery to it. It's available. Take advantage of it.

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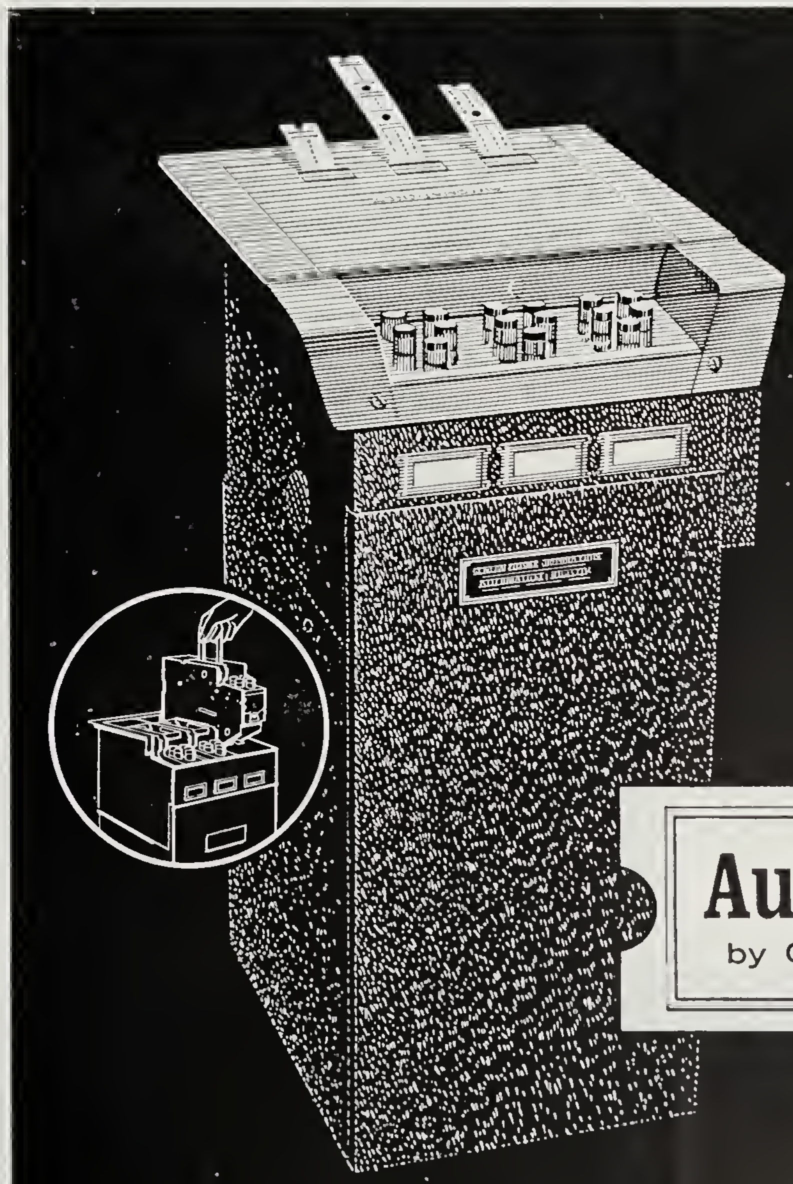

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How The New IRS Regulations Affect The Theatreman

Questions And Answers On The New Tax Rules For Your Travel And Entertainment Expenses

By
Paul Lockwood

■ You will need to know and to understand the following rules to save tax dollars when you file your future income tax returns. Here are some questions and answers on the new rules issued by the Internal Revenue Service:

QUESTION: Are these the latest regulations?

ANSWER: Yes. These new rules are a revision of the regulations issued on Nov. 8, 1962. The first regulations issued brought out many complaints and at a hearing on Dec. 4, 1962, Commissioner Caplin announced that there would be some modifications. These new rules were unveiled on Dec. 28, 1962.

QUESTION: When do these new rules go into effect?

ANSWER: These new rules went into effect Jan. 1, 1963. However, because the time was so short between the release and the effective date, Commissioner Caplin has announced a grace period. All taxpayers will be given an automatic grace period to learn the new rules.

QUESTION: Is it possible to have longer than this grace period to comply?

ANSWER: Yes. If you have trouble adopting your accounting system to these new rules, you *may* be allowed until April 1, 1963 to make the changes. You will need to convince the Internal Revenue Service that you are acting as rapidly as possible to comply to get this extension.

QUESTION: What are the changes in these new rules from the old law?

ANSWER: In Oct. of 1962, Congress passed the Revenue Act of 1962 and Section 4 spelled out the law on travel and entertainment expenses. The major provision included in this section was that expenses for travel and entertainment must be substantiated by records.

Prior to the passing of this law you could estimate your tax-deductible travel and entertainment costs based on the 1930 Supreme Court decision in the George M. Cohan case. Now you must have adequate records to substantiate your income tax deductions.

The Internal Revenue Service in the first regulations and in its latest revision of these regulations, indicates what records must be maintained to claim these expenses as tax deductions.

QUESTION: What records must be kept?

ANSWER: The regulations say that you must make a record of your expenditures for travel and entertainment "contemporaneously." You do not need to make a note of the expense the minute you pay the dinner check, but you should make it the same or next day. Records made up from memory a month or six weeks after the event will be questioned by the Internal Revenue Service during an audit.

You can keep your records in a diary, a date book, a special travel expense account book, or on an ordinary sheet of paper or accounting voucher. The important thing to remember is that you must have records to back up your claims for deductions for travel and entertainment expenses.

QUESTION: What information must be included for travel expenses?

ANSWER: When you travel out-of-town on business, you should have a detailed record kept on a day-to-day basis of your expenses. You should list the amount you spend for meals, lodging, transportation, and other expenses. You should record the day of departure and return, the number of days spent on business, where you traveled, and list the business reason for the trip.

QUESTION: Must I account for every expenditure no matter how small?

ANSWER: No matter how small the out-of-pocket expense, you must have a record of this to be permitted to claim it as a business expense deduction on your income tax return. However, you can avoid this strict accounting if you limit your employees to not more than $25 per day for travel expenses.

QUESTION: Do I need receipts or can I depend on my diary to prove the cost?

ANSWER: The new rules are very specific in this respect. All claims for lodging must be backed up by receipts no matter what the amount. In other cases, there is a $25 cut-off point. Thus, if your expenditures are for less

(*Continued on page* 63)

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Carbon Saver
Changeover
Dowsers
Film Cabinets
Film Cement
Film Coolers
Film Magazines
Film Reels
Film Rewinders
Film Splicers
Lenses
Motor Generator
Projectors
Projection Arc Lamp
Projector Parts
Pedestals
Rectifiers
Reels
Reel End Signals
Reflectors
Rewinds
Rheostats
Screens
Sound Equipment
Sprockets
Television, Theatre
Transformers

SAFETY SUPPLIES

Door Hardware
Exit Devices
Fire Alarms
Fire Extinguisher
Fire Hose
Kick-Push Plates
Ladders

SANITARY SUPPLIES

Carpet Cleaners
Chrome Cleaners
Deodorants-Disinfectants
Floor Cleaners
Glass Cleaners
Hand Dryers
Mops—Brushes
Soap Dispenser
Upholstery Cleaner
Vacuum Cleaners

SEATING

Auditorium Seats
Drive-In Seating
Seat Covers
Seat Cushion
Seat Reconditioning
Upholstery Material

SOUND EQUIPMENT

Amplifiers
Inter-Coms
Exciter Lamps
Microphones
Pre-Amplifier Cabinet
Public Address System
Recording Equipment
Sound Equipment, Theatre
Sound Heads
Sound Service Companies

TICKET OFFICE

Admission Signs
Boxoffices
Cash Control Systems
Change Making Machines
Coin Sorters
Tickets
Ticket Boxes
Ticket Machines
Ticket Registers
Turnstiles

DRIVE-INS

Admission Control Systems
Attraction Lights
Benches
Directional Lights
Dust Control Systems
Fences
Fireworks
Floodlights
Insect Controls
Flares, Light
Heater, In-Car
Miniature Trains
Paint
Picnic Table
Playground Equipment, Rides
Pools, Swimming
Post Lights
Quarter Midget Racers
Ramp Lights
Screen Facing
Screen Paint
Screen Towers
Seats, Walk-In Patron
Speakers, In-Car
Speaker Cords
Speaker Cover
Speaker Posts
Speaker Repair
Sweepers
Underground Cable

BE SURE TO ADD YOUR NAME AND ADDRESS IN SPACE PROVIDED ON THE ATTACHED REPLY CARD.

Exterior Acrylic-Based Paint

Du Pont's New Exterior Paint Is Highly Blister Resistant

■ A vastly improved, blister-resistant exterior paint, based on the same plastics used in modern automobile finishes and promising greater durability than conventional oil-base paints, now is available for use over previously painted surfaces in sound condition.

Developed by DuPont chemists after nearly 10 years of research and introduced three years ago on a limited test basis for use over new or bare wood only, the improved "Lucite" acrylic paint is now also recommended for use on new or carfully cleaned masonry, brick, cement block and asbestos shingle siding. It's a water-emulsion type product which dries in minutes instead of hours.

Unlike oil-base paints, "Lucite" can be applied even over damp surfaces, which means that painting can be started earlier in the day or even shortly after a light rain. Its fast-drying characteristics permit recoating within two hours after the first application and reduce the pickup of insects or dust on the fresh paint during drying.

For the do-it-yourself painter, one of the biggest advantages of "Lucite" is its creamy nature and extreme ease of application. It has much less tendency than oil-base paints to drip, and tools can be washed clean in running water, rather than requiring soaking in turpentine or paint thinner. Spills also can be wiped up with a damp rag.

Outstanding elasticity, breathability of the plastic paint film, and slow erosion are the most important factors in durability of "Lucite." Laboratory tests indicate, for example, that an unsupported film of "Lucite" paint, even after the equivalent of six months' aging, can be stretched as much as 125 per cent before breaking or failing. Conventional oil-base house paints, under the same conditions, break after being stretched only 10 per cent.

Such elasticity, according to paint chemists, permits the paint film to expand and contract over a wide range of temperature conditions with minimum danger of cracking, even under the pressure of moisture migrating through the wood from the interior of the structure.

Erosion—a measure of the "wearing" effect of rain, snow, and wind on the paint film—is much less with "Lucite" paint than with high quality oil-base paints. In fact, Du Pont tests involving exposure of more than 30,000 test panels indicate that the rate of erosion of properly applied "Lucite" paint is about 20 per cent that of conventional controlled-chalking, or self-cleaning paints, and about 35 per cent of that encountered with chalk-resistant paints.

Du Pont paint chemists are quick to point out, however, that any top paint coat is only as good as the substrate on which it's coated.

Over new or bare wood properly treated with a base coat of Du Pont blister- resistant primer, "Lucite" acrylic paint resists blistering because the paint film "breathes," allowing any moisture from the inside to find its way out through the paint without causing a blister. Conventional oil-base paints, on the other hand, are virtually impenetrable, so that any moisture migrating through the wood is trapped behind the paint film, causing blistering, or film failure when the water pressure stretches the paint beyond its elastic strength. While "Lucite" exterior paint will not prevent formation of blisters behind an oil-base paint over which it's applied, its superior elasticity should prevent the blister from rupturing.

If new wood is mahogany, cedar, or redwood, a second coat of blister-resistant primer should be used prior to top-coating with "Lucite" paint in order to seal soluble dyes in the wood and prevent them from later bleeding into the paint and causing discoloration. The primer should be allowed to dry for two days before paint is applied over it.

Previously painted surfaces in sound condition can be repainted with "Lucite" paint without use of the primer formerly recommended.

When "Lucite" paint is to be applied over previously painted surfaces, the old paint should be washed down with a paint cleaner and then hosed with clear water to remove all traces of chalk, dirt, oil, or grease. Blistered areas should be scraped or sanded down to bare wood and well back from the immediate area of damage. A coat of Du Pont's blister-resistant primer should be applied over the freshly exposed wood. No over-all priming is required if the rest of the substrate is in sound condition.

You can also compound an effective paint cleaner by mixing a quart of household bleach (such as "Clorox" or "Purex"), one ounce of a synthetic detergent (such as "Tide," "All," "Oxydol," "Fab," or "Dash"), and three ounces of trisodium phosphate ("Soilax" or "Spic 'n Span," for example) in enough water to make one gallon of cleaning solution.

Two coats of "Lucite" are recommended for best results—and that's where the easy-spreading, fast-drying properties of "Lucite" make the job easier and faster.

Unlike oil-base paints, "Lucite" exterior paint can be applied without a primer over clean masonry surfaces, such as brick, concrete, stucco, block and even asphalt shingle, with either a brush or roller. New masonry should be allowed to cure for 30 days.

Masonry surfaces may be so porous that they soak up the water in the paint too rapidly. In such cases, the masonry should be dampened with water and the "Lucite" applied while the surface is still damp. Kalscmine, powdery cement-water paints, and whitewash must be removed completely by sandblasting or power wire-brushing from old masonry surfaces to assure good adhesion of "Lucite" paint. Best results will be attained if the wire-brushed surface is first coated with Du Pont masonry conditioner, followed by two coats of "Lucite" acrylic paint.

If You've Money to Burn, Please Don't Read This!

We've found Exhibitors with open minds but with eyes shut to warnings of falling BO. Experience has enabled us to see at a glance ONE important cause. Check this: Peep around at your seating. See whether seats are lumpy, upholstery torn, parts worn or missing. Actually, we find it simple, fast and very economical to correct this fault and watch business perk up! Want to talk it over? Why not TODAY?

NOW AVAILABLE
THE NEW "Urafoam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR
PHONE CHapel 2-2561

MANUFACTURERS
Foam Rubber & Spring Cushions back and seat covers.

DISTRIBUTORS
Upholstery fabrics and general seating supplies.

THEATRE SEAT SERVICE CO.
A Division of
MASSEY SEATING CO.
100 Taylor Street
Nashville, Tennessee

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

Merchandising For Profit-Conscious Theatremen

How To Use Important Point-Of-Sale Merchandising Aids To Full Advantage

■ The nation's producers of refreshment items of all kinds that have a place in the sales picture of the motion picture theatre have utilized their sales promotion staffs to develop very important point-of-sale merchandising aids that can be inavluable to exhibitors interested in increasing concession sales and profits.

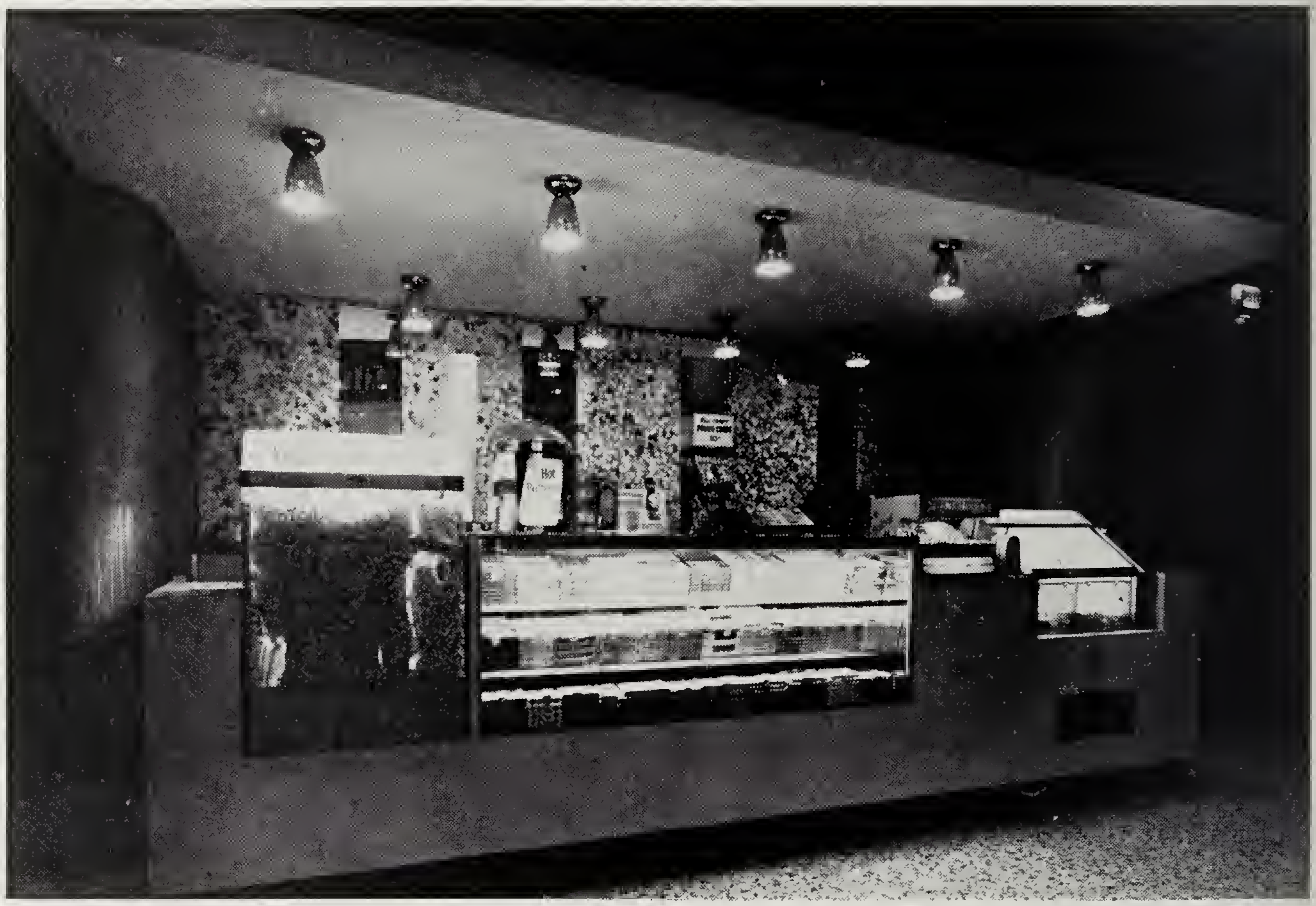
Merchandising know-how, it has been widely recognized, is the key to the difference between average or below average, versus higher sales in concession selling. The theatreman who takes an active interest in the overall concessions operation in his theatre is aware of the lengths to which manufacturers of concession items go to make the job of plus selling that much easier.

At the onset of the business year, the advertising agency representing these manufacturers suppliers make announcements as to what the overall advertising themes for the various companies will be.

Then, from the basic copy themes, they create the kind of display materials seen on these pages. The wise theatreman knows that budgets for national advertising are designed to expose as many people as possible to the same basic selling mesages that are used on the promotional materials specially worked up for the theatre. Not to take advantage of such large-scale preselling efforts amounts to passing up an Academy Award winner in booking.

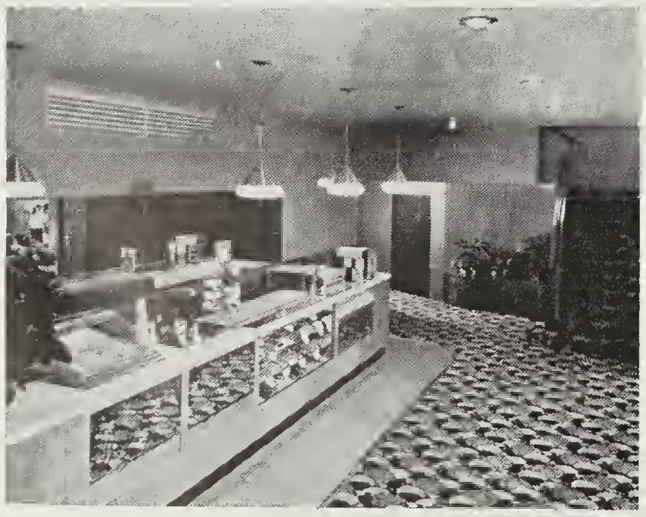
But good merchandising isn't simply plastering your back bar with every available size and kind of advertising poster—it is the sum of all of your efforts to influence the patron to buy. This includes the appearance of the stand itself, the appearance, attitude, and mannerisms of the concession workers, the range and condition of your stocks, prices, and so forth.

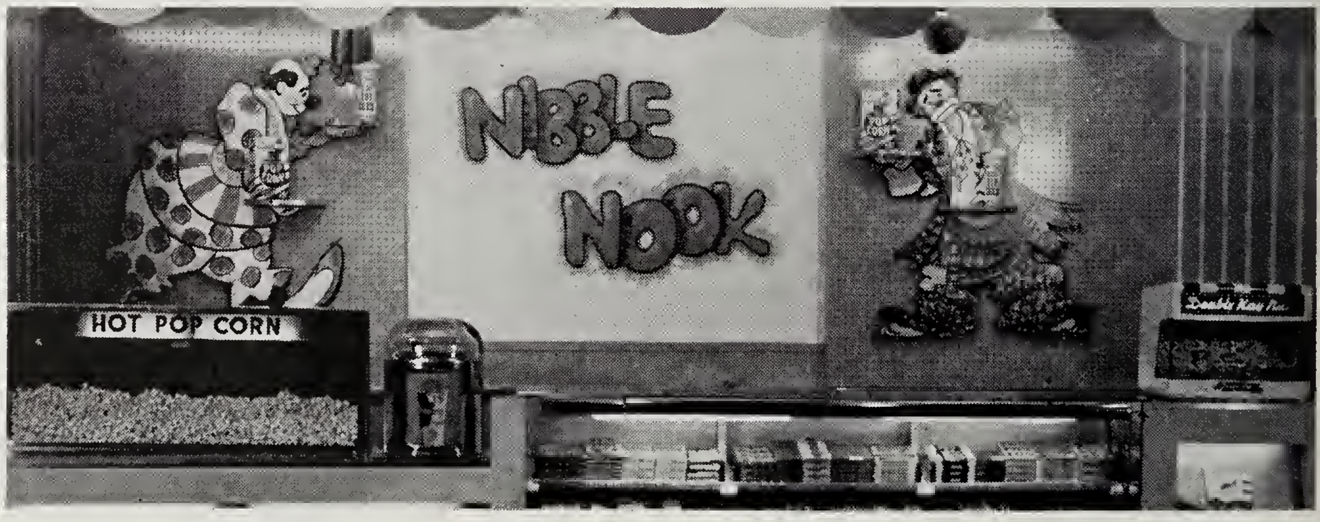
Conversely, every minus scored on a merchandising evaluation of your theatre's concession operation is a point scored for discouraging your patron buyers.


This RKO Theatres' candy stand exemplifies the type of appearance, be it busy or sedate, that the indoor theatre's confection stand should present. Here, emphasis on modern appearance and dramatic lighting, make the stand.

Thus, you begin improving merchandising concession articles by improving the environment in which they are sold. All of the point-of purchase materials, mobiles, lobby posters, screen trailers, signs, and back bar displays in the world won't help you sell from a dingy, dirty concessions area. An attractive, well-located, well light, and properly staffed concession stand is the prerequisite that must be met before you can capitalize on the materials we will discuss.

Likewise, you must be aware of the rules of good display, as most theatremen are, before other methods of merchandising will help sales. An example of ignoring what the sign calls attention to is the often used "sales leader." A retail store will advertise a special to lure patrons to the store, knowing well in advance that the loss-leader item is in short supply, or, in the case of more unscroupulous merchants, non-existant. Many a potential customer has responded to these type ads, only to arrive at a store which, say, advertised that women's suits of quality fabric would go on sale for one day at some unheard


In large theatres, such as the Beverly Hills Music Hall, spaciousness should mean large stocks and a wider variety.



This Berlo Vending installation at the Colony, Cleveland, utilizes simple pegboard on the back bar. Merchandising materials, new advertising copy, and seasonals can be put up with a minimum of trouble. Note the effective use of popular circus theme.

RC is the *goingest* cola because:

Royal Crown Cola
RC
COLA
RC

There's more profit per gallon!

Royal Crown Cola is the lowest priced, national cola brand. Of course, that means more profit for you. And check these additional advantages: ♛ *theater parties (write for details of 1500 successful promotions for kids)* ♛ *liberal jug return allowance* ♛ *leading cola, all flavors from one source* ♛ *local pick-up and delivery* ♛ *no shipping delays, low inventories* ♛ *local participation in promotions.* Add up the advantages – then add to your profits with RC, goingest cola of the leading three.

Royal Crown® Cola
COLUMBUS, GEORGIA

Other fine products of Royal Crown Cola Co.: Diet-Rite Cola, Nehi, Upper 10, Par-T-Pak.

(Continued from page 54)

of price, and discover that only a few sizes were available, or that the garments were literally unwearable.

Learn from the Supermarkets

Be sure that you have the right spread of merchandise, or a wisely chosen variety. And there is no substitute for good inventory control; the only way you can assure a constant flow of fresh merchandise. Take a lesson from the supermarkets, and you will have half of the merchandising game won. Be sure that stock is displayed in sufficient quantity, and practice stock rotation. Following these two simple rules, provided your stand is reasonably attractive, well located, and well staffed, will insure you a fair share of prospective concession's profits. But these are only the minimum conditions which must be met, and we are concerned with those theatremen who are conscientious and ambitious enough to concern themselves with the "extras" of concessions merchandising.

Signs

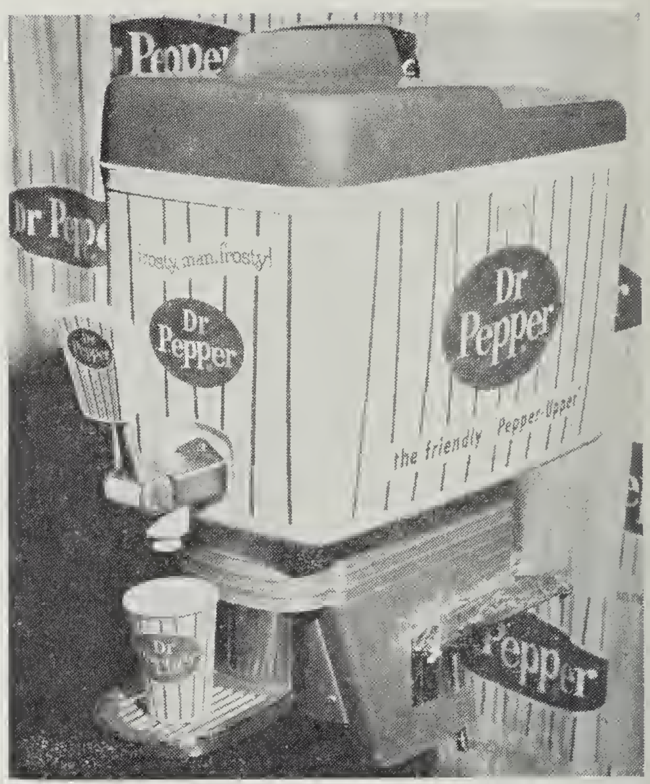
One of the most common tools at your disposal, regarding this added merchandising effort, is the sign. Whether or not you make up the sign yourself with tempra, poster paint, or crayons on an old shirtboard, or use the most elaborate display from one of your suppliers, remember that signs, like advertising, call attention to themselves. See that they are effectively mounted and spaced so that they do not tend to cancel each other. As we have said, most of the manufacturers and suppliers of refreshmen items that have a place in theatre concessions sales have available, free of charge, attractive merchandising materials in the form of signs. These may call attention to a particular product, or, like those from the Popcorn Institute, be of an "institutional" nature, that is, promote an item such as popcorn or hot dogs regardless of brand. Many are concerned with "go-togethers," which we shall take up in greater details. But remember that all of them simply call your customer's attention to the article as it is displayed on, or in, your concession stand. See to it that both the sign and the displayed merchandise work towards the same end; encourageing the patron to buy.

Hollywood Candy Bars
Reach for Big Bars

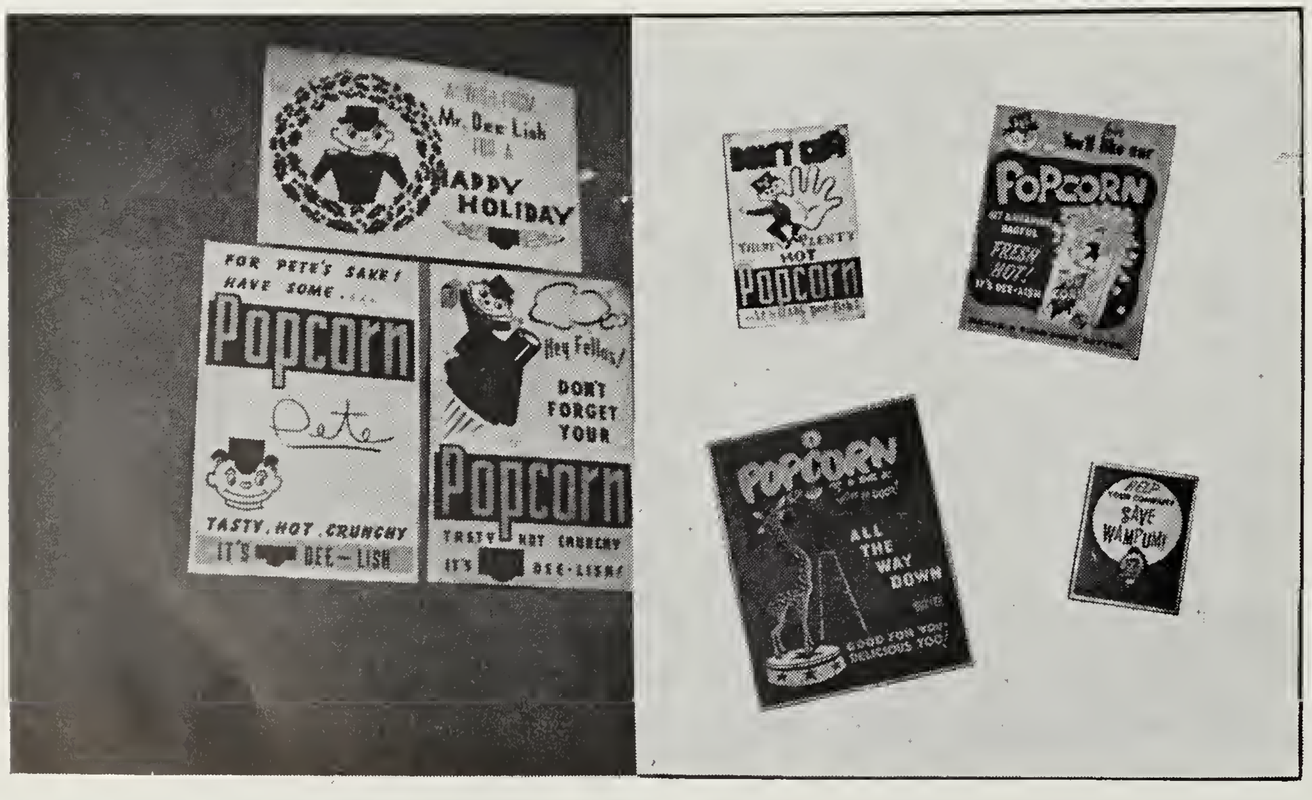
New display bin from Hollywood Brands is an attractive, colorful merchandiser that holds eight bar cases of candy. The bin is yellow, deep brown, and red.

Back Bar Copy

One idea you might pick up from the photograph at the bottom of Page 54 is the use of perforated hardboard on your back bar wall. This makes an ideal mounting spot for both still and animated signs. Electrical wiring can be dropped behind the stand through one of the holes in the pegboard to give the animated sign a built-in look, and static posters and display materials can be changed with increased frequency without the dangers of pulling paint from the walls where posters have been taped, or worse, driving tacks or nails into woodwork or wall surfaces.



Drink dispensers, such as this gaily decorated Dr. Pepper dispenser, help pull with built-in "self-sell," by using eye-appeal in design considerations.



As part of its merchandising approach, Berlo Vending has developed these, and other, back bar posters for use in theatre confection selling. Back bar point-of-purchase selling aids are available from all of the merchandising-conscious confectioners, and can be a vital factor in stand promotion of featured items.

Gimmicks

One of the most successful methods of merchandising concession items can be the use of gimmicks. The theatreman has at his disposal unlimited variations of tried gimmicks, many of which can dramatically hike lagging sales. The kiddies are most susceptible to this form of sell, and many of the proven stunts are aimed at them. The popcorn box, for instance, can be a Pandora's box of gimmicks. Theatremen have stuffed them, stamped them with lucky numbers and lucky stars, put free passes in them, redeemed ten of them at the boxoffice for a free ticket, and so on.

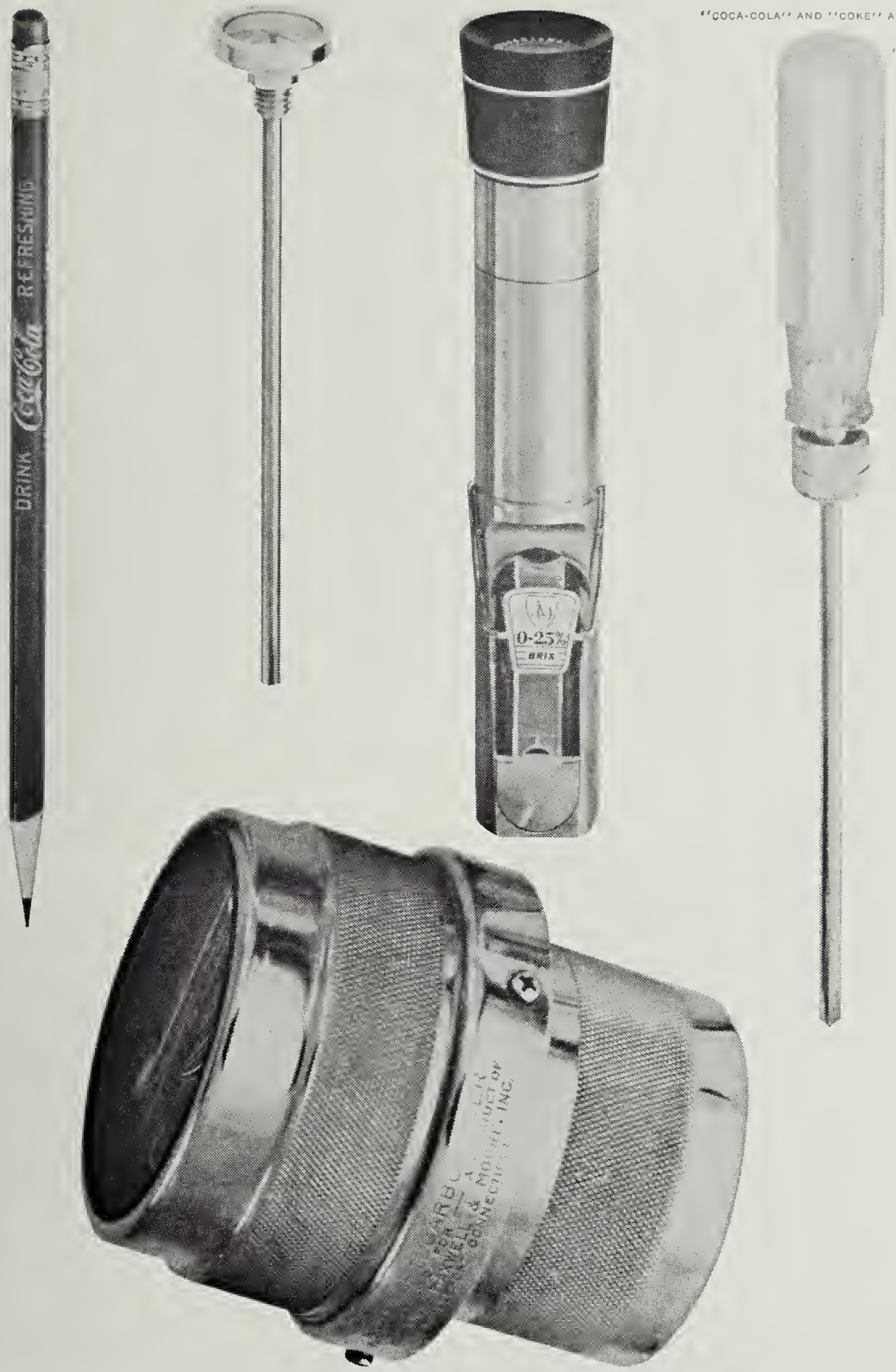
Indeed, the varieties of promotion are legion. Even the screen provides a valuable medium, through the use of colorful and entertaining trailers designed to stimulate concession sales. Naturally, the drive-in is the perfect spot for such activity, and trailers tell refreshment-minded patrons a tasty story of food and drink during intermission periods.

Holiday Promotions

Another natural tie-in, and one which indoor and drive-in theatres can take advanage of with equal success, is the holiday promotion. Let's face it, every week has been dedicated to something in our date-happy land. The enterprising showman need not be limited by Christmas, Thanksgiving, Hallowe'en, Valentine's Day, etc. He also has at his disposal such fabulous national celebrations as doughnut week, Drink More Milk Week, Potato Week, and a host of others. The calendar in its entirety is at his disposal, and there is no end to the colorful and highly profitable promotions that can be conceived. If you don't know what week it is, invent one. No one will care, and the showman will garner laughs and good will, as well as extra profits dividends.

The world of merchandising is a wild and wonderful world and there is a highly tangible pot of gold at the end of the imaginative rainbow. Motion pictures deal in celluloid dreams. Why should the exhibitor's concession operation be less colorful?

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS WHICH IDENTIFY ONLY THE PRODUCT OF THE COCA-COLA COMPANY.



These are the tools of a specialist. He uses them to solve problems.... quality control problems in soft drink dispensing for men like yourself.

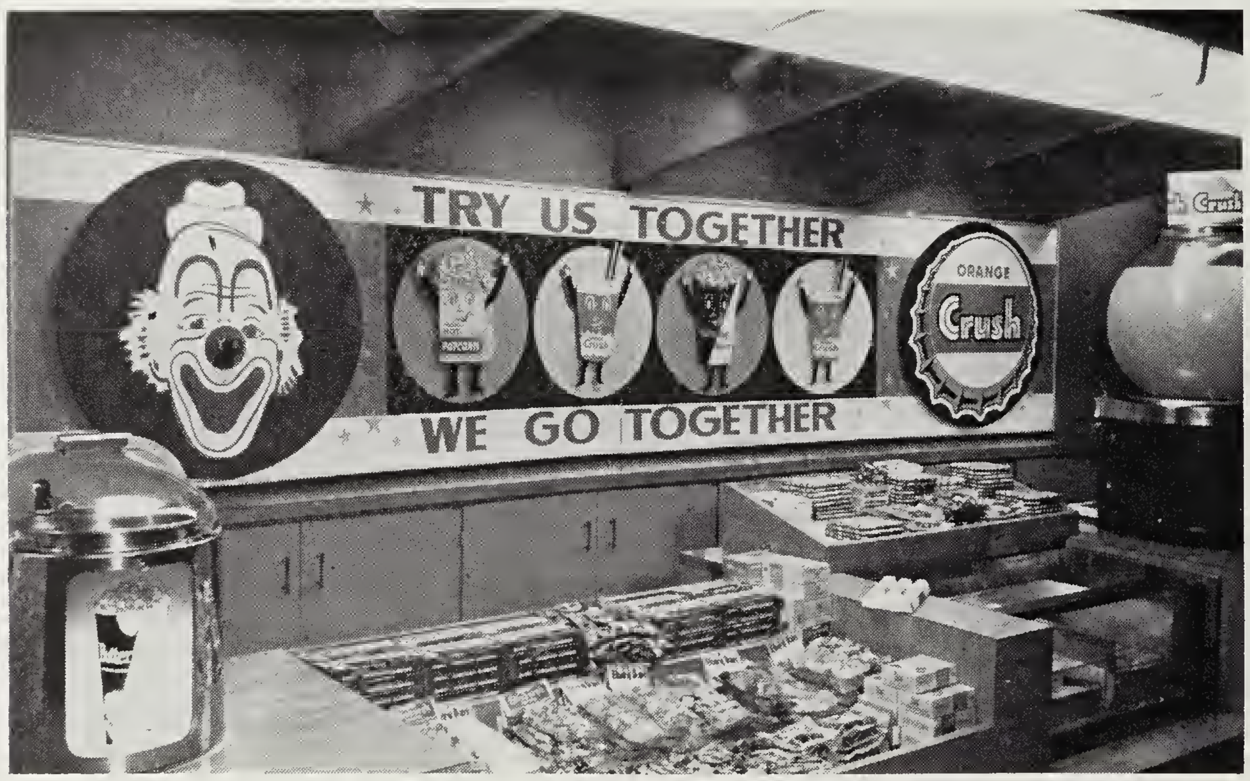
That's not all. He can advise you on industry trends, new equipment, and modern merchandising methods. He's a Special Representative of The **Coca-Cola** Company. A man trained to give you on-the-spot services. And all this is yours...for the price of a phone call.

Display Art . . . *builds* Higher Sales

While, no doubt, the thoughtfully planned and beautifully lithographed display materials of the large suppliers and manufacturers will fill most of your concession merchandising needs, you may, for one reason or another, require special material which must be made up to order.

Say, for instance, you are planning a Holowe'en matinee and want to herald special items that will be available for the performance. Or if you have thought of a novel tie-in linking one particular concession stand item to a picture you plan to play. Using specially prepared materials in advance can bring off the day. Follow the examples set by those with the merchandising know-how. Bold and bouncy copy with good color contrast is a must. If you **must** letter your signs yourself, pick up what is called a lettering guide. Using the guide's spacing, trace out your message on transparent tissue. Blacken the reverse side of the tissue and retrace over the letters on the actual sign or poster. Fill in and you have a neat job.

But for the most part, the prepared materials are the workhorses of the theatre's merchandising program. They have been prepared by experts to do a selling job, and will, if you let them.



BOUNCY Back bar art developed by Orange Crush in gay colors spotlights the Crush and Popcorn tie-in. Red light in nose of clown is signmanship plus, that will prove a sure-fire draw, especially to the kiddies.

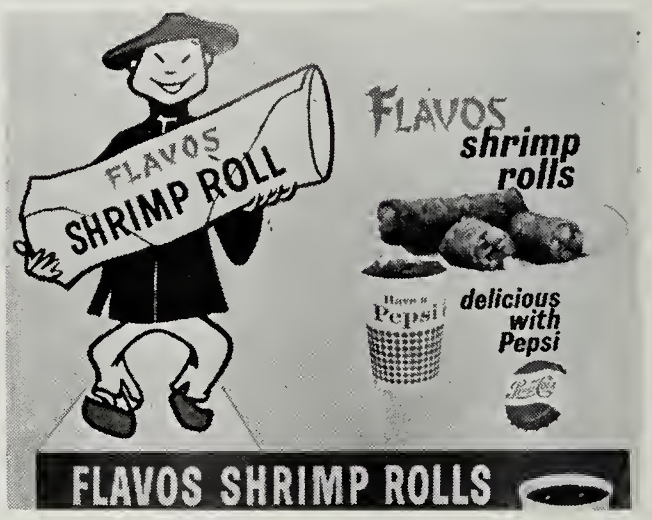
NOTHING BEATSA
COKE & PIZZA

ACTIVE For drive-in theatres, Coke offers familiar "Co-Star" merchandising aid plugging Coke and Pizza. The catchy "Nothing Beatsa . . . Coke and Pizza" line accentuates the 'active'.

Candy Corner
PEPSI

GIMMICKS Popcorn and Pepsi streamer over center of the back bar makes drink 'n Popcorn hard to miss. Gimmick is star on popcorn box entitling patron to free refill. Note use of seasonal display from Pepsi-Cola.

LIVEN The back bar and counter deserves a periodic face-lift by changing and revising ad materials. Seen is one of the nine different food tie-ins worked up by the Coca-Cola Co.



PITCH For higher profits, why try for single sales, when "natural" go-togethers can be easily promoted. Here, Flavos shrimp rolls are tied-in with drinks in this back bar display using the Flavos' familiar character.

"PEPSI-COLA" AND "PEPSI" ARE TRADE-MARKS OF PEPSI-COLA COMPANY, REG. U. S. PAT. OFF. © 1963; PEPSI-COLA COMPANY

Now it's Pepsi—*UP FRONT EVERYWHERE*

TV, Radio, Magazines, Newspapers, Outdoor Posters, Point-of-Sale—Pepsi is one of the world's largest advertisers, in all media. That's why more and more people today are saying "Pepsi, please!" Pepsi is moving out front ... display it up front! Call your local Pepsi-Cola Bottler today, or write: National Accounts Dept., Pepsi-Cola Company, 500 Park Avenue, N. Y. C.

PEPSI-COLA

(Continued)

One of the biggest boons to the drive-in concession operation has been the recent emphasis, both in point-of-sale and national advertising, on relating different food items as go-togethers.

This has met with success in the drive-ins mostly because the concession business there is geared to serving the patron a small, but complete meal. The burger and cup of coffee, or the hot dog and drink are traditional roadside quickies, and drink manufacturers and bottlers have recognized the opportunity for merchandising the food & drink items as an integral package.

Many of the back bar materials are complete, leaving the theatreman little more to do than fill in the combination price and sell.

In the indoor theatre, the drink and popcorn pitch has met with the same success. Both high profit items, they should be promoted to the hilt by the theatreman interested in getting the maximum profit from his stand.

Be it indoor or outdoor theatre, good merchandising can, and does make the difference between effortless selling that yields light returns and the selling effort that pays strongly in extra profits.

While food items are the foundation on which the extra profits operation is built, the showman can also utilize his concession know-how in other ways. Very often, a picture will suggest a natural promotion for some novelty items. A musical film could afford the opportunity to sell record albums or sheet music. A Disney adventure will provide an excellent chance to sell some of the many novelty items available through merchandising tieins with the Disney organization.

It should also be kept in mind that the concession stand is not the only possible location for the extra profits operation. Sometimes a properly decorated booth in another corner of the lobby can stimulate considerable action, particularly among the youngsters or the parents who can't resist buying junior a present. It could be a comic book, a novelty toy, or any of a host of other items. Display it properly and sell it hard—this is the secret that every showman should know instinctively.

Put a costume on an usher or usherette, and they can become top salesmen. The amount of extra work and preparation involved will be more than made up by the increase in concession revenue.

With a captive audience in an entertainment-minded mood (we hope) thanks to a top screen offering, the theatre can become a point of sale for a great deal more than the bar of candy and soft drink. Again, it's all in the effort expended at the theatre level.

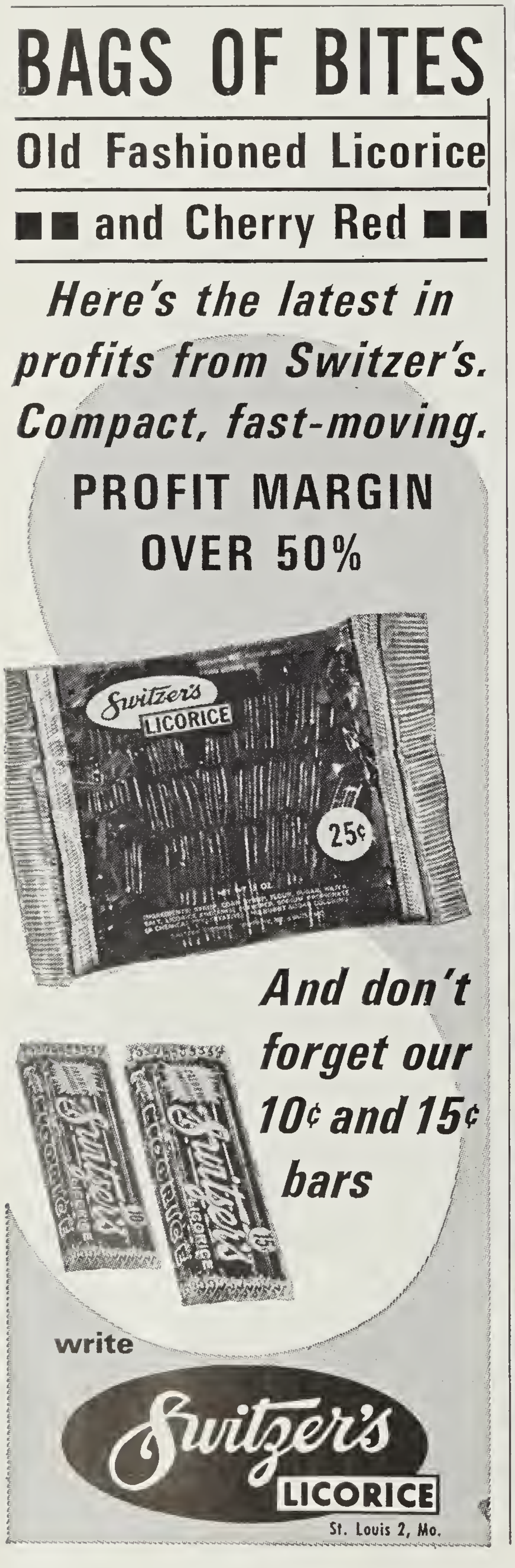
Royal Crown Cooler is awarded to attending youngster at Royal Crown Theatre Party at the Paramount, Texarkana, Tex. Shows help promote both ticket and stand sales.

FUN SPOT specials
Large delicious cold drink
SELECTION OF FLAVORS
with Hamburger C
with Hot Dog C

Fun Spot specials feature "Drink and Burger" "Drink and Dog" and "Drink and Popcorn" tie-ins, with space for two-item prices. An easy way to "double" your money!

POPCORN
ICE CREAM
POPCORN

The final product of an effective theatre merchandising program is a stand, such as this Berlo Vending stand, with obvious customer appeal. Back bar promotions are allocated space, and display of merchandise used to full advantageto entice patrons to make a purchase as they pass on their way into the auditorium.


BAGS OF BITES
Old Fashioned Licorice
and Cherry Red
Here's the latest in profits from Switzer's. Compact, fast-moving.
PROFIT MARGIN OVER 50%
And don't forget our 10¢ and 15¢ bars
write
Switzer's LICORICE
St. Louis 2, Mo.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

You only need three of the above letters to spell more profits from your concessions — and they are A B C.

(And we do the job from A to Z)

ABC IS THE LARGEST

operator of indoor and outdoor theatre refreshment services in the nation; you get all the big-organization advantages of

- **A** • tried and tested merchandising techniques
- **B** • trained and supervised sales help
- **C** • established stock and cash controls

ABC HAS 31 BRANCH WAREHOUSES

. . . your dealings are strictly on a local level, with all the advantages of

- **A** • fast, on-the-spot service
- **B** • personal contact with a man who knows your market
- **C** • efficient local organization

ABC DELIVERS THE HIGHEST PER CAPITA SALES IN THE ENTIRE ENTERTAINMENT FIELD—MAKE IT WORK FOR YOU!

Write or call collect, now . . .
PEnnypacker 5-5966

ABC

ABC VENDING CORP.
BERLO DIVISION
333 SOUTH BROAD STREET, PHILADELPHIA 7, PA.
Offices in all Principal Cities

MODERN MOTEL SET FOR PHILA. MARINA

(*Continued from page* 30)

boaters, fishermen and water sports enthusiasts will save hours of driving time to shore resorts. Boat owners of the area will be able to enjoy many more hours aboard their craft whether it be sailing, cruising the areas many creeks and rivers, or just puttering or entertaining guests aboard ship or using the yacht club facilities," said Klein. "It will be the birth of a new era for thousands of local residents unable to commute to the shore."

The new Delaware Expressway will pass the site with exit ramps at either extremity of the property. The new short route to connect the Pennsylvania Turnpike and the present Industrial Highway terminating near Essington, which is now in its final planning stages, will by-pass the Schuylkill Expressway for quicker driving to the Marina City from suburban points along its right of way. The Walt Whitman, Benjamin Franklin and Tacony-Palmyra Bridges, when linked with the Delaware Expressway, will bring this site within minutes for many Jerseyites. When completed, the project will create a sizeable amount of new employment in Delaware Valley. It is certain to become not only a local but a national landmark.

Need For More Slips

The yacht basin proper will occupy 20 acres and the dredging, which should commence in the near future, calls for the removal of over 600,000 cubic yards of fill. Dredging will be handled by the U. S. Army Corps of Engineers who have recently completed a detailed study determining the amount to be dredged and procedures to be used. The basin will be dredged to a minimum of 8 feet below mean low tide, which will more than suffice for any pleasure craft.

There are more than 72,000 pleasure boats in the Philadelphia area and only 21000 slips and moorings for their crafts. The marina corporation states there is need for many more slips and only a part of that need will be met upon completion. Klein said, "The request for slips has been huge and we expect a waiting list well before the Marina is open. The existing shortage of slips has hindered the sale of boats and related services and marinas are definitely beneficial to city growth."

The modern motel will be geared to handle business meetings as well as transient and vacation clientele. Guests will be afforded a view of the basin, movie theatre, freighters from distant ports, and all types of aircraft landing and taking off at the Philadelphia International Airport.

The yacht club will have a membership of 600 persons who along with their membership will get a free parking area for their automobiles, use of the swimming and cabana club, and first choice of slip.

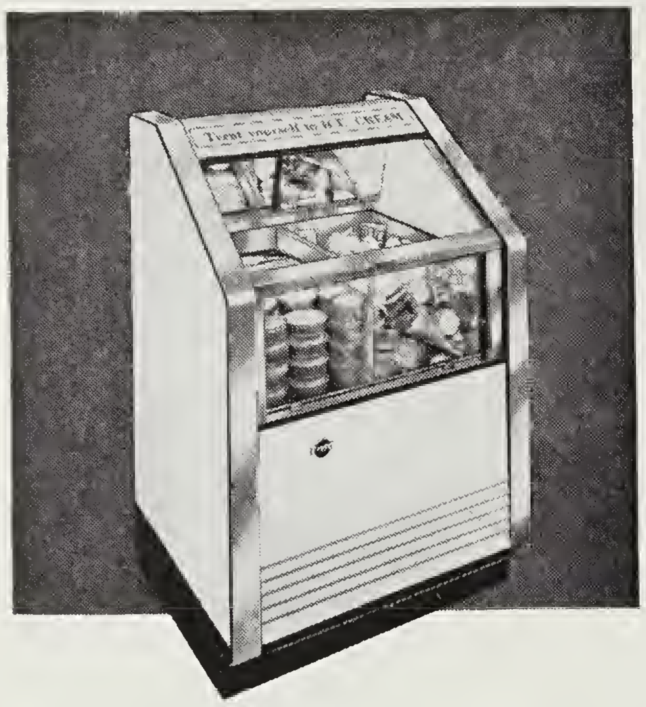
Cable Car View of Harbor

Reciprocal relations are being established with other Marinas throughout the country in order to develop additional traffic on the Delaware River and familiarize out-of-town boaters with the redevelopment program and the many pleasure, commercial and historic facilities available in and around the City of Philadelphia.

A large charter boat will be available for private fishing parties as well as small business meetings, and there will be inboard and outboard boats for hourly, daily and weekly rental.

Fort Mifflin, a Revolutionary and Civil War site, is close to the Marina and it is hoped to develop easy access between the two with a modern cable car system offering visitors a view of the Philadelphia harbor from a vantage point high in the air.

The principal responsibility of Philadelphia Marina, Inc., organized as a non-profit corporation, is to build the basin and determine the organizations who will construct and operate all land concessions. The entire cost of the project will be borne by the lessee and the development with all improvements to become the property of the City of Philadelphia in 30 years.

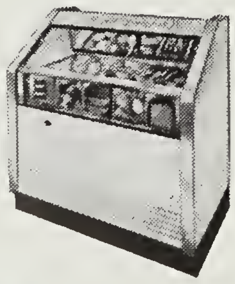


The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



Bally

Bally Case and Cooler, Inc.
Bally, Pennsylvania

BARONET • CORONET

(*Continued from page* 11)

at the top of the "V's." There are also two wall-wash downlights to throw six-foot high, evenly distributed light bands on the two walls, to properly illuminate the art work.

The entire theatre building is air conditioned and zoned so that the auditorium, foyer and lounges are independently controlled and temperature regulated to accommodate various occupancies.

There are five high and low frequency horns on the platform behind the contour screen to accommodate all types of available sound.

The vestibule of the Baronet is also specially designed. On the curved east wall there is a hand-painted mural in reds and gold, to form a vivid background for the circular ticket desk. The west wall is of gold leaf patina on canvas. The floor is of white and gold mosaic vinyl tile, by Robbins, called "Celebrity."

Entrance to the inner lobby is gained through wide doors. The lobby floor is of LaScala red, the color which dominates throughout, in contrast to the blues and golds in the Coronet. The walls are of LaScala red on one side, and gold and white in a non-repetitive design.

The auditorium is decorated in red and white. All seats are finished in white vinyl, and red tapestry covers the walls. The red carpeting, which carries a crown design, is not only in the aisles but also under all seats.

From the inner lobby the patron can turn either left into the theatre auditorium, or go down a flight of stairs into the lounge, in which coffee is also served, and from which the rest rooms are reached. The lounge carpeting is red. The west wall is a hand painted mural in simple rhythmic abstract design in grey. Other walls are in "Patino with Pattern" in warm beige tones. The flower settees, champagne-glass-shaped Lavenne chairs, and marble stem tables combine to give a rich and comfortable decor to the room. Coffee is prepared in a recess on the Dwyer kitchen unit with two electric ranges, plus counter refrigeration and a sink and overhead cabinets.

The powder room has white carpeting, champagne formica counters and mirrors, and plexiglas chairs. The ladies' rest room walls are pink and grey, with the private dressing room tables with built-in lavatories in each compartment—a feature seldom seen in this country.

The striking facade of the twin theatres is bold and simple in its composition. The upper wall is faced in wide alternate stripes of black and white porcelain panels. The lower elements are puncturated with blue pearl granite panels.

The thin canopy marquee across approximately the entire width of the front and sidewalk separates the upper wall from the lower in a 3 to 1 proportion, creating a pleasing space pattern. In the marquee canopy deck floodlights have been installed to illuminate gold script letter "Baronet" and "Cornet" in five-foot high letters, decorated with gold crowns. Apart from the Coronet's "air curtain" entrance, ten heating panels have been built into the canopy soffit to protect waiting patrons from outside cold weather.

Both theatres set new standards for patron comfort, unusual decor, and comfortable surroundings, all designed to make theatre-going an event for the patron.

CENTURY'S NEW DIRECT DRIVE PROJECTOR

(*Continued from page 37*)

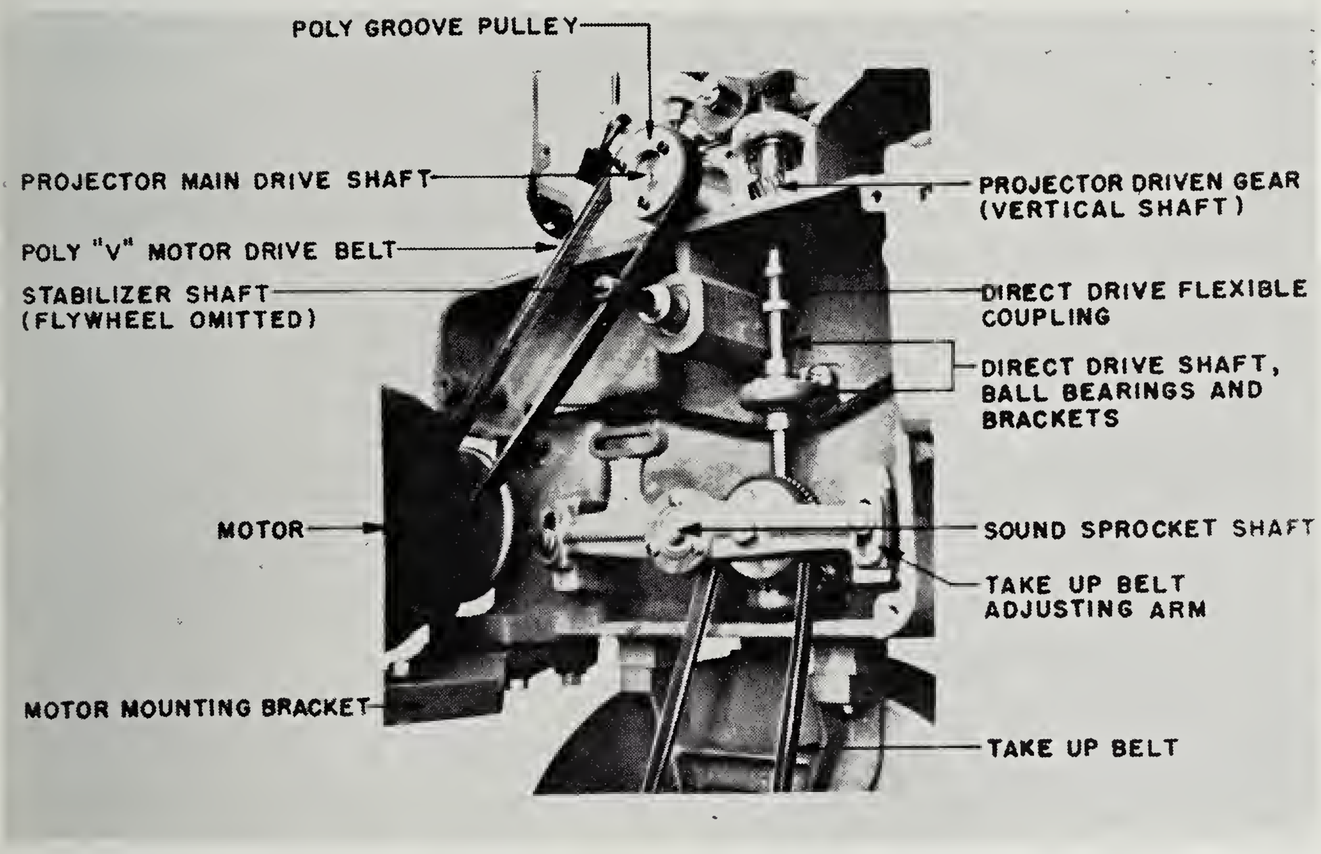
operation to 35mm operation. The whole film trap with the shoes is removable from the projector by the simple means of sliding it out and sliding another one in its place.

In the new 70mm-35mm projector are the new methods of drive including the multiple Vee Belt. Interlocks for 3-D or separate sound heads (dummy heads) are easily attached. As a matter of fact, mounting holes are already prepared for mounting interlock motors on the projector.

Double shutters are included as standard equipment for increased light output. Single shutters may also be used where desired.

In addition to the above new equipment which has been made available to the motion picture industry, there has been many new applications special projectors and sound reproducers. Among these, of course, are the recent additions to the Cinerama Theatres creating a demand for Cinerama projectors. There have also been installations of "special" projection and sound equipment for review rooms, private theatres, etc. including such outstanding examples as the installation of complete 70mm-35mm Model JJ-2 projection and all-transisitor 6-4-1 channel sound reproduction with interlocked separate sound reproducers in the theatre of the Motion Picture Association in Washington, D. C. whose President is Eric Johnston.

Century Projector Corporation appreciates the wonderful cooperation they have received from their many friends in the Industry who have contributed so much to make these advancements and developments possible.


POLY GROOVE PULLEY
PROJECTOR MAIN DRIVE SHAFT
POLY "V" MOTOR DRIVE BELT
STABILIZER SHAFT (FLYWHEEL OMITTED)
MOTOR
MOTOR MOUNTING BRACKET
PROJECTOR DRIVEN GEAR (VERTICAL SHAFT)
DIRECT DRIVE FLEXIBLE COUPLING
DIRECT DRIVE SHAFT, BALL BEARINGS AND BRACKETS
SOUND SPROCKET SHAFT
TAKE UP BELT ADJUSTING ARM
TAKE UP BELT

New Century gear arrangement steps down 1765 RPM of the projector motor to 360 RPM at the sprockets via poly "V" belt, seen in the above photo, and direct drive flexible coupling.

BI-POWR •

(*Continued from page 40*)

cost, but also costs less to install as it is necessary to run only one service line instead of the customary two.

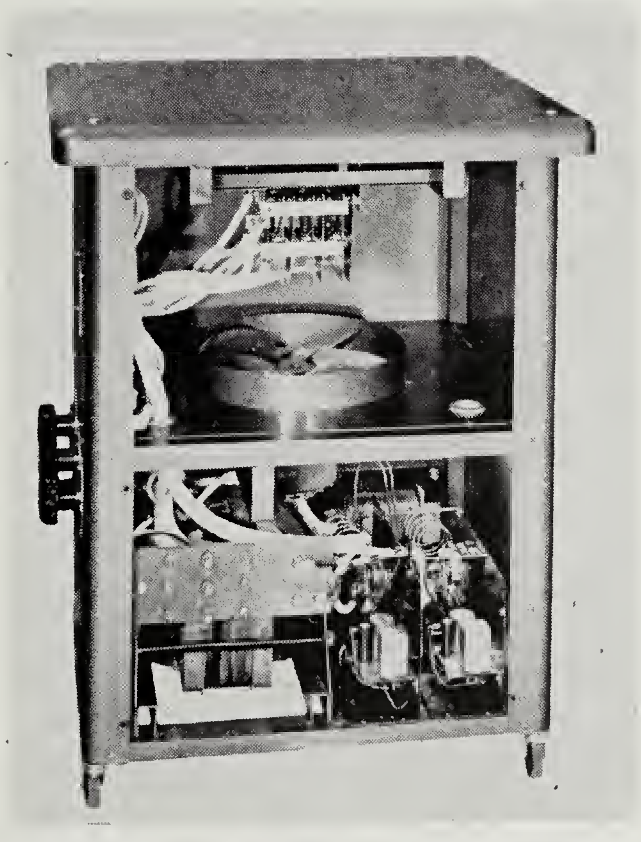
The case has a durable air-dried Hanaloid finish. The overall size of the case of the 135 and 160 ampere models is 22⅛" x 25⅛" x 37" high and the cover measures 25⅜" x 28⅜". The 85 and 105 ampere models 21½" x 21" x 36½" high and the cover 23" x 23".

Easily removable panels facilitate entry into the power supply and a drip-proof cover, with quarter-turn fasteners, permits ease of cleaning. High temperature solder is used throughout. The top of the case is solid. There is no danger of anything falling on the equipment and damaging the units.

The weight of the 60-85 ampere model and 75-105 ampere model, 316 pounds; the 90-135 ampere model and 120-160 ampere model, 336 pounds.

Compact of design, the Bi-Powr requires one-third to one-half less floor space than other equipment of comparable power rating.

The legs are fitted with large casters which make for extreme ease of portability. Remote control is an optional feature.



Strong Bi-Powr Rectifier with entry panel removed shows compact design and large casters on cabinet which permit easy moving. Cabinet stands 37" high.

IRS REGULATIONS •

(*Continued from page 50*)

than $25, you do not need a receipt.

For instance, if you make several trips by taxi and the total cost is $35, you do not need a receipt unless one taxi fare was more than $25. Or, buying cocktails for $10 and dinner for $20 do not need to be backed up by a receipt unless they were included on the same bill for $30.

QUESTION: Is it necessary to include confidential information on the records of the "business reason" for the trip or entertainment?

ANSWER: This was one of the points that lead to complaints after the first regulations were issued. The new rules say that you do not have to record confidential information on your expense statements. However, you must have this information available for the Internal Revenue Service if necessary when conducting an audit of your income tax return.

QUESTION: What records must be maintained for entertainment expenses?

ANSWER: You will need to keep records that show the cost, the date, the place, the type of entertainment, the names of people entertained, and the business reasons for the entertainment. You will need receipts for all expenses over $25 excluding tips. Tips can be listed separately or included in the cost of the dinner if you prefer.

QUESTION: Can expenses for pleasure facilities be deducted?

ANSWER: This part of Section 4 of the Revenue Act of 1962 covers the use of yachts, hunting lodges, and swimming pools for business entertaining. The Internal Revenue Service has included questions on these pleasure facilities on income tax returns in recent years to highlight this type of deduction.

Section 4 requires that pleasure facilities must be used for business more than 50% of the time. If your hunting lodge is used 40% for business entertaining and 60% for personal pleasure, you cannot claim any deduction. If you use it 60% for business entertaining, then you are permitted to deduct only the 60% of the cost as a business expense.

QUESTION: Are club dues deductible?

ANSWER: Membership fees for business and professional organizations are still included as income tax deductions. It is not hard to show this expense directly related to your business.

Dues for social clubs, however, are in a different area. These expenses must pass the test of being "directly related to the active conduct of your business" to qualify for a legitimate income tax deduction.

QUESTION: Are business gifts deductible?

ANSWER: There has been some confusion on this point. The new rule has set a $25 limit on business gifts. This is not per gift, but a limit of $25 per recipient. You will need to keep records of who and when on all gifts so this expense can count as an income tax deduction.

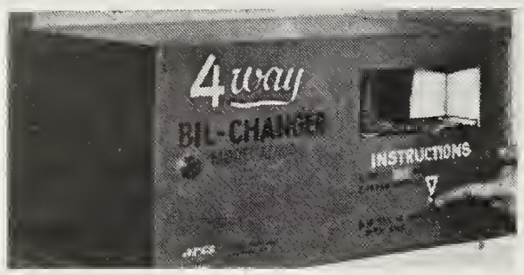
QUESTION: How long must these records be retained?

ANSWER: You will need to keep your records for at least three years on all travel and entertainment expenses. Your income tax return is subject to audit for this period

New Products Review

Some Thumbnail Descriptions of Selected Products Which Have Interesting Possibilities for Theatres

Bill Changer



A low-cost, automatic dollar bill identifier, introduced by Arcs Industries, Inc., is expected to permit theatre owners to simplify and, at the same time, gain greater profits from their current concession operations.

Called the Bil-Changer, the fully automatic unit requires no manual handling or supervision making it possible for customers to obtain change of a dollar bill during hours when concession stands are closed. Use of the new machine, therefore, eliminates the necessity for patrons to leave the theatre during show hours to get change from the box office cashier.

The unit may be quickly linked to any existing electric vending machine or coin changer to convert the coin machine into one that accommodates dollar bills. The usefulness of these machines is thereby greatly extended, yet the new Bil-Changer in no way interferes with their normal change making capabilities under the dollar range.

Another special feature of the changer is its ability to activate several electric vending machines simultaneously allowing theatre owners to add to their current number of vending machines without increasing their supervisory staff.

Heavy-Duty Treads

Thousands of diamond-hard abrasive minerals are bonded into the Super Stairmaster safety tread. The resulting wearing qualities surpass that of concrete, stone, marble, and other types of stair materials, providing a permanent solution to stairway reduty base of heat-treated pairs and maintenance.

The tread has a heavy-extruded aluminum. It is 9″ wide (deep) overall and available in any length up to 12′0″ in one piece. Longer lengths are furnished in multiple sections. Various square edge and bevel edge sections can be used to fill out landing areas where more than a 9″ tread is required.

It is easily installed over any type of stairway construction, interior or exterior. The necessary fasteners, leveling compound, for badly worn stairs, and adhesive when required are furnished in a package for quick easy installation.

New Softserver

A compact, low-priced, easy-to-operate Sweden Freezer "500" SoftServer and "501" ShakeMaker have been developed for the operator with minimum ice cream requirements. The tiny "500" and "501" SoftServer is designed to adequately meet and surpass the ice cream needs of 43% of the ice cream buying restaurants in the nation, yet will pay for itself in the profits for one year from the sale of as little as one gallon of Soft-Serv per day. Its small size also makes it one of the most versatile machines on the market. Measuring only 17″ x 20″ x 19″, the machine will fit the smallest installation or can be easily moved about. It can be incorporated into portable units to be moved from one location to another. Air cooled, the only connection the machine requires is a source of 115 volt current. Despite the low price, the unit contains quality construction features.

New Dispenser

A compact, economical two-drink fountain dispenser has been perfected and introduced by the Coca-Cola Company, called the Multiplex Meteor.

Two different drinks can be served with the dispenser. Besides Coke, the retailer can serve any other beverage he needs—plain or carbonated. An exclusive, patented syrup pressure control and capillary insure accurate portion and quality control over both syrup and water.

With the emphasis on flexibility, the new unit is available to fit either a gravity or pressure system.

The Meteor has a high-impact implex plastic cabinet only 18 inches wide overall. The actual counter space occupied by the base is a scant 10 inches, very little more than a single unit.

A number of special features have been built into the unit. Among them are: interchangeable merchandising end panels, two separate ice refrigerating cooling units—one for each drink and bonded foam insulation to minimize ice consumption.

Bag O' Bites

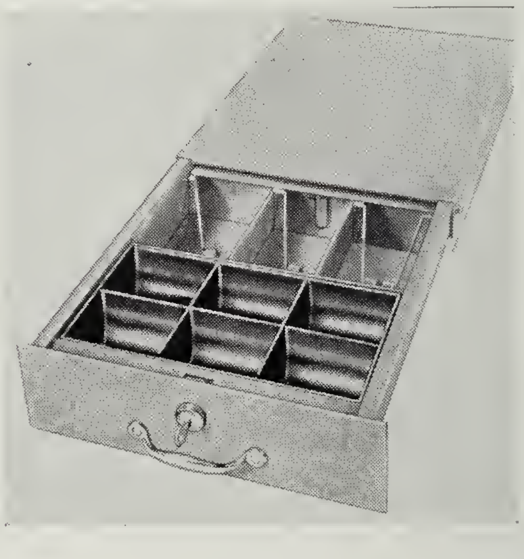
Switzer's
LICORICE
25¢
Switzer's
CHERRY RED
25¢

The latest item from the Switzer Licorice Company is the new 5-oz. cello bag of bites (in either cherry red or old-fashioned black licorice). According to Switzer's management, the Company has a number of requests for a bag that would retail for 25c and was compact enough for vend and theatre sales. After a limited test and unusual acceptance, the new bag item has now become a regular production item.

The profit margin on the 5-oz. bag is exceedingly good. The bags are packed 60 to the case.

Switzer bites are also available in 8-oz. bags and 4-5 lb. bulk bags — both licorice and cherry red.

Cash Drawer



A new, all steel cash drawer with removable plastic coin tray has been made available by the Indiana Cash Drawer Co.

Called the W-1, the model features a high grade, disc tumbler spring bolt lock, with a key that can only be removed when the drawer is locked. A large warning going rings when the drawer is opened.

For smooth operation, the drawer moves on four roller bearings. Extra currency or tickets may be stored in space beneath the removable tray.

The coin tray is divided into six compartments, each 3¼ by 2⅝. Hinged bill weights are providde in the rear compartment for currency or tickets. Grey baked enamel finish. Overall dimensions: 12⅞ wide by 15⅞ long by 3⅞ high. Installation by screw holes predrilled in top of cash drawer case.

Runner Edging

Gordon S. Clausen, president of Bryn Mawr Products, announced a newly-developed edging is now available on 'Rugged Runners,' their non-slip carpet runners and area carpets. This new all-rubber nosing hugs the floor, lies flat, eliminates curling and ends one source of potential accidents.

The nosing is gently beveled from a ⅛" tip up to rug height, so that wheeled vehicles can roll right over it without catching or ripping rugs, and pedestrians won't trip or stumble. This special nosing is ideal for entranceways, elevators and at any high traffic location.

It is already in use at several leading office buildings, notably the Alcoa and Gulf buildings in Pittsburgh, the Brown Palace Hotel in Denver, Beck's Restaurant in Philadelphia, and public buildings across the country. The addition of this new nosing home means that 'Rugged Runners' are now available with a choice of three edgings: the rubber nosing pictured; serged edges (overlooking threads) or firm aluminum edging. Each fills a specific need.

The runners pick up dirt, mud, snow and rain, protect floors and other carpets from damage and wear, add the look and feel of luxury and non-slip safety (thanks to their floor-hugging latex backing) and are as easy to clean as any other runner you can install.

Additional improvement has recently been made too, in 'Rugged Runners' themselves. Bryn Mawr has developed a denser weave that insures even better wearing qualities.

They are available in red, green, brown and charcoal to blend or contrast with any carpet or floor covering, in widths of 36", 54", 72", 9 ft. and 12 ft., any length up to 150'.

Popcorn Cups

BUTTERED
POPPED
CORN

Two new appetite-arousing popped corn containers have been designed by Lily-Tulip Cup Corp. for use in concession areas, theatres, amusement centers, etc. Suitable for automatic vending as well as manual use, the 24 ounce containers are easy to fill and easy to hold. The sturdy construction and grease resistant interiors provide an ideal flavor-saving service for either buttered or regular pop corn. The distinctive-new hot pop corn container has a gaily lettered modernistic design in yellow and brown, and the buttered cup is vibrantly printed with eye-catching, "bursts" of corn, shown in the accompanying photograph.

Emergency Light

A new low-cost Model E Surelite is being manufactured by Jogan Industries. The sealed beam emergency light is operated by dry batteries. If the power fails and normal lights go off, Surelite turns itself on, supplying illumination instantly and automatically.

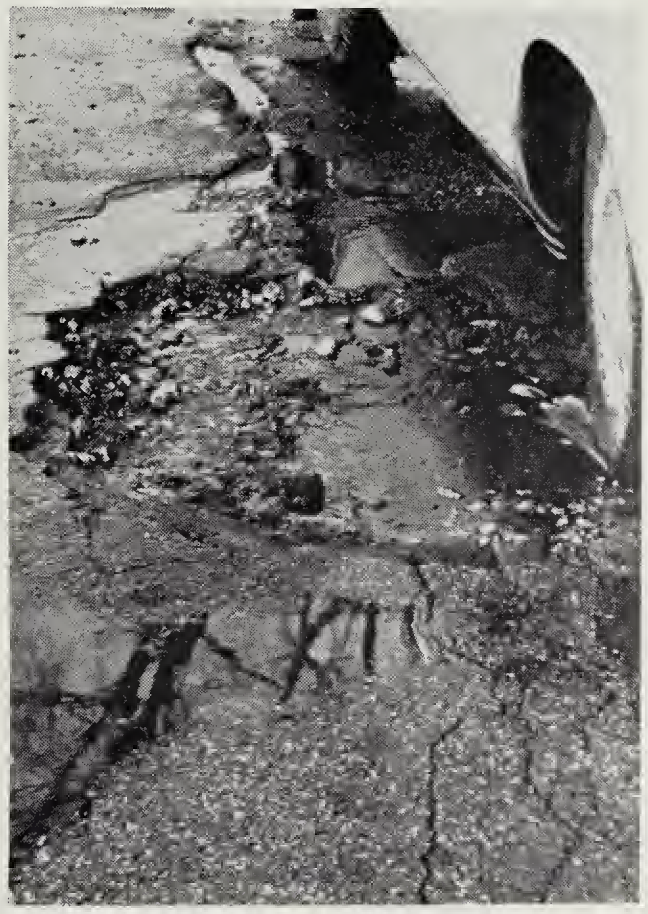
The new model is designed for use in public buildings where accidents, robbery, or panic may occur when customers and employees are trapped in darkness.

Surelite is plugged into a light circuit like an appliance and is equipped with a ground wire for safety.

It can be directed to illuminate a cash register, central office, stairways, or exits. In case of an emergency, it can be unplugged from the light circuit and easily carried as a lighted lantern to any desired location.

If a blackout occurs when the premises are vacant, Surelite illuminates the interior to discourage burglary and vandalism.

New Blacktop Sealer



Zorcon with Silicones! This new concept in sealing blacktop is introduced and explained in detail in an illustrated brochure by The Monroe Co. Pavement life is restored—retained—perpetuated. Deterioration, from sunrays and weathering, rain and water penetration, gasoline and oil, is retarded for the life of the pavement.

Combined with a heavy mineral content, the natural plasticizers, pure coal tar pitch and—silicones waterproof the blacktop and seal the voids against freezing—thawing damage and dirt collection. Year around maintenance is made easy. Leaves are whisked away—snow and ice is prevented from adhering.

The brochure explains how an unprotected pavement will gradually deteriorate and finally break up from oxidation and water penetration. And how the natural weather barriers, in Zorcon, perpetuate the pavement with economical, easy application.

10-Key Adding Machine

The National Cash Register Co. unveiled a new 10-key adding machine designed to speed up figure work in small business offices.

The machine is the first entirely new 10-key design to be developed in the United States since 1958.

According to H. C. Keesecker, NCR's marketing vice president, this new 'Class 10' series "provides NCR with a complete line of adding machines and complements our full-keyboard and 'live' keyboard series."

The machine's 10 numeric keys and all control bars such as add, subtract, and total are designed for easy "touch" operation. Even the backspace and correction keys can be operated by touch due to their unique shape and position.

Mr. Keesecker said the NCR Class 10 will be manufactured at the Co.'s Adding Machine Div. in Ithaca, N. Y. It will be available in three models. One of these models has a 13-digit listing capacity with a 14-digit total, said to be the largest capacity of any 10-key adding machine on the market.

According to Mr. Keesecker, the NCR Class 10 has a unique combination of features not found on other adding machines. One unusual feature of the machine is its "answer printer." This prevents unnecessary printing of computation detail, but provides automatic printing of the final answer. For example, when doing multiplication problems such as checking invoice extensions, the "answer printer" is particularly useful where only a record of the total is desired.

All three models have direct subtraction and credit balance which automatically print in red. A "clear signal," which prints automatically with the first item added or subtracted, indicates the machine was cleared prior to the current computation.

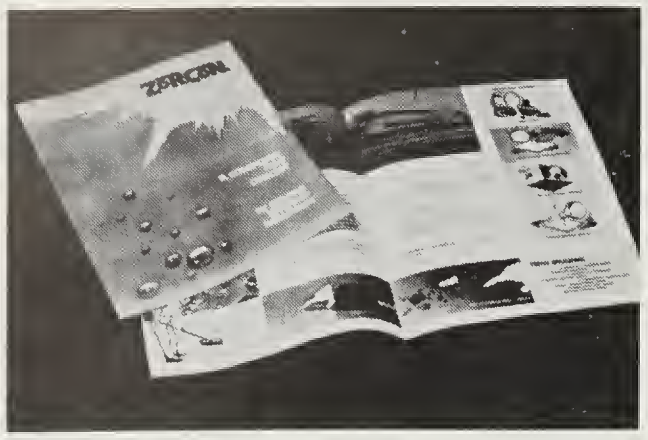
The machine automatically spaces before printing a total. After printing the total the tape also automatically advances to tear-off position, eliminating the need to position the tape manually.

For fast and easy multiplication, all three models have an automatic "step-over" feature. This progressively shifts the figures in the machine to multiply by the power of 10, 100, 1,000, and remaining decimal positions, thus eliminating manual depression of the cipher key.

Dispenser Bowl

Dramatically demonstrating the unbreakable and shatterproof features of Jet Spray Corp.'s new beverage dispenser bowl, a huge elephant at a leading New England Zoo recently used two of the new plastic bowls to support her entire 5,000 pounds of mammoth bulk.

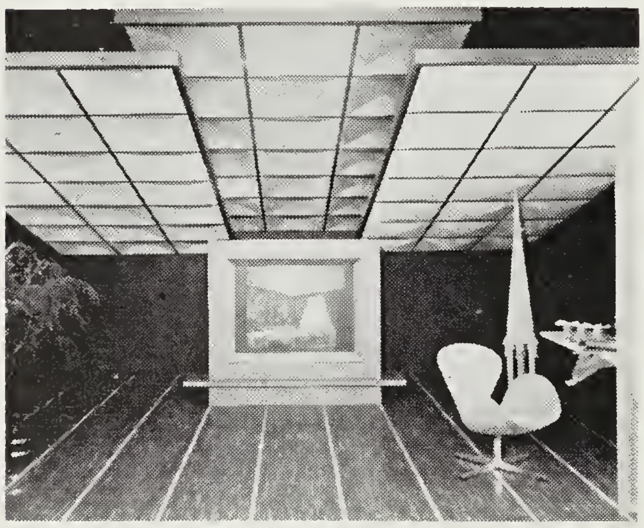
Chuck-Hole Mix



An improved double coating process has added cohesive stability to Revere's widely used chuck-hole repair product, even when applied on wet surface or during rain. The new process prevents water fro mseparating the coated aggregate when the material is placed in a wet chuck-hole or on a wet surface. Upon compression, all water is forced away from the repair for permanent bond.

Chuck-holes and broken pavements can be repaired in minutes without stopping normal traffic flow — permanently and economically before extensive pavement damage occurs. Sta-Fil has unlimited storage life. It will not stick to or harden in the container.

Acousti-Shell Panels



Acousti-Shell, the three dimensional fiber glass acoustical panel introduced by Johns-Manville late last year, now is available in new textured vault and inverted vault forms. The original panels was manufactured in vault form with a fiber glass fabric facing, whereas the new styles come with a painted surface and at about half the cost.

All three types of Acousti-Shell panel are designed to provide an acoustical ceiling of unusual interest where high style acoustical ceilings are required.

The new textured vault panel features a rippled surface on its concave side. It is painted white and affords the same striking appearance as the fabric-covered panel.

J-M's inverted vault Acousti-Shell panel is installed with the vault projecting downward. This creates a three-dimensional ceiling with an unusual ovoid character. The panel has a smooth white painted surface.

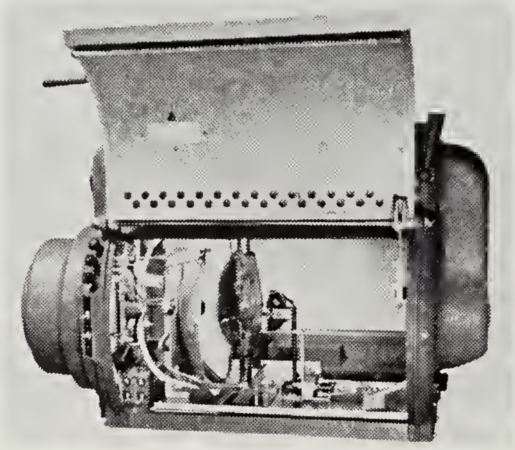
Like their predecessor, the two new styles measure 24" x 24" and their third dimension measures approximately 2 inches. J-M also offers flat units in all three styles for borders or other areas where a non-dimensional surface is desired.

Combination Changer

25 OR 50
COIN AND CURRENCY CHANGER
CHANGE

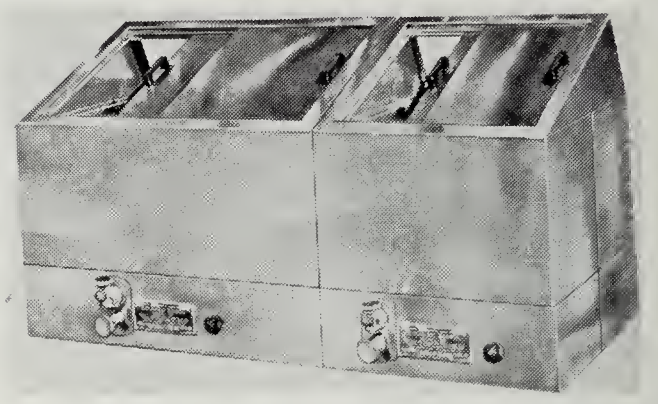
Announcement is made of a new combination currency and coin changer that will change $1.00 United State Currency, Half Dollars and Quarters. Incorporates electronic bill sensor which rejects bills of other denominations, counterfeit bills, other spurious items. Available in three models with different change combinations. It features vault type cabinet (23 x 23 x 11½") constructed of 3/16" boiler plate steel is equipped with two hardened steel locks with registered key numbers. Total mechanism, including the dollar bill sensor and coin changer with single slug ejector, mounted on door for ease or service. Optional insurance coverage available. Plugs in to any 110 volt AC outlet.

2500 Watt Lamp



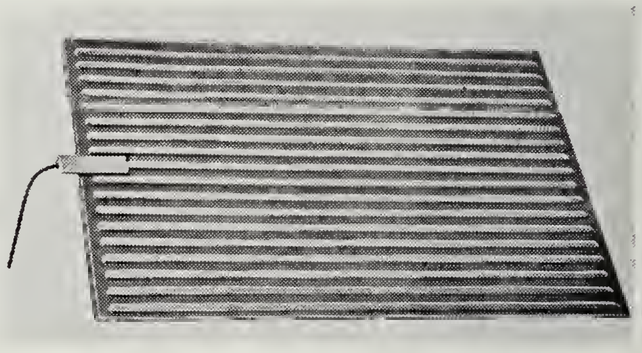
A new model Xenon arc projection lamp available in three capacities has been announced by the Strong Electric Corp. The lamp projects a steady, flickerless, pure white light independent of voltage variations of the power line supply and excellent for color film reproduction. Practically no heat is projected to the film or aperture plate. No cooling is required. Focus remains constant. The 900-watt model is designed for matte screens up to 23 feet wide, and high gain screens up to 28 feet wide with CinemaScope aperture. The 1600-watt model is for matte screens up to 29 feet wide, and high gain screens up to 36 feet wide. The 2500-watt model is for matte screens up to 35 feet wide, and high gain screens up to 43 feet. Maintenance and current costs are approximately the same as for carbon and current costs. Operation is simple, and cleanliness assures maximum life for the projector.

Bun and Frank Units



Available as a combination unit, or separately, these compact counter units from the Star Manufacturing Co. are ideal for serving hot franks and buns. The entire unit is made of stainless steel, and has a white glass front panel with display copy in bright red. Each unit has a separate thermostat enabling pin point heat control for both franks and buns. The body, racks and trays resist tarnishing and corrosion, and clean up in a minimum of time. They come equipped with a water gauge and drain valve permitting easy draining and cleaning. The units are designed and engineered to meet the highest standards of construction, and feature heavy-duty ring elements and wiring. Capacities are 350 hot dogs and 200 buns.

Electric Floor Mat



An absolutely safe electrically heated, portable waterproof foot warming floor mat has been announced by American Mat Corporation.

Costing but a penny a day to operate, the mat is ideal for use by office help, doormen, cashiers and shipping clerks. It comes in five sizes and five colors.

Candy Apple Mix

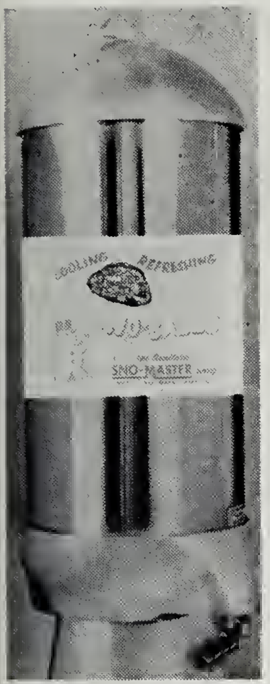
Retailers and concessionaires can make substantial extra profits form the sale of candy apples.

The new "Candy Apple Magic" Mix coats apples with an enticing cherry flavor quickly, easily and at low cost.

A bag of the mix, plus 5 lbs. of sugar, is all you need to coat 115 aples at a cost of less than 1c each. With this mix, candy apples are easy to make, uniformly delicious and very profitable.

It is packed in air-tight, sanitary polyethylene bags complete with instructions. A special "test" sample size of "Candy Apple Magic" Mix — enough to coat 50 apples — is available to dealers for only 25c in coin or stamps. Manufactured and distributed by Victor Products Co., Dept. 20, 328 North 18th St., Richmond, Virginia.

Sno-Ball Machine



Sno-Master Manufacturing Co. has announced a new model, redesigned so that the machine may be used to make the popular slush drinks.

A fully insulated hopper stores ice until needed, eliminating most meltage, then, when a switch is thrown, the machine shaves ice directly into the cup.

Topped with a fruit flavor, or mixed with fruit, the machine will turn out snow balls or slush drinks with a profit margin of over 500 per cent.

The machine is constructed of aluminum and stainless steel with an all mirror finish. It weighs 65 pounds and occupies one square foot of counter space. Operation permits the cones to be made without handling, meeting health department requirements. The machnie is available on a liberal time payment plan or under a rental contract. Sno-master mobile units are also available.

The unit comes equipped with a GE ½HP AC motor. Shipping weight 75 lbs.

Pic Body Spray

A new personal body spray offering protection against mosquitos, flies, gnats and insects has recently been introduced by Pic Corp.

Called Pic Personal Body Spray, it is ideal for "people on the go." It is perfect for use when golfing, swimming, fishing, picnicking, gardening. A simple spraying of Pic Spray lasts for hours and allows for fun-free, bug-free time.

Other features of new Pic Spray are that it is odorless, non-greasy, non-sticky, stainless and resistant to perspiration. Further, Pic Personal Body Spray is completely safe and perfectly harmless to the skin. It is non-flammable.

In addition to its colorful lithographed can, Pic Spray is backed by consumer advertising and powerful merchandising aids such as colorful window streamers and counter displays (see photo showing 15 cans in carton with colorful display card) to help create big impulse sales and added profits.

HERE NOW!
a new body spray offering
Pic
PERSONAL BODY SPRAY
Insect Repellent

Press-on 3-D Titles

Three dimensional titles with a pressure sensitive adhesive on the back are now available. These 3-D Titles are said to be easily applied on most any surface by simply peeling off a plastic backing, then pressing directly on the background surface to be photographed.

Unusual titles and interesting shadows are achieved by placing directly on the roller drum of a titler in relation to a 45 degree angle light source. By using 3-D Titles on transparent surfaces and shooting right thru, the film maker has an inexpensive art tool.

When soiled, letters are cleaned by rubbing lightly with fine sandpaper so titles can be used repeatedly. If desired, they can be colored with any type of paint. Descriptive literature on request from S.O.S. at 602 W. 52nd St., New York 19.

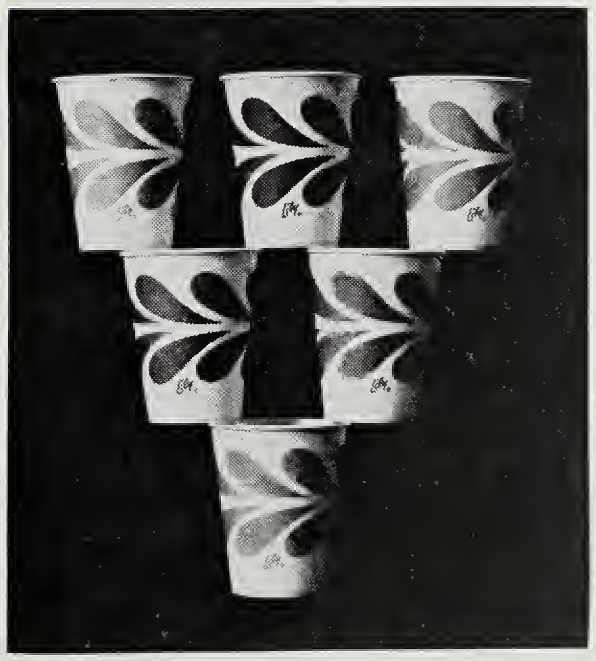
The figures and 3-D concession articles are made of sturdy cardboard and brightly colored in festive pinks, blues, and reds.

A catchy unit for kiddies and light hearted adults as well.

STRICTLY
off the
Cuff

Redesigned Cup

A refreshing modern approach to the use of color has been taken by Lily-Tulip Cup in the redesign of its cold vending cups.



Taking the well known classic leaf pattern as a point of departure, the new cup designs are stylized leaf motifs executed in six brilliant high-fashion colors which actually seem to glow. Random packed, they are available in 7, 9, and 10 ounce sizes. The new tight rims and extra rigidity insure flawless vending in all machines and make the cups trim, sturdy and comfortable to hold.

New Currency Changer

A new currency changer, which makes change for dollar bills, half-dollars and quarters, has been introduced by National Rejectors, Inc.

The firm, a subsidiary of Universal Match Corporation, exhibited a pre-production model of the new machine—which embodies significant improvements in the process of automatically making change for paper money — at the 1962 Convention of the National Automatic Merchandising Association.

Major improvements incorporated in the changer include: 1. A new system, which adds another safeguard to National Rejectors' proven technique for identifying genuine bills and rejecting counterfeits and those of the wrong denomination.

2. A new easy-to-use automatic insertion technique. The user merely places a bill in the changer to receive change. There are no buttons to press or doors to open. The section where bills are inserted is designed to prevent jamming. In addition, it can be opened for cleaning by authorized persons — such as plant guards or hostess attendants — without their having access to the money in the changer.

3. New compact size, light weight, and high capacity. The changer is about the size of a table model TV set. There is sufficient capacity to make change for 1,000 one-dollar bills.

4. A new quick-loading arrangement. Coins for making change are poured in bulk into hoppers, so that no special packaging is necessary. Complete servicing with change can be done in less than five minutes.

5. A new range of change-making flexibility. The changer — which makes change with quarters, dimes and nickels—can be set to return change for a dollar bill in any one of fourteen combinations. These combinations can be varied at any time by trained personnel, depending upon the needs of the location where the machine is installed.

Exit Signs

A new series of lighted Exit Signs, featuring trim contemporary styling and extremely low maintenance and operating costs, has been announced by Day-Bright Lighting, St. Louis, a division of Emerson Electric Manufacturing Co.

Offering unique optics, the signs provide both low brightness for dark interiors, such as theatres and restaurants, and high visibility in brighter areas such as stores, offices, factories, schools or exhibition halls.

The signs use low-voltage incandescent lamps.

Refreshment Equipment Suppliers

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers

Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others

Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.

Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags

Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn

Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes

Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans

Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages

THE COCA-COLA COMPANY, 530—5th Avenue, New York—"Coke"

Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases

Crush International, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages

Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages

DR. PEPPER COMPANY, 428 Second Street, Dallas, Tex.—Beverages

Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages

Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink

Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"

HIRES DIV.—BEVERAGE INT'L., 2201 Main St., Evanston, Ill.—Hires root beer

Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors

Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup

Mission of California, Inc., 197 Chatham St., New Haven, Conn. and 5040 S. Alameda St., Los Angeles, Calif.—Beverages, Mission Orange

PEPSI-COLA COMPANY, 500 Park Ave., N. Y. 22, N. Y.—Beverages

Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"

Bachman Chocolate Manufacturing Company, Mount Joy, Pa.

Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.

Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice

Paul F. Beich Company, West Front Street, Bloomington, Ill.

Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.

E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.

Brock Candy Company, Chattanooga, Tenn.

Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.

Cadbury-Fry America, Inc., 261 Broadway, New York

Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"

Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.

Cardinet Candy Company, 2172 Market Street, Oakland, Cal.

Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.

Chunk-E Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.

Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.

Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.

F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.

Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.

Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.

D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.

Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"

Henry Heide, Inc., New Brunswick, N. J.

Hershey Chocolate Corporation, Hershey, Pa.

HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.

Walter H. Johnson Candy Company 4500 West Belmont Avenue, Chicago, Ill.

Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.

Kelling Nut Co., 2800 Belmont, Chicago, Ill.

Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.

Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers

Lusk Candy Company, Davenport, La.—Lemon drops

McAfee Candy Company, Inc., Macon, Ga.

Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.

Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.

Melster Candies, Cambridge, Wis.

National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.

Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.

Nestle's Chocolate, 100 Bloomingdale Rd., White Plains, N. Y.

Peter Paul, New Haven Road, Naugatuck, Conn.

Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.

Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.

Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.

Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls. Chocolate rolls, Orange rolls

Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups

Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints

Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds

Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.

Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.

Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"

Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.

Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.

Sweets Company of America, Inc., 1515 Willow Avenue, Hokoben, N. J.—Candy, Tootsie Fudge, Toostie Rolls

SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.

Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.

Van Houton & Zoon, 537 Greenwich St., New York, N. Y.

James O. Welch Company, 810 Main Street, Cambridge, Mass.

Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.

Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.

York Caramel, Box 1147, York, Pa.

George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.

Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.

Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.

Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa

Superior Refrigerator Manufacturing Co., Inc., 907-917 North Broadway, St. Louis 2, Mo.

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.

BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.

Confection Cabinet Corp., East Orange, N. J.

Sportservice, Inc., Sportservice Building, Buffalo, N. Y.

Theatre Confections Inc., 795 Monroe Ave., Rochester 7, N. Y.

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands

Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.

Manley, Inc., 1920 Wyandotte, Kansas City, Mo.

NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.

Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.

STAR METAL CORP., Trenton Ave. & Ann St., Phila. 34, Penna.

Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.

Samson Berman, Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.

Hi-Land Paper Company, 274 Madison Avenue, New York

Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York

Maryland Cup Co., Owings Mills, Maryland.

U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill.

Automatic Products Company (APCO), 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispenser

Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines

Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units

H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser

C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines

C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser

Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment

Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser

Club Bar, 141 E. 44th St., New York, N. Y.

Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser

Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors

Continental-APCO, 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispensers

Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser

Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar

Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment

Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains

Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle

W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser

The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains

Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser

Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser

Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser

Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor

Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser

Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.

Rowe AMI Mfg. Co., Inc., 50-75 W. Lexington Ave., Chicago 44, Ill. Beverage Dispenser

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser

Spacarb. Inc., Stamford, Conn.—Cold vendors, cup (automatic)

Superior Refrigerator Company, 907-917 North Broadway, St. Louis 2, Mo.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens

BALLANTYNE INSTRUMENT & ELECTRONIC CO., 1712 Jackson St., Omaha 2, Neb.—Pressure fryer

Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque

G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens

Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill

Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment

Clark Industries, Inc., 1509 Meridian St., Nashville 7, Tenn.—Clark radiant electric hamburger broilers

J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas Texas
Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O. —"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y. Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa. —"Snak-Bar," hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. —Hot food servers, toasters, food preparation equipment
U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender
Virga's Pizza Cust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden, N. J.—Canned Soups
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
Golden Palace Food Products, Inc., 543 W. 59th St., New York 19, N. Y.—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Lazar Kosher Sausage Co., 5511 N. Kedzie Ave., Chicago 25, Ill.
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal. —Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snivel Vending and Sales Company, Winter Haven, Fla. —Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
BALLY CASE & COOLER, INC., Bally, Penna.—Ice cream display cases
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—Ice cream vendor
Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill. —Soft ice cream
De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
Jordan Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co. 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
National Oats Co., Cedar Rapids, Iowa
'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 1270 Ave. of Americas, New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. CRETORS AND COMPANY, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.—Popcorn warmer
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, Tarrytown, New York.—Popcorn equipment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
Server Sales, Inc., Menomonee Falls, Wis.—Butter dispenser
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment
Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.
C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.
Server Sales, Inc., Main Street, Menomonee Falls, Wis.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Food-Mobile, 240 S. Harison St., East Orange, N. J.—Portable vending cart
Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept.. Chicago, Ill.
THE COCA-COLA COMPANY, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
DR. PEPPER FOUNTAIN DIVISION, P. O. Box 5086, Dallas, Tex.
Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
Golden Palace Food Products Inc., 543 W. 59th St., New York 19, N. Y.—Color trailers on shrimp rolls
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
PEPSI-COLA COMPANY, available from local distributors
ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.
Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.
DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines
S. T. Echols, Inc., Box 612, Bismarck, Mo.—Snow cones
Gold Medal Prods., 1851 Freeman Ave., Cinn. 14, Ohio. Snow cones, cotton candy, caramel corn, popcorn equip. & supplies.
Hollywood Servemaster, 114 W. 18th St., Kansas City 8, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer.
Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.
Scotsman, Queen Products Division, 22 Front Street, Albert Lea, Minn. Ice making machines.
Sno-Master, 124 Hopkins Place, Baltimore 1, Md.—Sno-cone, snoball machine
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

Theatre Equipment Manufacturers

Here Is a Complete Market Guide to Filling The Needs of Every Motion Picture Theatre

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif.
Ampex Corp., 934 Charter St., Redwood City, Calif.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58 St., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 317 N. Broad St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Apex Brass and Bronze Works, Inc., 429 West Broadway, New York 12, N. Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11 Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Johnson Fare Box Co. 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10 N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc. 75 Front St. Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N. J.
Electro Carbons, 940 W. Belmont St., Chicago Ill.
NATIONAL CARBON CO., INC., 270 Park Ave., N. Y. 17, N. Y.
Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb.
Cali Products Corp., 3719 Marjorie Way, Sacramento, Calif.
Droll Theatre Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Calif.
Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Artloom Carpet Co., Allegheny and Howard Philadelphia 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Brever Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT

(See BOX OFFICE EQUIPMENT)

CHAIRS

American Desk Co., Dallas, Tex.
American Seating Co., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 80 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E. I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Falls River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabrics Co., 630 9th Ave., N. Y. 36, N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

COIN CHANGERS

Apco, Inc., 1740 Broadway, N. Y., N. Y.
National Rejectors, 5100 San Francisco Ave., St. Louis, Mo.
Vendo Co., 7400 E. 12 St., Kansas City 26, Mo.

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st. St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbia, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics, 630 9th Ave., New York 36, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC. 426-432 E. 91st St., New York 28, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

FEPCO THEATRE ADVERTISERS, Box 795, Omaha, Neb.

DISPLAY FRAMES

Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Bvld., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamfird div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATION)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

DRIVE-IN

(See SEPARATE CLASSIFICATION)

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St., Chicago, Ill.

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros. 702 S. Wolfe St., Baltimore 31, Md.
Sani-Toil Labs, 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, New York, N. Y.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumball Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill.

FLOODLIGHTS

(See LIGHTING)

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooing div., 600 W. 58th St., New York 19, N. Y.
Homasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FOOTLIGHTS

(See LIGHTING)

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 517 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

(See MOTOR GENERATORS)

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Priest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co. 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St. Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div. (Electronic Car Hop), 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
R. W. Neill Co., 1811 Caroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 540 W. 58 St., New York 19, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31 Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.
Melro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 52-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, Ohio.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jeliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St., Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Bleck, M., Mfg. Co., 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12 O.
STRONG ELECTRIC CORP. 87 City Park Ave. Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
WAGNER SIGN SERVICE INC., 218 S. Hoyne St., Chicago 12, Ill.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway. New York 12, N. Y.
Bevelite, Inc., 3626—11th Ave., Los Angeles, Calif.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynnwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati 4, O.

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.
Wenzel Projector, 2505 S. State, Chicago, Ill.

MARQUEES

(See SIGNS & MARQUEES)

MARQUEE LETTERS

(See SIGNS & MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co. Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio.
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Robin J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave, Toledo, O.
WESTREX CORP., 540 W. 58th St., New York 19, N. Y.

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif.

PROJECTOR PARTS

LA VEZZI MACHINE WORKS, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR CO., Eindhoven, Netherlands.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58 St., New York 19, N.Y.

PROJECTORS, 70mm

CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
CINEMECCANICA OF MILAN—Distributor: CINEMATOGRAPH INTERNATIONAL, 341 W. 44th St., New York 36, N. Y.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR COMPANY, Eindhoven, Netherlands.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
North American Philips, Norelco Projectors, 100 E. 42 St., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Philips Projectors Co., Eindhoven, Netherlands.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneve, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo 3, O.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
J. E. Robin, 267 Rhode Island Ave., E. Orange, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17 N. Y.
HEYER-SCHULTZ INC., Cedar Grove, New Jersey
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg. Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.,
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
Carpenter, L. E. & Co. (Vicra-Lite div.), Wharton, N. J.
HURLEY SCREEN CO., 96-17 Northern Blvd., Corona, L. I., New York.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Trans-Lux Corp., 625 Madison Avenue, New York, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
SELBY INDUSTRIES, 1350 Ghent Hills Rd., Akron 13, O.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Beach Co., Coshocton, O.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Century Lighting Inc., 521 W. 43rd St., New York, N.Y.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Co., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros. 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILHOUETTE LETTER CO, 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft Strauss Sign Co., 830 12th Ave., New York. N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Beveite, Inc., 3626 11th Ave., Los Angeles, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W. New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.
Ampex Electric Corp., 934 Charter St., Redwood City. Calif.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
EPRAD, 1206 Cherry St., Toledo, O.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
NORTH AMERICAN PHILIPS CO. (NORELCO). 100 E. 42nd St., New York, N. Y.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
PHILIPS PROJECTOR COMANY, Eidhoven Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Robin, J. E., Inc., 267 Rhode Island Ave., E. Orange, N. J.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

Altec Service Co., 161 6th Ave., New York 13, N. Y.
RCA Service Co., Technical Prods. Div., Camden 8, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave, Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING

(See LIGHTING)

STAGE RIGGING

(See STAGE HARDWARE)

STAIR TREADS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.

Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET BOXES

GENERAL REGISTER CO., 36-20 33rd St, Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
DuMont, Allen B. Labs., Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Asbury Park, N. J.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River Street, Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKET ISSUING MACHINES

(See BOXOFFICE EQUIPMENT)

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Kelier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS, SHIRTS, COLLARS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
GIBSON LEE, INC. (Successors to Reversible Collar Co.), 95 Binney St., Cambridge 42, Mass.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Ace Co., 122 W. Washington St., Ocala, Fla.
Allen Billmyrae div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, I..
Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 38, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, O.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E., Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
GENERAL REGISTER CORP., 745—5th Ave., New York 22, N. Y.
K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichsville, O.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
BALLANTYNE INSTRUMENT & ELECTRONICS C., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Tiffin Art Metal Co., Tiffin, Ohio
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
Tripp Mfg. Co., 133 N. Jefferson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
U.S. Steel Corp., Pittsburgh, Pa.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

American Seating Co., 9th & Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
MASSEY SEATING CO., 100 Taylor St., Nashville 8, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflex Corp., 4900 W. Grand, Chicago, Ill.
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
WESTREX CORP., 540 W. 58 St., New York

INSECTICIDES, REPELLENTS

BARRETT CHEMICAL CO., H & Luzerne Sts., Phila., Pa.
C. B. Dolge Company, Westport, Conn.
Pic Corp., 481 Washington Ave., Newark, N. J.
Swingfog, Inc., 415 Lexington Ave., New York, N. Y.
TODD SHIPYARDS CORP., 81-16 45th Ave., Queens, N. Y.

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio.
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen, Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas.
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
MIRACLE EQUIP. CO., Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
Pressweld Inc., Sebring, Ohio

POOLS AND EQUIPMENT

American Playground Device Co., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 505 9th St., Kansas City, Mo.

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 3625 11th Ave., Los Angeles, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha 2, Neb.
CAREW STEEL COMPANY, York, Penna.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
SELBY INDUSTRIES, 1350 Ghent Hill Rd., Akron 13, O.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon.
Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.

SWIMMING POOLS

(See POOLS and EQUIPMENT)

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

EDITOR'S COMMENT

While every effort has been made by repeated mailings and even by long distance telephone to achieve a high degree of accuracy and uniformity in the domestic, Canadian, and foreign theatre supply dealer entries which follow, it has been impossible to secure the 100 per cent cooperation of the dealers themselves in confirming, revising, or amplifying the information in these FREE listings.

With the assistance of most of the large concerns with branch offices in the U. S. and affiliates overseas, we have been able to supply up-to-the-minute information on such outlets Other dealers who have not confirmed, revised, or amplified their listings as requested are indicated by an asterick (*).

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3, Telephone: ALpine 1-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager: Mrs. Kathryn Butler. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: ADams 3-2455. PERSONNEL—Owner and manager. Paul Wallace. AREA SERVED—Central California.

JOHN P. FILBERT COMPANY, I NC., 2007 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 4-1195. PERSONNEL—President: J. E. Miller. Vice-President: Spero L. Kontos. Secretary-Treasurer: John P. Filbert, Jr. Office Manager: Ida K. Marshall. Sales Engineer: Manford E. Pickrell.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Al Schuyler, Sam Aspaas, Cal Tyler, S. Lay. Service Man: J. Denny. Shipper: W. Decuir. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-3111—(Emergency Night) PO 4-7147, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, F. T. Lay. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP CO., 2731 Braynard Way, Sacramento 25, Calif. Telephone IVanhoe 9-0941. PERSONNEL: Glenn E. Koropp, Virginia E. Koropp. PRODUCTS SOLD: In-A-Car Speakers, Junction Boxes, Supplies & Parts. AREA SERVED: All Western States.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2. Telephone: MArket 1-4171. PERSONNEL: Manager: R. H. Woelfl. Salesmen: J. C. Dalk, John Riley. Shipper: Al Reinhart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

WALTER G. PREDDY, 187 Golden Gate Ave., San Francisco 2. Telephones: UNderhill 1-7571-2—(Emergency Night) JUniper 6-1038. PERSONNEL—Owners: Walter G. Preddey, Robert O. Bemis (Copartnership). Salesman: M. C. Brittan. AREA SERVED—California, Nevada, Oregon, Hawaii.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—Manager: R.A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2. Telephone: PRospect 6-1251. PERSONNEL—General Manager: James R. Barry. AREA SERVED—California, Nevada.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 5. Telephones: TAbor 5-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. B. Stone. Assistant Manager: J. R. Lutz. Salesman: Morton Dyksterhuis, Merle Schwaninger, C. H. Lyman, R. J. Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: 255-1597—(Emergency-Night) 429-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2071 Broadway, Denver 5. Telephones: 534-7611—WEst 6-4360. PERSONNEL—President & Gen'l Mgr: R. K .Tankersley, Vice-President: Harry Vaupel. Sec-Treas: Susan Tankersley. Office Secretary: Elaine Horvath. Office Sales: Don R. Gallagher. Shipping Clerk: Jim Kelley. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Avenue, Hamden 14. Telephones: ATwater 8-2547—(Emergency Night) ATwater 8-8063. PERSONNEL—Manager: R. J. Mauro. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1013 New Jersey Ave., N.W., Washington 1. Telephones: STerling 3-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., INC., 1001 N. E. 82nd Terrace, Miami 38, Fla. Products Sold: Heywood Wakefield seats, sole distributor. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 273 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineers: O. G. Taylor and William Toney. 2927 Lown Ave., Tampa. AREA SERVED—Southern States.

GEORGIA

*DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany. Telephones: HE 2-2846—(Emergency Night) HE 2-2317. PERSONNEL—President and General Manager; J. O. McClung. Vice-President: L. W. McClung. Engineer: W. C. McClung. Service: Buddy McClung. Sales: C. T. Arn. AREA SERVED—Georgia, Alabama, Florida, Tennessee.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) CE 3-6885; TR 2-4493. PERSONNEL—President and Manager: O. J. Howell. Vice-President in Charge of Sales: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 3. Telephone: JAckson 4-8486-87. PERSONNEL—Manager: J. G. Thigpen. Assistant Manager: R. L. McWilliams. Salesmen: Wm. Servies, C. F. Davis Jr. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N. W. Atlanta 3, Ga. Telephone: JAckson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(if no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

*CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 63571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 576351. PERSONNEL—President and General Manager: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—South Pacific.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott, Treasurer: Eleanore Abbott. Secretary and General Manager: Erwin J. Peterson. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. AREA SERVED—Illinois, Northern Indiana.

MOVIE SUPPLY COMPANY, INC., P.O. Box 72, Morton Grove, Ill. WAREHOUSE: 3000 N. Pulaski Rd., Chicago. Telephone: SPring 7-1898. AREA SERVED—Entire U. S.

AN-LEE, INC., ELECTROCARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. Products Sold: Roman Mirio Carbons, Lee Artoe DeLuxe replacement parts, speakers, reflectors, Xenon lamphouse, lenses, screens, booth supplies.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 5. Telephone: WAbash 2-8266. PERSONNEL—Manager: E. C. Novak. Salesman: J. L. West. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Webster, F. Leas, R. Greene, J. Greene.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-4517—(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraght. Salesman: W. S. Smith. Inside Salesman: Ronald Russell. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger. Products Sold: 16 & 35mm equipment, controlled reader.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9, Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM-2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephone: JUniper 4-7559, -JUniper 3-3186. PERSONNEL—Owners: W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: Earl Bottorff. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 1206 Bardstown Rd., Louisville 4. Telephones: 458-5434—(Emergency Night) GLendale 2-2153. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 25. Telephones: 524-8356—(Emergency Night) 729-3441, 949-6840. PERSONNEL—Manager: Mel Gadel. Salesman: Joe Bertucci. Sound Engineer: H. J. Bellam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 601 Charles St., New Orleans. Telephone: 524-4891. PERSONNEL—Manager: T. W. Neely. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 12. Telephone: Tulane 8661. PERSONNEL—Resident Manager: W. H. Murphy, Jr. Representative: Don Wilmoth. Office Manager: Ruth Toubman Segal.

ALON BOYD, P. O. Box 362, Shreveport.Telephone: 422-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, District of Columbia, Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797 — (Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Ernest J. Comi. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England states.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16. Telephones: LIberty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesman: Lawrence Cooney, George Poore, Peter Hug. AREA SERVED—New England States, except Connecticut.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesmen: J. J. Kenny, F. Smith. Service Man: G. Studebaker. Shipping Clerk: R. Regan. AREA SERVED—Michigan

RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit. Telephone: WOodward 1-1122. (Emergency Night) Howie Forbes, VErmont 7-1227.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-1166. (Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273. PERSONNEL—Manager, V. J. Barrett. Salesmen: A. T. Crawmer, Ron Nelson, Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BAltimore 1-9858—(Emergency Night) — JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. A. Allison, W. R. Davis, Paul Fine. Store Sales: C. D. Whitney. Shipper: R. L. Saunders. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849. (Emergency Night) WIllow 2-1225.

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 1-0134—(Emergency Night—DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. M. Gills. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 3. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha 2. Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Sales Engineer: Edward J. Nelson. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.
QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 341-7253. (Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU-4-2644. Complete sound and lighting equipment.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrter 2-1371—(Emergency Night) POrter 3-4538. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: HO 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, E. Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4. Telephones: HObart 5-5724 — (Emergency Night) West Lebanon 3-6322. PERSONNEL—Manager: Ralph J. Mauro. Counter Clerk: David E. Porter. Secretary: Doris B. McGrath. AREA SERVED—Central New York.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale. Salesman: M. E. Dawson. Counter Man: John DePasquale. Products Sold: Everything For The Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: TL 4-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Salesmen: M. E. Pickrell, Jr., Al Becker, F. A. Clemny. Office Manager: Bertha Kreink. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY COMPANY, 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: CIrcle 6-6285 (Emergency Night) ESplanade 6-5698, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwich. Service Egineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: CIrcle 6-6285-86-87-88-89 (Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, BOulevard 8-1811. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18. Telephone: CIrcle 5-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith, J. L. Worten. Shipping Clerk: A. Haines. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 602 W. 52nd St., New York 19. President: Joseph A. Tanney. Vice-President: Wm. H. Allen. Treasurer: D. J. Capano. Sales Manager: D. J. Capano. Sales Promotion Manager: Lionel Habas. Comptroller: H. Spitzer. Secretary: Harriet Marks.

WESTREX CORPORATION, International Department, 540 W. 58th St., New York 19. Telephone: JUdson 2-3030.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: J. C. Tipton.

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NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesmen: Mike Baldivid, J. K. Price. AREA SERVED—North and South Carolina.

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*THEATRICAL ENGINEERING COMPANY, Rt. 2 Sherbrooke Rd., Charlotte. Telephone: EMerson 6-3557. PERSONNEL—Edw. A. Rosenblatt. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY CO., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

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JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 9282480. PERSONNEL—President: Harry P. Jones. Products Sold: Century Projectors and Sound Equipment. AREA SERVED—Northern Ohio, and Western Pennsylvania.

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MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 1. Telephones: Riverside 8-2135-36. (Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: J. J. Watkins. Assistant Manager: E. H. Cernosek. Salesmen: H. A. Moore, Sam. M. Berry. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

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INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night)—PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. AREA SERVED—Texas.

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THEATRE EQUIPMENT SUPPLY CO., Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421. (Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

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*CONSELEC S.A.I.C.I.Y., F. Hipolito Yrigoyen, 676, Buenos Aires. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

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RAYMAC SUPPLIES PTY., LTD., 6 Kookaburra Road, Hornsby. P. O. Box 82 Hornsby, Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons, sole Australian agent for "Ideal" German Screens. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

EDITOR'S NOTE

Every effort has been made by the staff of THEATRE CATALOG to make the following listings of foreign supply dealers as accurate and up-to-date as possible. However, it has not been possible to achieve a high degree of uniformity in the entries.

With the assistance of the international manufacturers and distributors, we have been able to secure exceptionally detailed information about their outlets. Other dealer listings which have not been verified specifically for this Edition are indicated by an asterisk (*).

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment, 16mm Projectors, Magnetic Tape.

STRAND ELECTRIC AUSTRALIA, PTY., LTD., 212 Graham St., Port Melbourne, Victoria. Telephones: 64-1267, 64-3365 Products Sold: Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

LUDWIG PANI, Kandlgasse 23, Vienna VII/63. Telephone: B36.2.34. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna 1. Products Sold: Philips Projection and Sound Equipment.

E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIAN CONGO

PHILIPS CONGO, S.C.R.L., Leopoldville. Products Sold: Philips Projection and Sound Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chaussée De Louvain, Zaventem, Telephone: 59.70.11. Products Sold: Stage and television studio lighting equipment.

*BRITISH EQUIPMENT, S. A., 199 Rue Royale, Brussels. Telephones: 17.78.16, 17.39.17. PERSONNEL—Managing Director: Capt. R. H. Eliot, M.C. Technical Department: Pierre Koob. General Sales: Michael Cledes. 35mm Sales: Maurice De Cuyper. Products Sold: Gaumont-Kalee, Bell and Howell, Ship Cinema Carbons. AREA SERVED—Belgium, Belgian Congo, Luxembourg.

BROCKLISS, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Burssels. Products Sold: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SANS FIL, 25 Boulevard du Regent, Brussels. Product Sold. RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, Place des Martyrs 18, Brussels. Products Sold: Westrex Co. line. AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reid St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company line.

BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

BOLIVIA

*COMMERCIO INDUSTRIAL BOLIVIANA, S.A. Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

'INCATUR' S.A., Casilla Correo, 460, La Paz. Products Sold: Strand Company—Lighting Equipment and Dimmer Control Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Boliva. Products Sold: Philips Projection and Sound Equipment. S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

CINE-TELEVISAO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIAIS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

TECNICO COMERCIAL GATIO, LTDA., Rua Concordia 668, Recife. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Gaumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK, Import-Export, Rua Mexico 11/202, Rio de Janeiro. P.O. Box 5124. Telephones: 52-1672, 52-1473. Telegrams: "Rioblack." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

RCA VICTOR RADIO, S.A., Caixa Postal 2726, Rio de Janeiro. PERSONNEL—Theatre Dept. Mgr.: J. Wasser. Products Sold: Theatre and Sound Equipment. Branches: S. Paulo, Recife, Porto Alegre, Belo Horizonte.

WESTREX COMPANY, BRAZIL, Rau Correa Vasques, 34c. Rio de Janeiro. Products Sold: Westrex Co. line. AREA SERVED—Brazil.

COMPANHIA BLACK, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold. Philips Projection and Sound Equipment. WESTREX COMPANY, BRAZIL, Rua dos Guaianazes #153, Sao Paulo. Products Sold: Westrex Co. line. AREA SERVED —Sao Paulo District.

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

CHAS. W. NASCIMENTO, 308 Murray St., Georgetown. Products Sold: Complete Sound & Projection Supplies & Service.

CARL VAN SERTIMA, Georgetown. Products Sold: Westrex Co. line.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara). Products Sold: Gaumont-Kalee line. Personnel Engineer: Chas W. Nascimento.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BRITISH NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

BURMA

BRYAN SMYTH & COMANY, 313 Bo Aung Gyaw Street, P. O. Box 214, Rangoon. PERSONNEL—U Kyaw Nyunt, General Manager. Products Sold: Philips Projection & Sound Equipments. Cable Address: DESSIMUS. AREA SERVED—Union of Burma.

CINE SUPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

G. K. THEATRE SUPPLY COMANY, LTD., 123 Sule Pagoda, Rangoon. Telephone: S-653. Products Sold: Gaumont-Kalee, Typhoon Air Conditioning Units, Bell and Howell. AREA SERVED—Union of Burma.

Y. M. JEE WA & COMPANY, 261 Mogul St., Rangoon. Telephone: MYona 86. Products Sild: Strand Company Lighting Equipment and Dimmer Control Systems.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P.O. Box 89, Colombo. Products Sold: RCA Cinema Equipment, 16mm.

CEYLON THEATRES, LTD., 8 Parsons Road, Colombo. PERSONNEL—Managing Director: S. Sellamuttu. Telephone: 3243-44. Products Sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Co. line. AREA SERVED—Ceylon.

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

F. C. HAYES, Los Leones 2194, Santiago. Products Sold: Westrex Co. line. AREA SERVED—Chile.

CHINA (FORMOSA)

FAR EASTERN COMPANY, No. 6 Nanyang Street, Taipei, Taiwan. PERSONNEL—Manager: S. L. Woe. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

WESTREX CO., ASIA, International House, Section 3, Hsin Yee Road, Taipei. Products Sold: Westrex Co. line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin. Products Sold: Gaumont-Kalee line.

J. GLOTTMANN, S.A., Carrera 13 #24-15, Bogota. PERSONNEL—President: Jack Glottmann. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Carrera 5A, No. 19-40, Bogota. Products Sold: Westrex Co. line. AREA SERVED—Colombia.

WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PAN AMERICAN TRADING COMPANY, LTD., Apartado 2018, San Jose. PERSONNEL—Owner and Manager: Francisco Pena. Products Sold: National Theatre Supply Company line. AREA SERVED—Nicaragua, Guatemala, Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment. JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

*DOMINGO VARGAS A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

A. Y. TILBIAN & SONS (Fotokine, Ltd.), P. O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagen V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

NORDISK KINOTEKNIK A/S, RANK XEROX, Borgergade 10, Copenhagen, K. Telephone: Palae 8686. Products Sold: Gaumont-Kalee, Ship Carbons, Stage Lighting Equipment, Seats, Cinemeccanica, Rank Xerox.

WESTREX COMPANY, A/S, Vesterport 481, Copenhagen. Telephone: Central 5598. Products Sold: Westrex Co. line. AREA SERVED—Denmark.

DOMINICAN REPUBLIC

CLAUDIO FERNANDEZ, Apartado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Emilio Bini. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S.A., Casilla 2367, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Juito. PERSONNEL—Owner and Director: Lugi Rota. Managers: Ing. Igilio Perotti, Lic. Fabián Bucheli. Products Sold: National Theatre Company Supply line and RCA Theatre and Sound Equipment. AREA SERVED—Ecuador.

EGYPT

(See UNITED ARAB REPUBLIC)

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FEDERATION OF MALAYA

(See SINGAPORE)

FINLAND

PARVIS FILMI, P. O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FORMOSA

(See CHINA)

FRANCE

(See Separate Entry for ALGERIA)

BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

BROCKLISS SIMPLEX, S.A., 102 La Canebiere, Marseille. Manager: Henri Barody. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, FRANCE-BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Co. line. AREA SERVED—Southern France.

BROCKLISS SIMPLEX, S.A., 6 Rue Guillaume Tell, Paris 17. Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

PHILIPS ELECTRO-ACOUSTIQUE, S.A., 162, Rue St. Charles, Paris 15. Product Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr.: J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Co. line. AREA SERVED—France, North Africa.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sound Equipment.

GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITIAN

North (Incl. Northern Ireland)

A. BUCKLEY, "Wheatcroft," Purlwell Lane, Batley, Yorkshire. Telephones: Batley 431, Morley 2902. Products Sold: Zippa and Branson Change-overs; exporter of new and used theatre equipment.

AUTOMATICKET, LTD., 58 Howard St., Belfast. Telephone Belfast 27052. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 46 Howard St., Belfast. Telephone 27065. PERSONNEL—Manager: A. Reynolds. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Northern Ireland.

RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

AUTOMATICKET, LTD., 62 Robertson St., C.2., Glasgow. Telephone: Central 0464/5. Products Sold: Ticket Issuing & Recording Machines.

*BTH SOUND EQUIPMENT, LTD., 108 Renfield Street, Glasgow. Producti Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. I. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

G. B.-KALEE, Division of Rank Precision Industries, Ltd., 121 West Regent Street, Glasgow. PERSONNEL—Manager: Ferguson, J. Paterson. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Scotland.

PATHE EQUIPMENT LTD., 68, Bath Street, Glasgow. Telephone: DOuglas 6214. Products Sold: Philips and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies. Manager: T. A. Burrowes.

RCA GREAT BRITAIN, LTD., 58 W. Regent St., Glasgow. Telephone: Douglas 4712. PERSONNEL—District Manager: A. Lees. Products Sold: Theatre and Sound Equipment.

STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

WESTREX COMPANY, LTD., 141 Bath St., Glasgow, C. 2. Products Sold: Westrex Co. line.

AUTOMATICKET, LTD., Spinney House, Church St. 1, Liverpool. Telephone: Royal 9975/6. Products Sold: Ticket Issuing and Recording Machines.

G. B. KALEE, Division of Rank Precision Industries, Ltd., 14 Tithebarn Street, Liverpool. Telephone: Central 8956. PERSONNEL—Manager: F. Jordan. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—North Wales and part of North West England.

AUTOMATICKET, LTD., Norham House, 12 New Bridge Street, Newcastle-on-Tyne. Telephone: Newcastle 21482/3. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23088. PERSONNEL—Manager: W. Yeomans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL — Manager: W. Yeomans. —District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

STAGE FURNISHINGS, LTD., 346, Sauchiehall St., Glasgow, C.2. Telephone: Douglas 6431. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Scotland.

WESTREX COMPANY, LTD., 1 Charlotte Square, Newcastle-on-Tyne. Products Sold: Westrex Co. line.

Midlands

AUTOMATICKET, LTD., Fletcher Chambers, Fore Street, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*BTH SOUND EQUIPMENT, LTD., 10 Hospital Street, Birmingham. Products Sold: Bth Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 54 George Road, Edgbaston, Birmingham 15. Telephone: EDG 4960. PERSONNEL: Branch Manager: A. B. Boulton. Products Sold: Philips Projection and Sound Equipment.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Joint Managers: A. L. Melson, H. E. Munslow. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—The Midlands.

RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

*N. W. TURNER & COMPANY, LTD., Station Road, Northfield, Birmingham 31. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., 21/23 Wellington St., 1. Leeds. Telephone: Leeds 21515/6. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 67 Britannia House, Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

G. B.—KALEE, Division of Rank Precison Industres, Ltd., 17 Wellington St., Leeds. PERSONNEL—Manager: Dennis V. Sumpter. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Yorkshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Telephone: Leeds 30325. Products Sold: Philip's and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies. Manager: G. M. Preedy.

*FRED V. SEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment. AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

WESTREX COMPANY, LTD., Wellington Chambers, Wellington Street, Leeds 1. Products Sold: Westrex Co. line.

ASSOCIATED ELECTRICAL INDUSTRIES, Electronic Apparatus Division (Sound Equipment Group), 4, Whitworth St., Manchester, 1. Telephone: Central 9977. PERSONNEL—North West Area Mgr.: H. L. Johnston, Esq. Products Sold: BTH Projectors and Sound Reproducers. Mazda Xenon Lamps and Lamphouses, 16mm Projectors, Overhead Projectors, Public Address Systems, Stage Amplification Equipment, Hi Fi and Stereo Reproducers, General Theatre Supplies.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Projection and Sound Equipment and Philips Closed Circuit TV Equipment.

G. B.—KALEE, Division of Rank Precision Industres, Ltd., Parsonage Buildings, 4 St. Mary's Parsonage, Manchester. 3. Telephone: Blackfriar 1428. PERSONNEL—Branch Manager: Harry Mould, Divisional Engineer: Reg Folland, District Engineer: Eric Hallwood. Products Sold: Gaumont-Kalee Sound and Projection Equipment, Gaumont-Kalee Seating and all Furnishings. AREA SERVED—Part of Lancashire; part of Cheshire.

RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Manager: A. J. Bush. Products Sold: Theatre and Sound Equipment.

WESTREX COMPANY, LTD., 1 North Parade, Deansgate, Manchester 3. Products Sold: Westrex Co. line.

AUTOMATICKET, LTD., 147 Lower Parliament St. Nottingham. Telephone: Nottingham 5 1519. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*FOSTER (DECORATIONS & CURTAINS) LTD., 375 Westdale Lane West, Nottingham. Product Sold: Specialists in Theatre Decoration, Draperies, Joinery.

W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

WESTREX COMPANY, LTD., Angel Row, Nottingham. Products Sold: Westrex Co. line.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 313/7, Oldham Road, Manchester 10. Telephone: Collyhurst 2736. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester, North of England.

South (Incl. London and Wales)

ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., Cumberland House, The Promenade, Clifton, Bristol 8, Bristol. Telephone: Bristol 39385/6. Products Sold: Tickets, Ticket Issuing and Recording Machines and Sales Registers.

AUTOMATICKET, LTD., 7 High Street, Cardiff. Telephone: Cardiff 31759. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, Division of Rank Precision Industries, Ltd., 67 Queen St., Cardiff. Wales, Telephone: 20261/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD. 9 Museum Place, Cardiff. Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons' seating, General Theatre Equipment and Furnishings. Philips Projection Equip., and closed circuit TV.

RCA GREAT BRITAIN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment, RCA Projectors.

WALTURDAW CINEMA SUPPLIES (1952) LTD., 22 High St., Kingston-on-Thames, Surrey. Telephone: KIngston 6858-KI-0394. PERSONNEL—Directors: H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances. Sole agents for Zeiss Ikon AG Projection Equipment for the United Kingdom.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London W.I. Telephone: Gerrard 3482. PERSONNEL—General Manager: S. D. Roper. Products Sold: Tickets, Ticket Issuing and Recording Machines.

BTH SOUND EQUIPMENT, LTD., Head Office: Great Newport St., London, W.C.2. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 167/169 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: Philips Projection Sound Equipment. AREA SERVED—All of Europe.

CINESALES, LTD., 49 Frith Street, London, W.1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

RANK KALEE - A DIVISION of the RANK ORGANISATION. Head Office: Woodger Road, London, W12. Telephone: Shepherds Bush 2050. PERSONNEL—Manager: L. Dawson. Products Sold: Rank Kalee Sound Equipment and Furnishings. AREA SERVED—London and South East England.

GENERAL BUILDING AND THEATRE EQUIPMENT, LTD., Stoll Offices, London Coliseum, London, W.C.2. Telephone: Temple Bar 1500. PERSONNEL—General Manager: Richard Tilbury. Products Sold: Complete Theatre Equipment and Supplies.

THE KINEMATOGRAPH EQUIPMENT COMPANY, LTD., 76 Oxford St., London, W.1. Telephone: Gerrard 5102. Products Sold: Projection Room Equipment, Theatre Furnishings, Seating, Draperies.

H. LAZARUS & SON, LTD., 49-51 Curtain Road, London, E.C.2. Products Sold: Theatre Seats, Carpets, Floor Coverings, Draperies, Stage Equipment. AREA SERVED—United Kingdom & Commonwealth, etc.

GEORGE PALMER, LTD., 89 Wardour Street, London, W.1. Proprietor: Frederick G. Palmer. Products Sold: Projection and electrical equipment.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONNEL—Gen. Mgr.: George C. McLean. Products Sold: Philips Projection Equipment, Dawson's Seating, Stafford Furniture, General equipment and furnishings for theatres and auditoria. Branches at Cardiff, Glasgow, Leeds and Manchester.

RANK KALEE - A DIVISION of the RANK ORGANISATION, Woodger Road, London W 12. Head Office: Cables: Rankalee, London. PERSONNEL—Home Sales Manager: M. W. Beer. Joint Export Managers: M. W. Beer, and T. E. Chilton. Products Sold: Rank Kalee Projection and Sound Equipment and Theatre Furnishings, "Ship" Carbons. AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold: Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

SHIP CARBON CO. OF GREAT BRITAIN, LTD., Chadwell Works, Grove Rd., Chadwell Heath, Essex. PERSONNEL—J. H. Jewel, Sales Mgr. Products Sold: Ship Cinematograph projector carbons.

SOUND & SCENE SERVICES (LONDON), LTD., 145 Wardour St., London, W.1. Telephone: Gerrard 7238. PERSONNEL—Managing Director: S. Goldwater. Products Sold: Projectors, Sound Systems, Screens, Seating, Furnishings, Accessories.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W. C. 2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, H. W. Myers, F. P. Bentham, H. O. Jordan, Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto. Products Sold: Lighting Equipment and Dimmer Control Systems.

WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W.2. Products Sold: Westrex Co. line. AREA SERVED—Great Britain and Ireland.

W. W. TURNER & COMPANY, LTD., 28 Newman St., London, W.1. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., (Service Depot), 31 Hanover Buildings. Telephone: Southampton 28491. Other Service Depots: Leicester (Leic. 29426/7) and Sheffield (Shef. 26420).

RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail, Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E., E. Schuller. (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

HACKBRIDGE & HEWITTIC ELECTRIC COMPANY, LTD., Hersham, Walton-on-Thames, Surrey. Telephone: Walton-on-Thames 28833. Products Sold: Rectifiers, Transformers, Mercury Vapor Lamps, etc.

RANK KALEE, LTD., G. B.—Kalee Division, Exoort Department, Woodger Road, London, W.12. Cables: Rankalee, London, Export Managers: M. W. Beer, T. E. Chilton.

GREECE

CHARILAOS PETROPOULOS, 51 El. Venizelou Str., Athens. Products Sold: RCA Theatre and Sound Equipment.

HELEN D. CARRA, 12, 28th October Street, Athens. Products Sold: Gaumont-Kalee line.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P. O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

GUATEMALA

INSTRUMENTOS MUSICALES S.A., Apartado Postal 345, Guatemala City. Products Sold: RCA Cinema Equipment, 16mm.

PHILIPS DE GUATEMALA S.A., P. O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

ADOLFO RIOS, 6A Avenida 15-36, Guatemala City. Products Sold: RCA Theatre and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

E. F. TOPPE, Avda LaReforma 3-60, Guatemala City. Products Sold: Westrex Co. line. AREA SERVED—Guatemala, El Salvador, Honduras, and British Honduras.

HAITI

PARAMOUNT, P. O. Box 683, Port-au-Prince, Haiti.

HONDURAS

CINEMATOGRAFICA, S. de R. L. Apartado Postal 110, Teguicigalpa. Products Sold: RCA Theatre and Sound Equipment.

OSMOND MADURO, Apartado 213, Tegucigalpa. Products Sold: National Theatre Supply Company line.

HONG KONG

ELEPHANT RADIO AND ENGINEERING, 209 Bank of East Asia Bldg., Victoria. Products Sold: Custom made equipment, RCA Theatre and Sound Equipment, National Theatre Supply Company line.

*MAITLAND AND COMPANY, G.P.O. Box 2287, 615-16 Marina House, Queen's Road, Central, Victoria. PERSONNEL—Robert Maitland. Products Sold: Theatre and Sound Equipment. AREA SERVED—Hong Kong.

PHILIPS HONG KONG, LTD., P. O. Box 2108, Victoria. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ASIA, Luk Hoi Tong Building, Room 1302, 31 Queen's Road, Central Hong Kong. roducts Sold:

Westrex Co. line. AREA SERVED—Hong Kong, Macao, Taiwan.

MANNERS ENGINEERING, LTD., Union House, Hong Kong. Telephone: 35821. Cable: Manengine. Products Sold: Cinema and Studio Equipment, etc.

ICELAND

SNORRI P. B. ARNAR, P. O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Philips Projection and Sound Equipment.

INDIA

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 94, Sri Narasimharaja Road, Bangalore 2. Telephone: 3833. PERSONNEL—Branch Manager: K. R. Rangaswamy, B.E.; C. K. Vasudeva Rao, B.Sc., D.M.I.T., P. G. Narayanan, B. E. Products Sold: B. T. H. 35mm, and 16mm Equipment.

*CINE SUPPLIES (PRIVATE), LTD., 306 Subedarchatram Road, Bangalore 9.

RAHBHAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

*THE CINE AGENCY (INDIA), 16 New Queen's Road, Bombay 4. Products Sold: Zeiss Ikon, Stuttgart 35 and 16mm. Cinema and Sound Projectors and Accessories.

CINEFONES, 3, New Queen's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre equipment and Accessories. AREA SERVED—Bombay Presidency.

CINECITA PRIVATE, LTD., 6/3 Madan Street, Calcutta 13. PERSONNEL—Managing Director: S. N. Agarwal. Products Sold: RCA Theatre Equipment. AREA SERVED—Bengal, Bihar, Orissa, and Assam.

CINERAMA PRIVATE, LTD., 432 Sandhurst Bridge, Bombay 7. Telephone: 75411. PERSONNEL—Director: Shreeprakash Agarwal. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajastham, Vindhya Pradesh, Bhopal.

*EASTERN ELECTRIC AND ENGINEERING COMPANY, 127 Mahatma Gandhi Road, Post Box 459, Bombay 1. Products Sold: B. T. H. 35mm. and 16mm. Equipment.

*EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27533. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—All of India.

GAUMONT-KALEE PRIVATE, LTD., Forbes Building. Home St., Bombay. PERSONNEL—Director: L. S. H. Rock. Sales Manager: S. K. Sethna. Secretary: K. R. Warerkar. Products Sold: Rank Precision Industries, Ltd. AREA SERVED—All of India.

PHILIPS INDIA, LTD., Fort House, 221 Dadabhoy Navroji Road, (P. O. Box 309), Bombay 1. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Industry Manor, Worli & Cadell Road, Jn., Bombay 28 DD, India. Products Sold: National Theatre Supply Co. line.

WESTREX COMPANY, INDIA, Head Office of Area: Metro House, Mahatma Ghandi Road, Bombay 1. PERSONNEL—Manager: C. L. Oscar, Products Sold: Westrex Co. line. AREA SERVED—India, Burma, Ceylon.

*CHICAGO TELEPHONE AND RADIO COMPANY PRIVATE, LTD., 25 Chowringhee. Calcutta 13. PERSONNEL—Engineers: S. D. Nag, B.Sc., S. Bose, S. Das, B. Paul. Proucts Sold: B.T.H. and Simon.

*EVERGREEN PICTURES CORPORATION, 11 Esplanada East, Calcutta. Telephone: 6179. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Karpadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy. Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED—Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

PHILIPS ELECTRICAL COMPANY, (INDIA) PRIVATE, LTD., 7 Justice Chandra Madhab Road. Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Co. line.

CINEFONES (DELHI) PRIVATE, LTD., Behind State Bank of India, Chandhi Chowk, Delhi. PERSONNEL—Managing Directors: S. N. Agarwal. AREA SERVED—Delhi, U. P., Punjab.

*EVERGREEN PICTURES, Chandi Chouk, Delhi. Telephone: 6455. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

WESTREX COMANY, INDIA, Brampton Road, Kashmiri Gate, Delhi, Products Sold: Westrex Co. line. AREA SERVED—India, Ceylon.

THE CINE AGENCY (INDIA), "Airways House," 9 Mount Road, Madras 2. Telephone: 8-6360. PERSONNEL—Manager Madras Branch: M. Venkataraman. Asst. Manager: V. K. Janakiraman. Sound Engineer: P. Seshan. Products Sold: Zeiss Ikon, Stuttgart 35mm equipment and accessories. AREA SERVED—Madras Presidency.

*EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah Madras 14. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, INDIA, Khaleeli Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Co. line. AREA SERVED—India, Ceylon.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., Delhi-Aiemere Gate Extension. New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., New Delhi. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. roducts Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

*EVERGREEN (BANGALORE) PRIVATE, LTD., 1/D Rashtrapathi Road Secunderbad. Telephone: 6707. PERSONNEL—Directors: N. C. Kapadia, M. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla. AREA SERVED —Hyderabad and Andhra States.

INDONESIA

N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segragal, Djakarta. Products Sold: RCA Theatre and Sound Equipment.

P. T. RALIN, 34-38 Djalan Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

WESTREX COMPANY, ASIA, Pegangsaan Timur 19A, Djakarta 111/21. Products Sold: Westrex Co. line. AREA SERVED—Indonesia.

IRAN

PHILIPS IRAN, LTD., P. O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO JAHAN, Kaftarian Building, Avenue Shah, Teheran. Products Sold: Gaumont-Kalee line.

RADIO SHAHAB COMPANY, Av. Naderl 720, Teheran. Products Sold: Philips 35mm. Sound Film and Projection Equipment.

IRAQ

THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P. O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED—Iraq.

IRELAND

C. NAPIER, ASSOCIATED CINEMA EQUIPMENTS, LTD., 5 Jervis St., Dublin. Product Sold: Philips Projection and Sound Equipment. Telephone: 46646. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN, LTD., 34 Lower Abbey St., Dublin. Telephone: 43842. PERSONNEL—Area Supervisor: H. W. Neill. Products Sold: Theatre and Sound Equipment.

THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin 1. Telephone: 47078. PERSONNEL—Irish Branch Manager: Kevin Bourke. Products Sold: Stage Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

WESTREX COMPANY, LTD., Veritas House, 78 Lower Abbey St., Dublin. Products Sold: Westrex Co. Line. AREA SERVED—Ireland.

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AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. roducts Sold: National Theatre Supply Company line. AREA SERVED—Israel.

CARASSO BROTHERS, P. O. Box 364, Tel-Aviv. Products Sold: RCA Theatre and Sound Equipment.

CHEMICALS AND TECHNICAL SUPPLIES (GREEN) LTD., Cine Dept., 6 Beth Hashoeva Lane, Tel-Aviv. Telephone: 4492. Products Sold: Rank Precision Industries Ltd., Bell & Howell, Radiant Mfg. Corp., Charles H. Champion & Co., Ltd.

LANDSEAS EASTERN COMPANY, LTD., P. O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 81566. PERSONNEL—H. H. Aldor. Products Sold: Westrex Co. line. COUNTRY SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philips Projection and Sound Equipment.

RCA ITALIANA, S.P.A., Via Guilio Caccini No. 1, Rome. Products Sold: RCA Theatre and Sound Equipment.

MOLE-RICHARDSON (Italia) s.r.l., Via del Velodromo 70, Rome. Gen. Manager: G. T. Gardner. Products Sold: Rank Taylor Hobson, Gaumont Kalee, Morganite, Mitchell, Colortran, Moviola, Leevers Rich, Satec (Dyaliscope), Mole-Richardson Italia & England. AREA SERVED—Italy, Yugoslavia, Greece & Middle East.

WESTREX COMPANY, ITALY, Piazza Margana 19, Rome. Products Sold: Westrex Co. line. AREA SERVED—Italy.

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NIHON EIGA SHIZA COMPANY, LTD., Chubo-Keizal—Kaikan Building, 3-1, Funieri—Cho Nakamuraku Nagoya-Shi, Aichi.

NICHION COMPANY, LTD., 146 Ushidate, Toyonaka-shi, Osaka, Japan. Products Sold: National Theatre Supply Company line.

*NIHON EIGA SHIZAI CO., LTD., 3-19, Hanazonocho, Otarul.

CONSOLIDATED THEATRE AND TELEVISION SUPPLY CORPORATION, Nishi-2 chrome, Minami--l jo Sapporo., Hokkaido.

NIHON EIGA SHIZA COMPANY, LTD., 7, Minami-cho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg. 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL—President: H. Akatsu, Managing Director: Y. Nakajima. Products Sold: Wireless Microphones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED—Far East.

NIHON DENSHI TELEVI K. K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

NIHON EIGA SHIZAI COMPANY, LTD., Head Office: 8-10 W. Ginza, Chuo-ku, Tokyo. Telephones: 571-6111,-2,3,4. PERSONNEL—Masami Vamagata. Products Sold: Matsuda Theatre and Sound Equipment.

J. OSWAG & COMPANY, 5 Ginza Nishi 2-chome. Chuo-Ku, Tokyo. Products Sold: Rank Kalee line.

WESTREX COMPANY, ORIENT, Chiyoda Building, Room 615, 14 --chome, Marunochi Chiyoda-ku, Tokyo. Products Sold: Westrex Co. line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Nikkatsu International Building Room 420, Yurakycho, chiyoda—Ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

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MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

TRANSJORDAN ENGINEERING COMPANY, LTD., P.O. Box 1, Amman. Products Sold: Philips Projection and Sound Equipment.

DAVID A. ARAFAT, P. O. Box 4, Nablus. Products Sold: Gaumont-Kalee line.

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ELECTRONIC AIDS (EAST AFRICA) LTD., Cargen House, Coronation Ave., P. O. Box 65-40, Nairobi. Telephone: 2-2273. Products Sold: Strand Electric & Engineering Line.

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KORCAD CORPORATION, P. O. Box 5, Kwang Wha Moon, Seoul. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

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PHILIPS LIBAN S.A., P.O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

WILLIAM MALLUK, P. O. Box 481, Beirut. Products Sold: National Theatre Supply Company line.

MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P. O. Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

WESTREX COMPANY, EAST, Pan American Building, Room 408, Place Riad Solh, Beirut. Products Sold: Westrex Co. line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

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A. MANSOUR AND SONS, P. O. Box 207, Monrovia. PERSONNEL—Manager: F. A. Mansour. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*OOST AFRIKAANSCHE COMPAGNIE, P. O. Box 281, Monrovia.

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P. CUTAJAR & COMPANY, LTD., 12 St. Paul's Street, Valletta. Products Sold: Gaumont-Kalee line.

GENERAL SALES COMPANY, 4 St., Joseph Buildings, Zachary Street, Valletta. PERSONNEL—Managing Director: Adrian Busietta. Products Sold: RCA Theatre and Sound Equipment. Telephone: Cent. 24482. AREA SERVED—State of Malta.

A. VELLA, 14 Depiro St., Sliema. Products Sold: Westrex Co. Line. AREA SERVED: Malta.

CHARLES A. MICALIEF AND COMPANY, LTD., 282 Kingsway, Valletta. Telephone: C24313-C21506. Products Sold: Philips Projection and Sound Equipment.

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ADAM AND COMPANY, LTD., P. O. Box 53, Port Louis. Products Sold: Philips Projection and Sound Equipment.

BLANCHE, BIRGER COMPANY, LTD., 12 Intendence St., Port Louis. Products Sold: RCA Theatre and Sound Equipment.

THE MAURITIUS ANGLO CHINESE COMPANY, P. O. Box 181, Port Louis. Products Sold: Gaumont-Kalee line.

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DEKSA, S.A., Tabasco #165, Mexico 7, D.F. PERSONNEL—Managing Director: W. H. Zolle. Products Sold: Gaumont-Kalee line, Theatre, Studio and Laboratory equipment and accessories, and television supplies.

EQUIPOS PARA CINES, S. A., Av. Insurgentes Sur 600, Mexico 12, D. F. Telephone: 43-42-80, 23-19-89. PERSONNEL—President: Manuel Ampudia. Manager: Manuel Ampudia Girón. Products Sold: National Theatre Supply Co. line.

PHILIPS S.E.T. Apartado Postal 21420, Mexico 7, D.F. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR MEXICANA, S.A. de C.V. Avenida Cuitlahuac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger. General Sales Manager: W. S. Rolston. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

WESTREX COMPANY, MEXICO, Tonala #143 Mexico, D.F. Products Sold: Westrex Co. line. AREA SERVED—Mexico.

MOROCCO

SOCIETE MAROCAINE PHILIPS, 304 Blvd. Mohammed V, Casablanca. Products Sold: Philips Projection and Sound Equipment.

NETHERLANDS

BICKER AND VAN der ROER, Sarphatikade 4 Amsterdam. Products Sold: Lorraine Carbons.

WESTREX NEDERLAND N.V., Single 127, Amsterdam. Products Sold: Westrex Co. line. AREA SERVED—Netherlands.

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

NEW ZEALAND

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm, 35/70mm 15mm. Sound Film and Projection Equipment. (Sole Agency.)

GAUMONT-KALEE (N. Z.) LTD., St. James Building, Queen St., P.O. Box 2191, Auckland, C. 1. Products Sold: Gaumont-Kalee, "Ship" Carbons, Theatre Supplies.

WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 58 Kent Terrace, Wellington. Products Sold: Westrex Co. line. AREA SERVED—New Zealand.

WESTREX COMPANY, NEW ZEALAND, LTD., 174 Queen St., Auckland. Products Sold: Westrex Co. line.

WESTREX COMPANY, NEW ZEALAND, LTD., 3 Ferry Road, Christchurch. Products Sold: Westrex Co. line.

WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Co. line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

CHARLES CARRAD, P.O. Box 5020, Civic Theatre Building, Auckland, New Zealand. Products Sold: Philips Projection and Sound Equipment.

NICARAGUA

OCTAVIO ROCHA, Apartado 2-4-2, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Telephone: 3037, Managua. Products Sold: Ballantyne Royal Sound Master Theatre Equipment, RCA 16mm Projectors.

NIGERIA

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'lena, Paris 16. PERSONNEL—Nigerian Manager: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PHILIPS (NIGERIA) LTD., P. O. Box 1136, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORWAY

AKSJESELSKAPET PROTON, Rosenkrantzgt, 11, Oslo. Products Sold: Siemens and Halske, Klangfilm Sound Equipment.

HANS H. KNUTSEN AND COMPANY Kongensgt. 15, Oslo. Products Sold: Rank Precision Ind. Equip., Bell and Howell, Eugen Bauer, Lorraine Carbons.

NORSK A/S PHILIPS, P. O. Box 5040 Oslo. Products Sold: Philips Projection and Sound Equipment.

A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Head Office of Area: Attar Singh Building, The Mall, Lahore. Products Sold: Westrex Co. line. AREA SERVED—Pakistan.

WESTREX COMPANY, EAST, Gulistan Building, Ramna, Dacca. Products Sold: Westrex Co. line. AREA SERVED—East Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: Arshad Hameed. Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Rex Annexe, 27 Victoria Road, Karachi 2. Products Sold: Gaumont-Kalee line.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, Karachi House, McLeod Road, Karachi. Products Sold: Westrex Co. line. AREA SERVED—West Pakistan.

ELECTRONICS AND FILM EQUIPMENT, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

PANAMA

PANAMA RADIO CORPORATION, P. O. Box 406, Panama City. PERSONNEL—President: A. Bletterman. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Republic of Panama, Canal Zone.

RODRIGUEZ Y COMPANIA, P. O. Box 6619, Panama City. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, PANAMA DIVISION, Litton World Trade Corp., Avienda 5a Cuba, #32-14, Panama City. Products Sold: Westrex Co. line. AREA SERVED—Panama and Canal Zone & Central America.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A., Casilla de Correo 605, Asuncion. Products Sold: Philips Projection and Sound Equipment.

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J. CALERO PAZ, S.A., Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A., Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

ERNESTO A. REID, S.A., Av. Wilson 1698, Lima. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. Products Sold: Westrex Co. line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. Products Sold: Westrex Co. line. AREA SERVED—Philippines.

WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Co. line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Co. line.

WESTREX COMPANY, EAST, Jalandoni Int., Iloilo City. Products Sold: Westrex Co. line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Bela Bass. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

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CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee line.

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PHILIPS DE EL SALVADOR S.A., P.O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

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MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SINGAPORE

EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

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SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

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SOCIETY ISLANDS

ESTABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

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WESTREX COMPANY, IBERICA. Head Office of Area: Avenida Jose Antonio 636, Barcelona. Products Sold: Westrex Co. line. AREA SERVED—Spain.

RCA ESPANOLA, S. A., Avenida de America y Hernandez de Tejeda (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

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SUDAN

G. & A. E. LICOS, LTD., P. O. Box 183, Khartoum. Products Sold: Gaumont-Kalee Theatre Equipment.

GELLATLY, HANKEY AND CO. (ENGINEERING), LTD., P. O. Box 150, Khartoum. Products Sold: Philips Projection and Sound Equipment.

SURINAM

C. KERSTEN AND COMPANY, N.V., P. O. Box 216, Paramaribo. Products Sold: Philips Projection and Sound Equipment.

SWEDEN

SVENSKA A. B. PHILIPS, Gavlegatan 16, Stockholm 6. Products Sold: Philips Projection and Sound Equipment.

SVENSK TON-FILM, Odengatan 100, Stockholm. Telephone: 23 1700. Products Sold: RCA Cinema Equipment, 16mm. Sound Film Studio Services.

SWITZERLAND

VICTOR FILM, LTD., Adlerstrasse 23, Bale. Telephone: 061, 41, 62, 40.

CINE SERVICE, BASEL, Steinengraben 77, Basel. Products Sold: Westrex Co. Line.

JACQUES BAERLOCHER CORPORATION FOR ELECTRONIC PRODUCTS, Nuschlerstrasse 31, Zurich. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Switzerland.

PHILIPS A. G., Philips Haus, Edenstrasse 20, Zurich 3/45. Products Sold: Philips Projection and Sound Equipment.

SYRIA

(See UNITED ARAB REPUBLIC)

TANGIER

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K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phayasri Square, New Road, Bangkok. Telephone: 27973. Products Sold: Theatre Supplies.

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TURK PHILIPS, T.A.S., Posta Kutusu 504, Beyoglu, Istanbul. Products Sold: Philips Projection and Sound Equipment.

UNITED ARAB REPUBLIC

WESTREX COMPANY, EAST, 39 Sharia Talaat Harb, Cairo U.A.R. Products Sold: Westrex Co. line. AREA SERVED—Egypt.

THE GABRI COMPANY, 51 Ibrahim Pasha St., Cairo (Egypt). Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THE GENERAL COMPANY FOR PHARMACEUTICALS, P. O. Box 600, Cairo (Egypt). Products Sold: Gaumont-Kalee line.

PHILIPS ORIENT, S.A., 23, Sharia Youssef el-Guindi, Cairo (Egypt). Products Sold: Philips Projection and Sound Equipment.

ETS. PHOTO-CINE AZAD, P. O. Box 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

URUGUAY

CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED—Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

VENEZUELA

DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34, Caracas. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

WESTREX COMPANY, CARIBBEAN. Edificio Karam, Oficina 210 Ibarras a Pelota, Caracas. Products Sold: Westrex Co. line. AREA SERVED—Venezuela.

WEST INDIES

Aruba

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

Cuba

IMPORTADORA ASPA, Edificio Centro Filmico, Almendares y Desague, Havana. Products Sold: Gaumont-Kalee line.

NATIONAL SUPPLY, S.A., Almendares #166, Filmcenter, Habana. Telephones: U-5237—(Emergency Night) F-3798. PERSONNEL—P. Saenz. Products Sold: National Theatre Supply Company line. AREA SERVED—Cuba.

STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. AREA SERVED—Cuba.

Curacao, Netherlands Antilles

EL LOUVRE, S.A., P. O. Box 138, Curacao. Products Sold: RCA Theatre and Sound Equipment.

N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O. Box 13, Curacao. PERSONNEL—Directors: Frank Brandao, Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

PHILIPS ANTILLANA N. V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

Haiti

SOCIETE HAITIENNE d'AUTOMOBILES, Mallenbranche, Gentil Bogat and Company, Port-au-Prince. Products Sold: RCA Theatre and Sound Equipment.

Jamaica

PALACE AMUSEMENT COMPANY (1921) LTD., P. O. Box 211, Kingston, Jamaica, West Indies. PERSONNEL—Managing Director: Douglas Graham; Assistant Manager: Lloyd Alberga; Executive Engineer: Balfour Richards; Chief Accountant: Hugh Terrelonge. Products Sold: Rank Precision Industries (England), Bell & Howell 8mm & 16mm Cine Equipment, Arriflex Cine Equipment. Cable address: PALAMCO, Kingston, Jamaica. Telephone: 81248 (3 lines).

RUEL SAMUELS, 2 Lismore Avenue, Kingston. Products Sold: Westrex Co. and Frieseke & Hoepfner line. AREA SERVED—Jamaica.

MESSRS. SPROSTONS, P. O. Box 139 Kingston. Products Sold: Philips Projection and Sound Equipment.

Puerto Rico

SAMBOLIN AND FIGUEROA, Santurce and Ponce. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Puerto Rico.

EDUARDO G. GONZALEZ, P. O. Box 3871, San Juan. PERSONNEL—Owner: Eduardo G. Gonzales; General Manager: Octavio A. Costas. Products Sold: National Theatre Supply Company line. AREA SERVED—Puerto Rico.

THE ALDEN CORPORATION, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Co. line. AREA SERVED—Puerto Rico.

Trinidad

INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

A. J. MAURITZEN & COMPANY, P. O. Box 471, Port of Spain. Products Sold: Gaumont-Kalee seating.

NATIONAL UNION RADIO SERVICE, 9 Cornelio St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line. Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

F. A. SIMPSON & COMPANY, 27/31 Henry Street, Port of Spain. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, 11 Edward St., Port of Spain. PERSONNEL—Manager: E. F. Vanderhoek. Products Sold: Westrex Co. line. AREA SERVED—Trinidad, Barbados, British, Dutch, and French Guianas; Leeward and Windward Islands.

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MOTION PICTURE
EXHIBITOR

APRIL 10, 1963
Volume 69 Number 15
IN TWO SECTIONS • THIS IS SECTION ONE

20th-Fox Reports $39 Million Loss

(See page 6)

ACLU Opposes Classification

(See page 8)

Lovely Angie Dickinson is already a star, but is destined to shine much brighter in the cinema heavens as a result of Universal's new promotional push. She is the first performer so honored. Story on page 10.

"HOW TO KILL PROGRESS" . . . *see editorial—page 4*

IT'S TAMMY TIME IN JUN

TAMMY TURNS

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SAND
PETE

a ROSS HU

TAMMY a

IN EAS

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co-starring
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The Trade Paper Read by Choice—Not by Chance

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Volume 69 • No. 15

APRIL 10, 1963

"HOW TO KILL PROGRESS"

Recently, we came across a copy of a speech with the same title as this editorial. It started us thinking. Are we guilty of resisting progress? Are you? It would appear that human beings who don't resist progress in one way or another are rare exceptions. The fact is that most of us do. Read on please.

Progress is a wonderful thing as long as it involves someone else. But how does it affect you—if you are affected? Resistance to change is almost instinctive. It involves risk. We know our present situation—but what if changes were made?

How many times have you heard the following expressions?

"IT ISN'T IN THE BUDGET"—Couldn't that be yesterday's planning? Is the budget a strait-jacket? How many times have exhibitors heard this from advertising experts who are opposed to trying a different slant?

"WE TRIED THAT BEFORE"—So you did! Yet many terrific ideas have failed because of poor execution. Is it worth another try?

"WE DON'T HAVE THE TIME"—This is a favorite comment of people who don't want their plans changed. Still, it is amazing what changes can be brought about by a good new idea in a very short time

"DON'T BE RIDICULOUS"—This is designed to end the discussion before it begins, and it usually stops the suggestion of any other ideas. How often have you heard this one?

"THE UNION WILL SCREAM"—Employee opinions are important, yet they can not possibly be the controlling factor in running the business. Unions seldom oppose a new idea if it reflects its membership's approval.

"WE'VE NEVER DONE IT BEFORE"—All the more reason why it may be well worth considering. After all, that's how Columbus discovered America.

"WE DID ALL RIGHT WITHOUT IT"—Opposing new ideas for this reason is actually grasping at straws. Those who do usually wind up seeking employment elsewhere.

"LET'S FORM A COMMITTEE"—If you're opposed to action, this is the best way to stall it. Then absolutely nothing happens.

"HAS ANYONE ELSE TRIED IT"—Actually, this is only a desperate effort to say no. Also, it serves as a neat way to dodge responsibility.

"IT'S AGAINST OUR POLICY"—Policies are important, but there are times when a poor policy should be abandoned for good or better judgment. Conditions do change, and so should policies. Why should a valuable idea simply die aborning?

The next time you catch yourself using one of these phrases—STOP! Ask yourself, "Do I mean it or am I merely looking for excuses to kill the idea and avoid action?"

You can't stop progress. All you can do is kill it temporarily in your department or your company. In doing so, you may well be killing your own future as well.

Benjamin Franklin once said, "Being ignorant is not so much a shame as being unwilling to learn."

May we add, the only place for a "knocker" is on the outside of a door.

FROM THE EDITOR'S NOTEBOOK

A few things in the news recently merit editorial comment, so here are some random thoughts from the industry grab-bag.

At a Screen Writers' Guild meeting, dynamic Walter Reade expressed himself so pointedly that we feel his words should be repeated again and again. Mr. Reade said, "The key to successful exhibition of specialized films is individual distribution and merchandising for the specific audience at whom the picture is aimed." Mr. Reade has proved that multi-million dollar features are not necessarily the only answer to falling boxoffice receipts. His words make sense, and his extensive background provides the experience necessary to back them up with action. He is a theatre owner, producer-distributor of successful films, chairman of the board of Walter Reade-Sterling, Inc. Indeed, the successful exhibition of so-called "art" films has received quite a nudge through his personal efforts. Proper merchandising is still one of the biggest factors in the success of any film.

We note that Carl Peppercorn, Embassy's popular sales chief, plans to make several of his company's "action" pictures available to theatres in a unique package deal at terms that represent a considerable saving over the same features bought separately. The pictures will be bought together and delivered as the exhibitor wants them. This sounds like good business for all concerned, and we won't be surprised if Embassy gathers in a sizeable number of extra playdates. It's a new idea, and this business can use as many of them as it can get.

We are sure that plenty of movie people were glued to their television sets for NBC's "The World Of Darryl Zanuck." Here was a frank and honest look at a strong and able man. It was engrossing entertainment and also provided an invaluable boost for 20th-Fox, "Cleopatra" and "The Longest Day." The industry is always quick to react when it feels that the small-screen competitor has hit below the belt. In this case, we think NBC deserves an industry thank you for a job well done. Darryl Zanuck's world is full of action and excitement. We think the program will make a lot of friends for movies generally and create even more interest in "Cleopatra" in particular. At least, it proves that a great deal more than the talent and headline-gathering of Liz and Dickie were involved in the production of that massive spectacle. Who says the public isn't interested in motion pictures and movie people? NBC knows better.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Leon J. Behal, 82, retired veteran salesman and film distributor, died at his Philadelphia home after a lengthy illness. He was known among friends and acquaintances for his resemblance to the late president F. D. Roosevelt. Surviving are a daughter, a son, and two grandchildren.

John C. Fisher, 73, a former member of the Pennsylvania State Board of Motion Picture Censors, died at the home of his daughter, **Mrs. William A. Blank**, Niles, Ohio. He was a former actor and manager of legitimate theatre road shows. He was a nephew of former **Governor John S. Fisher**. Surviving, in addition to his daughter, are two sons, **John C., Jr.**, Albany, N.Y., and **Edward A.**, Newtown Square, Pa.

Mrs. Aretus Franklin Burt, 78, who founded the Better Films Council of St. Louis, and devoted much of her life to improvement of the quality of motion pictures, died of cancer on March 26 at the home of a daughter in Malaga, Spain. For 17 years, Mrs. Burt was motion picture chairman for the General Federation of Women's Clubs. In addition to her daughter, she is survived by her husband and a granddaughter.

Marie Amanda Gaudet, who headed the accounting department of National Screen Service for some 30 years in New Orleans, La., died after months of illness. She was a charter member of the WOMPI's. Survivors include a sister and a brother. A nephew, **Louis Boyer**, is manager of NSS.

Albert O. Lambert, 64, manager of the now-shuttered Hillcrest, Taftville, Conn., for 27 years, died at his Norwich, Conn., home after a lingering illness.

John Loftus, 62, president, New England Theatre Service Corporation, wholly-owned subsidiary of New England Theatres, Inc. (AB-PT) died. He had been with NET and its predecessor circuits for 40 years.

Victor F. Morelli, 52, manager, Stanley Warner and Warner theatres in Connecticut for more than 20 years, died suddenly at Manchester, Conn. His most recent assignment was as manager of the State, Manchester.

Bronston Enters Distribution

NEW YORK—Producer Samuel Bronston announced formation of a complete independent domestic distribution facility which will handle the release of Bronston productions as well as a limited number of other independent productions in the United States and Canada.

Executive vice-president Paul N. Lazarus, Jr., will assume an additional vice-presidency heading Bronston Distributions, Inc. Harold Ross, domestic sales executive of the Bronston Company, will become sales manager of the distribution company.

Allied Artists will release Bronston's "55 Days At Peking," and the first film to be released by the new company will be "Fall Of The Roman Empire."

FORMS FOR THIS PAGE CLOSED AT 1 A.M., ON TUES., APRIL 9

"Lawrence," Peck, Bancroft Lead "Oscar" Winners

SANTA MONICA, CALIF. — The Motion Picture Academy of Arts and Sciences bestowed its coveted "Oscars" Monday night, and Sam Spiegel's epic production of "Lawrence Of Arabia," led the way with seven awards, including best picture. The Columbia film also took honors for the direction of David Lean, art direction, cinematography, editing, music scoring, and sound.

Acting awards went to Gregory Peck, best actor for Universal's "To Kill A Mockingbird"; Anne Bancroft, best actress, for United Artists' "Miracle Worker"; Ed Begley, best actor, supporting role, for MGM's "Sweet Bird Of Youth"; and Patty Duke, best actress, supporting role, for United Artists' "Miracle Worker."

The closeness of the 1962 race was evidenced by the fact that, with the exception of "Lawrence" as best picture, there was little agreement among predictors as to where the awards were going.

"Days Of Wine And Roses," with music by Henry Mancini and lyrics by Johnny Mercer was judged the best song. France's "Sundays and Cybele" captured the "Oscar" as best foreign film of the year.

Darryl F. Zanuck's the "Longest Day," released by 20th-Fox, was judged the best photographed black and white film. "To Kill A Mockingbird" won for art direction and screen play. Costume design honors went to Warners' "What Ever Happened To Baby Jane?" and MGM-Cinerama's "The Wonderful World Of The Brothers Grimm." Warners' "The Music Man" captured an "Oscar" for music scoring. Special effects honors went to the "Longest Day."

"Divorce—Italian Style" was judged the best original story and screen play.

Steve Broidy, Allied Artists president, won the Jean Hersholt Humanitarian Award. A complete list of "Oscar" winners will appear in next week's issue.

Hye Bossin, editor and publisher, The Film Weekly, recently received the annual Heart Award from Tent 28, Variety Club of Ontario, Canada. Also seen are Leonard Brockington, Q. C., left, toastmaster at the luncheon, and Danny Kaye, who was in attendance.

BROADWAY GROSSES

"Birdie" Sets Fast Pace

NEW YORK—Better product attracted the pre-holiday Broadway crowds to the area theatres, and according to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"My Six Loves" (Paramount). Paramount claimed $28,000 for the opening session.

"Bye, Bye Birdie" (Columbia). Radio City Music Hall, with stage show, took in a lush $120,000 for Thursday through Sunday, with the opening week heading for a sensational $195,000.

"The Longest Day" (20th-Fox). Warner claimed $16,000 for the 27th week.

"The Balcony" (Continental). DeMille stated the third, and last, week would tally $17,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama continued at capacity doing $56,000 for the second week.

"Mutiny On The Bounty" (MGM). Loew's State had $19,500 for the 20th week.

"Nine Hours To Rama" (20th-Fox). Astor reported $14,000 for the opening week.

"The Courtship Of Eddie's Father" (MGM). Victoria did $17,000 on the second week.

"Lawrence Of Arabia" (Columbia). Criterion stated the 16th week would reach $43,000.

"West Side Story" (UA). Rivoli had $8,000 for the 77th, and last, week.

"The Birds" (U). RKO Palace registered an excellent $50,000 for the second week.

Youngstein Firm Disbands

NEW YORK—It was learned that Entertainment Corporation of America (ECA), headed by Max Youngstein, is disbanding, and Youngstein will become executive producer on "Fail Safe," first picture scheduled by the company, which will become a Columbia Picture project.

This film is the target of an infringement suit brought by Columbia and producer Stanley Kubrick, who is in the final stages of completing "Dr. Strangelove: Or How I Learned To Stop Worrying and Love The Bomb," a comedy with the same premise as "Fail Safe," a serious treatment of a best-seller.

Columbia sees no conflict in releasing two pictures on the theme of the accidental triggering of an atom bomb. Sidney Lumet is director-producer of "Fail Safe."

ECA had financial backing from A.C.E. Films for three pictures, which was stymied by the infringement suit.

Jerome Pickman and Charles Simonelli, who joined Youngstein as vice-presidents, are said to be in line for executive posts elsewhere.

Television Industries, Inc., was ECA's foster parent, and was to become known as Entertainment Corporation of America, with the new setup extending into all branches of entertainment as well as publishing. With the disbanding of ECA, Television Industries will return to its previous status, minus its theatrical division.

Fox Reports '62 Loss, Eyes Future

Writeoffs And Revisions Provide Big Tax Refund; 35 Key City Dates For "Cleo" Launch Comeback

NEW YORK—Twentieth Century-Fox Corporation reported a loss for the 52 weeks ended Dec. 29, 1962, of $39,796,094, including $33,374,000 representing downward revision of inventory values of pictures in release at the end of the year and other reserves and writeoffs. This loss makes it possible to claim refund of $7,327,691 in Federal income taxes paid in 1959 and 1961. In addition, approximately $20,000,000 of losses can be carried forward and will be available to offset profits for tax purposes in future years.

The company loss from operation for the year totalled $22,532,084 which included writeoffs and reserves of its studio properties in the amount of $25,477,917.

It was also announced that photography on "Cleopatra" has been completed since the end of the year, and that this picture will have its premiere at the Rivoli Theatre in New York City on June 12. Exhibition contracts with advance cash payments amounting to over $11 million were announced previously by the company.

"The Longest Day," released in October, is breaking boxoffice records in its current roadshow release throughout the world. This picture was nominated for Academy Awards in five categories, including Best Motion Picture of the Year. "The Longest Day" will go into general release in June, 1963.

The company also reported resumption of production in April at its Hollywood Studios. Fourteen feature films are scheduled for production during the remainder of 1963 and the first quarter of 1964, and with additional projects in preparation for future production.

"Cleopatra" has been scheduled for 35 key city roadshow engagements to date in the United States and Canada, it was announced by Joseph M. Sugar, 20th-Fox vice-president in charge of domestic sales.

The Rivoli premiere will be a benefit for the Will Rogers Fund, which supports the industry's own hospital at Saranac Lake, New York.

"Cleopatra" will also open in 50 major cities of Europe and the Middle East on Oct. 10. This was announced by 20th-Fox executive vice-president Seymour Poe in Paris at a conference of Continental sales, advertising, and publicity executives to plan the film's campaign.

The domestic cities and theatres scheduled to date to present "Cleopatra" are:

Atlanta, Roxy; Baltimore, Hippodrome; Boston, Music Hall; Buffalo, Center; Chicago, State-Lake; Cincinnati, Grand; Dallas, Tower; Denver, Denham; Des Moines, Ingersoll; Detroit, United Artists; Ft. Worth, Palace; Houston, Tower; Los Angeles, Pantages; Memphis, Crosstown; Miami Beach, Lincoln; Milwaukee, Strand; Minneapolis, Century; New York, Rivoli. Omaha, Astro; Philadelphia, Stanley; Phoenix, Paramount; Pittsburgh, Penn; Providence, Elmwood; Salt Lake City, Center; San Antonio, Broadway; San Diego, Capri; San Francisco, Alexandria; Washington, Warner; Calgary, Capitol; Edmonton, Paramount; Mon-

(*Continued on page* 11)

PCA Submissions Show Heavier Production Slate

HOLLYWOOD—Production Code Administrator Geoffrey Shurlock stated that 55 scripts had been submitted to the Motion Picture Code Authority for the first quarter of 1963 as against 37 for the similar period last year, representing an increase of 48.6 per cent.

Also indicating heavier production during the next six months were the six additional scripts approved in the first quarter as against January to March last year.

Grant Leaves Fox Board

NEW YORK—Attorney Arnold Grant formally resigned from the board of 20th Century-Fox due "to demand of his law practice and my personal interests." He had also been chairman of the executive committee.

President Darryl F. Zanuck denied reports of any "differences" between himself and Grant, and said, "I regret your decision not to continue as a member of the board of directors, but I fully understand your reasons. I am grateful for the services you rendered the company and to me in the difficult days after I became president, and I wish to express my appreciation for the outstanding job you did in the reorganization of our administration and financial departments."

Powell Joins Paramount

NEW YORK—Charles M. Powell has joined the publicity-promotion staff of Paramount Pictures, it was announced by Hy Hollinger, publicity manager.

Powell was with Columbia Pictures from 1959, when he joined that company as a member of an executive training program. Since that time, he served as trade press contact, advertising copywriter, and radio-television contact.

SPG Ratifies New Pact For Two Years with UA

NEW YORK—The Screen Publicists Guild, at an emergency membership meeting, unanimously ratified a two-year contract settlement with United Artists and adopted a 10-point "Program of Information and Action" to bring about similar agreements with other major motion picture companies with which the union of publicity, advertising, promotion, and art employees is now in negotiation. The Guild is a local of District 65 of the AFL-CIO Retail, Wholesale, and Department Store Union.

The new agreement with United Artists provides publicists with weekly wage increases of $12 plus payments of $3.75 weekly into a pension plan, giving employees pension coverage for the first time. Salaries were raised $6 April 5 and another $6 on April 5, 1964, with apprentices and associate publicists receiving $5 on each of the effective dates. A new scale of minimums will go into effect as a result of the wage increases, with senior publicists getting $182 weekly—at the beginning of the second year.

The UA settlement also provides for a "basic crew" for the first time in the motion picture industry, as well as the elimination of so-called "tolerance" hours on Saturdays, Sundays, and holidays, and the reduction of weekly "tolerance" to four hours.

In reaffirming the Guild's position of "no contract-no work," the membership overwhelmingly endorsed a 10-point "Information and Action" program against the unsigned companies as presented to it by the executive board.

Among the key measures passed by the membership were an immediate assessment of all members to establish a "Fighting Fund," and appointment of committees to contact exhibitors and circuit heads, independent producers releasing through the companies involved, and labor organizations.

CLEOPATRA
CONVENTI
PARIS MARCH 1

Darryl F. Zanuck, president, 20th Century-Fox, is seen addressing the recent Paris sales convention for "Cleopatra." Sitting on the dias from left to right are Percy Livingstone, managing director for Great Britain; David Raphel, continental division manager; Seymour Poe, executive vice-president of 20th-Fox; and Fred Hift, advertising-publicity director for Britain, Europe, and the Middle East.

New York Honors Embassy's Levine; Promotion, New Para. Deal Reported

NEW YORK—New York City has honored Joseph E. Levine, president of Embassy Pictures Corporation, for his distinguished contributions to local motion picture production and his efforts towards the cultural enrichment of its citizens.

Mayor Robert F. Wagner cited Levine, who recently expanded his entertainment field activities into the legitimate theatre with the Broadway production of "Photo Finish," for "Distinguished and Exceptional Service." His next film presentation, "Landru," premiered April 9 at New York's Cinema I-II.

During informal ceremonies, Levine recieved the City's Scroll of Honor from Ambassador Richard C. Patterson, Commissioner of Public Events, on behalf of the Mayor. Levine was cited as follows:

"For distinguished contributions to increased production of motion pictures in New York and for his efforts in behalf of the cultural enrichment of our citizens through the medium of communications."

Julius Sprechman has been appointed a vice-president of Embassy Pictures Corporation, it was announced by Levine.

Sprechman joined Embassy in June 1961, as comptroller, a position he will continue to fill. Previously, from 1956 to 1961, he was with Metro-Goldwyn-Mayer, resigning his position there as an executive member of the comptroller's department to accept the Embassy post.

Embassy and Paramount Pictures have concluded a new, major agreement, calling for the co-production and the co-distribution of "Zulu," it was announced jointly by George Weltner, executive vice-president of Paramount, and Levine.

Under the contract, concluded in Hollywood by Levine, for Embassy, and Jack Karp, Paramount Studio vice-president, Paramount will participate in the financing of "Zulu," which is now in production in South Africa. Additionally, Embassy will distribute the multi-million-dollar adventure drama in the United States and Canada, and Paramount will release the film throughout the rest of the world.

The "Zulu" pact is the fourth agreement to have been concluded between Embassy and Paramount in the past five months. While it is separate from the previous arrangements, it was described by Levine and Weltner as a natural extension of the previous associations and as indicative of the flexibility of the relationship between the two motion picture companies.

Embassy Pictures and Paramount will also co-produce—apart from the new "Zulu" arrangement—"The Carpetbaggers" and "Nevada Smith," both based on Harold Robbins' best-seller, "The Carpetbaggers," and Robbins' latest hit novel, "Where Love Has Gone."

New Production Firm

HOLLYWOOD—Harvest Productions has been formed by producer A. Ronald Lubin, and he has registered the corporation with the California Francise Commission.

The first film he will make under this banner will be "The Spanish Civil War." This film will be Lubin's third, his others being "Billy Budd" and "Convicts 4," each an Allied Artists release.

Libraries Boost Films With Special Poster

NEW YORK—Eighteen current books which have recently been made into films, or are presently in production, are featured in the industry's 1963 poster saluting National Library Week in April.

Each year for the past five years members of the Motion Picture Association of America have participated in celebrating National Library Week by preparing a special poster honoring the occasion.

This year the two-color poster headlined "From Books To Films" is being distributed to 5,500 key libraries throughout the country. Through the cooperation of the Theatre Owners of America, 1,700 copies are in the mail to leading exhibitors. The Army and Air Force Motion Picture Service requested 600 copies of the poster this year for display at theatres and libraries in army camps and military posts. A total of 8,000 copies of the poster are in distribution.

Pearlman To Col. Ad Post

NEW YORK—Gil Pearlman has been named advertising manager of Columbia Pictures, it has been announced by Robert S. Ferguson, vice-president in charge of advertising, publicity, and exploitation.

PEARLMAN

Pearlman was formerly advertising manager of Buena Vista Distributing Co., Inc. Prior to joining Buena Vista, Pearlman spent three years in the circulation-promotion department of Look Magazine as copywriter and editor of Cowles Magazines publishing trade journal.

A graduate of State University of Iowa, he completed M.A. graduate work in English Literature at Columbia University in 1954.

He served in the U. S. Air Force before entering the University of Iowa, as staff member of the Air Force Public Relations University, Craig Field, Ala.

UA Names Drive Winners

NEW YORK—Nine branches and a division manager have been named the final winners of cash prizes in United Artists Billings-Collections-Shipments Drive which ran from Jan. 1, 1962, to Dec. 31, 1962, it was announced by James R. Velde, UA vice-president.

Al Fitter, western division manager, was the prize-winner in the division manager category. The winning branches and their managers are Boston, Burt Topal; Chicago, Harry Goldman; Denver, John Dobson; Milwaukee, Joe Imhof; New York, D. J. Edele, metropolitan manager, and John Turner, branch manager; St. Louis, Ed Stevens; Salt Lake City, W. W. McKendrick; San Francisco, Ralph Clark, and Vancouver, Harry Wolfe.

Justice Dept. Takes AB-PT To Court Over N.C. House

WASHINGTON—The Justice Department took American Broadcasting-Paramount Theatres to court and asked for a decision on the company's request to turn a downtown Charlotte, N.C., theatre into commercial uses and build a new theatre in an outlying shopping center as "substantially equivalent."

AB-PT wanted to make the substitution without court permission under the "substantially equivalent" clause of the Consent Decree, but the Justice Department argued before Judge Palmieri that unless court permission were required AB-PT might take this as a precedent for future substitutions without approval.

The Justice Department took no stand on the merits of whether the present proposed substitution would "unduly restrain competition"—it asked merely that AB-PT be required to secure court permission, arguing that AB-PT might later substitute second run in the outlying theatre for the first run policy of the present first run; that there will be differences in areas from which the two theatres would draw audiences.

On the proposition of a precedent, the anti-trust division told Judge Palmieri that "AB-PT will at times have it within its power to restrain competition unduly in an area of its choice in a particular city by acquiring an additional theatre or theatres in said area without regard to the competitive effect of any such acquisition so long as for each theatre so acquired it commercials a downtown theatre."

AB-PT argued that no court permission is needed because the new theatre is no larger than the old one.

No Pa. Censor Refund

WASHINGTON—The U.S. Supreme Court refused to hear an appeal by the distributors on a ruling against them last Nov. 13 in connection with their attempt to obtain refunds on all of the $2 license fees they had paid to the state of Pennsylvania since 1915 for the censoring of motion pictures. They had based their suit on a 1956 decision of the Pennsylvania Supreme Court which declared the Motion Picture Censorship Act of 1915 unconstitutional.

The State did pay the distributors $337,436 in refunds for the five years ending 1958, when the legal contest over the 1956 decision was wrapped up, but the State claimed it was relieved of further obligations by a statute of limitations.

The distributors, who sought a refund totaling $4.6 million, are Allied Artists, Columbia, Loew's, Inc. (MGM), Paramount, RKO General, Inc., 20th-Fox, United Artists, and Universal.

UA Promotes Kimmel

WASHINGTON—Harold Kimmel has been promoted to the post of sales manager of United Artists' Washington (D.C.) branch office, effective immediately, it was announced by James R. Velde, United Artists vice-president.

Kimmel, who previously was sales manager of the UA Pittsburgh branch, replaces Danny Rosenthal, who resigned the Washington position.

ACLU Raps Classification Bills; Urges Job Be Left Up To Parents

NEW YORK—Parents rather than official government agencies should decide what movies their children may see, the American Civil Liberties Union declared.

Protesting recent attempts in New York, Missouri, and New Jersey to enact film classification legislation, the Union reiterated its opposition to any restraints on the unrestricted use of or access to any medium of communication, and added:

"We do not believe any governmental authority should participate in deciding what materials each parent should permit his children to see. The different views of parents on this matter are so numerous as to make impossible a consistently wise policy on this subject. . . . We deny that anyone is expert enough irrevocably to decide what another person's children may read or see."

ACLU's disapproval of film classification bills was not confined to the right of parents to decide on films for their children. It listed four other principal objections:

"We are particularly distressed by the establishment of a censorship bureaucracy the members of which will, of necessity, utilize individually more or less secretive criteria in making determinations.

"The effect of such classification statutes is to require all motion pictures to be submitted to prior censorship. This will not only result in close decisions being decided in favor of the 'adults only' classification but cause motion picture producers to be more careful than ever to avoid making mature pictures lest . . . those aimed for a wider audience be placed in the 'adults only' classification. . . . Also, we are concerned about the scope of the material to be classified. Sexual subjects are just one area that the pro-censors believe fall within the domain of special censorship for children. They also desire restrictions on materials dealing with crime, horror, and brutality. Moreover, many of them believe the treatment of other subjects should be handled in special ways for children—narcotics, gambling, prostitution, smoking and drinking. Indeed, such subjects as divorce, adultery, the intermixing of races have, at one time or another, been the target of censorship supporters —in short, anything deemed immoral or controversial by any group at any particular time is fair game for censorship."

Finally, the ACLU statement noted the difficulty of selecting censors from among specialists such as educators, clergymen, civil servants, policemen, psychologists, social workers, businessmen, veteran organization leaders, or labor union officials.

"The fact is that individuals from such professions may have expert knowledge in their own field," the Union concluded, "and the advice of some of them may be well to heed in determining what children should read or view—provided the advice can be taken or rejected if any particular parent desires."

Attempts to effect censorship through "film classification" have followed court decisions invalidating laws that permitted government agencies to ban movies outright or demand cuts. Proposals currently before the legislatures in New York, Missouri, and New Jersey vary, but are alike in their proclaimed intention to "protect" young persons from "objectionable" motion pictures.

The bill in New York, identical to one which was defeated last year, would authorize the designation of films suitable for showing to grammar and secondary school students. It indicates as unsuited for them a wide range of subjects, ranging from adultery to brutality or delinquency and contempt for law "or duly constituted authority." Missouri's legislators are being asked to approve a measure that would require each theatre manager to post a notice "Recommended for Children" for each film which he determined deserved this classification. For criteria he would be required to decide what a reasonably prudent person in his community would recommend. The proposal before the New Jersey legislature would create a board that would publish its recommendations concerning films screened and classified as suited or not suited for showing to children of various age groups. Subject matter to be disapproved for children would include "violence, brutality, sadism, juvenile delinquency, drug addiction or sexual conduct or relationship in a manner or to an extent contrary to the proper mental, ethical and moral development of youth."

Connecticut's legislature has before it a stronger bill, to create a board to review and

(*Continued on page* 13)

Columbus Film "Raters" Miss Out On "Courtship"

COLUMBUS, O.—Failure of the Interfaith Committee for Better Entertainment to give a rating to "The Courtship of Eddie's Father" at Loew's Ohio was criticized by Samuel T. Wilson, theatre editor of the Columbus Dispatch, in his Sunday column.

"I was told the film was too new a release to have achieved any national group rating," said Wilson, "and that no one in the local organization was free to see it when it opened. If the committee wants its efforts to continue to be taken seriously, it must face up to an obligation to have someone always available immediately to look at a new product and to decide on local rating quite independently of the national bodies to whose judgment it usually defers."

The committee uses the ratings of the Film Estimate Board of National Organizations, Legion of Decency, and Consumers Research. Recommendations are printed weekly in the Dispatch and Citizen-Journal.

"Candidate" Tops FD Poll

NEW YORK—The Film Daily's 40th annual "Ten Best Pictures" poll as selected by the motion picture critics and commentators of America named United Artists' "The Manchurian Candidate"; Warners' "The Music Man"; United Artists' "The Miracle Worker"; 20th-Fox's "The Longest Day"; U's "To Kill A Mockingbird"; Columbia's "Requiem For A Heavyweight"; United Artists' "Bird Man Of Alcatraz"; Columbia's "Lawrence Of Arabia"; Allied Artists' "Billy Budd"; and Continental's "A Taste Of Honey" in that order.

Mel Gold Nominated For AMPA President

NEW YORK—Melvin L. Gold, president of Melvin L. Gold Enterprises, Inc., has been nominated for president of the Associated Motion Picture Advertisers, Inc., it was announced by Vincent Trotta, chairman of the nominating committee. Gold is presently a director of the organization and is chairman of AMPA's Exhibitor Services Division. Nominated with Gold are: for vice-president, Sam Horwitz, owner, Tuxedo and Mermaid, Brooklyn; treasurer, Hans Barnstyn, Trans-Lux Theatres; secretary, Marcia Sturn, Columbia Pictures. The latter three currently hold the offices for which they have been re-nominated. Nominated for the board of directors are Ted Arnow, current AMPA president and Loew's Theatre, Inc., publicity director; Norman Robbins, general operations manager, National Screen Service; Arthur Mayer, Entertainment Corp. of America; Michael Linden, MPAA; and Ruth Pology, American International Pictures. Nominations for the board of trustees are Ray Gallo, Robert Montgomery, and Leon Bamberger. Gallo and Bamberger are incumbents.

According to Trotta, the slate of nominations will be submitted to the membership via mail, and ballots may be returned in the same manner. The annual meeting is scheduled for the last Thursday in April, and will be announced later, as to time and place. On the occasion of the annual meeting, the votes are tallied and the elections will be announced.

Alternate slates may be submitted by seven or more members, to the secretary, Marcia Sturn, or to Vincent Trotta, not later than seven days prior to the annual meeting.

Meanwhile, members of the sub-committee appointed by the Independent Film Importers and Distributors of America met with AMPA's Exhibitor Services Division in an initial evaluation of AMPA's proposed "Showmanship Package" plan.

The AMPA "Showmanship Package" plan provides recommendations to the Independent Film Distributors that they prepare special, local-level showmanship campaigns, slanted to the requirements of the general-release market, to obtain broader acceptance of foreign films, and to provide strong boxoffice attractions that will help to relieve the current product shortage.

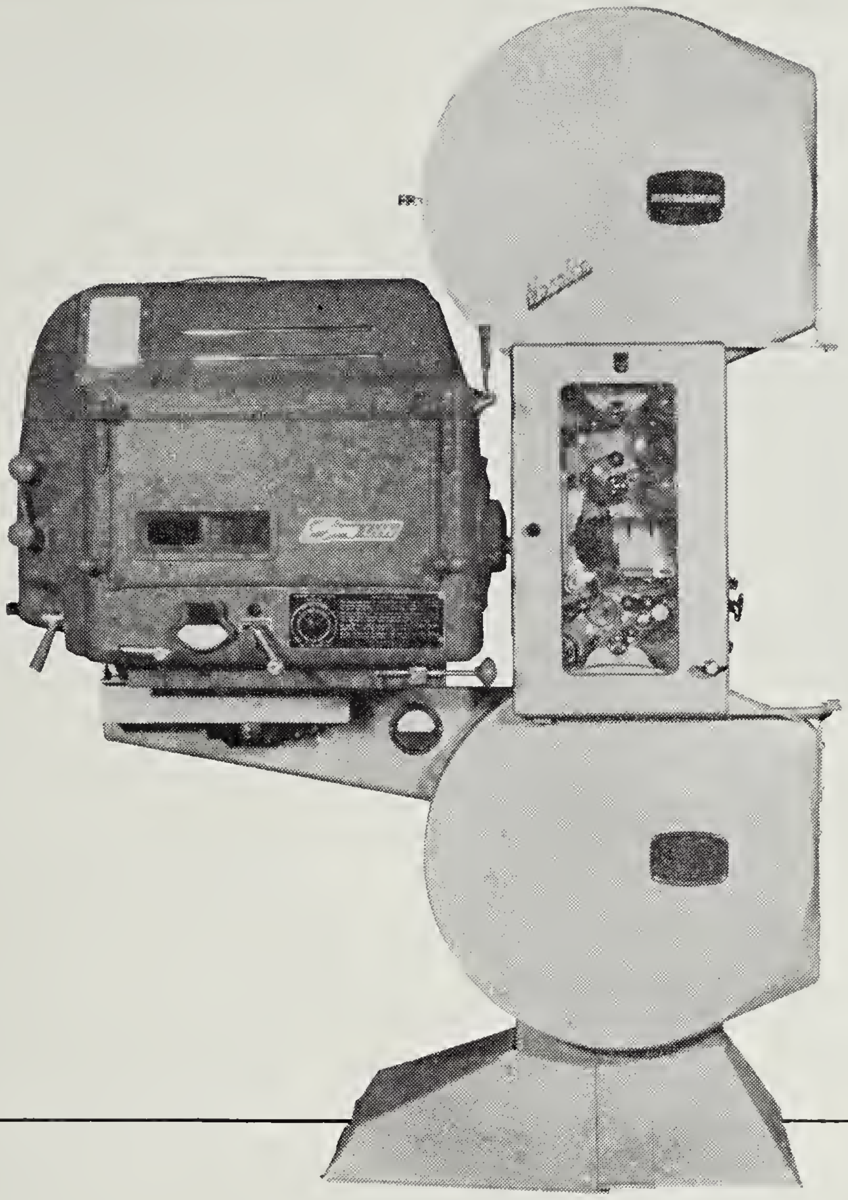
Present for IFIDA were Ben Gladstone, Seneca International, Ltd., and Jackson Dube, Bon Ami Film Distributing Corporation. In behalf of AMPA, in addition to Gold, were Arnow, Horwitz, Mel Konecoff, and Miss Sturn.

Simonelli To Waldorf Board

BOSTON—Charles F. Simonelli was elected to the board of directors of Waldorf System Incorporated at the annual stockholders meeting, it was announced by Charles J. Richardson, president.

Simonelli will also serve as a member of the board's finance committee and chairman of its public relations and marketing committee.

Waldorf, listed on the New York Stock Exchange, operates 82 restaurants and food shops in the eastern section of the United States. Simonelli is general vice-president of the Entertainment Corporation of America, Inc.



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Angie Dickinson First Star To Get Special Universal Promotion Push

UNIVERSAL CITY, CALIF.—Angie Dickinson will be the recipient of an all-out comprehensive promotion campaign to back up her first co-starring role inaugurating her new term contract at Universal Studios, according to Edward Muhl, vice-president in charge of production.

Muhl's plans for Angie, whose first film for Universal is "Captain Newman, M.D.," opposite Gregory Peck and Tony Curtis, are to continue to co-star her with actors of the first magnitude.

The contract, first of its kind at Universal in several years, affords the studio the opportunity to put on a concerted advertising, publicity, and merchandising effort in her behalf under the over-all supervision of David Lipton, Universal vice-president, and Herb Steinberg, executive assigned to special projects.

Stated purpose of the unusual effort is to replenish the diminishing supply of boxoffice star talent consumed over the past years by the voracious appetites of the public. Taking firmly established talent and giving it every chance to emerge, will be part of Universal's program to satisfy this long existing industry need.

"Just publicity and promotion are not enough to sustain any performer as a boxoffice star," Muhl said. "Analysis over the years clearly indicates that it takes continuity of effort, creative casting, and the willingness of exhibitors to assure their share of the responsibility with producers."

The program being pursued for Angie Dickinson, according to Muhl, could become the pilot for other boxoffice star-making efforts on behalf of several other stars now under consideration by the studio.

Lipton, whose department has been instrumental over past years in star building projects for many of today's top stars, stated that it was the very continuity of exposure and departmental concentration that eventually enabled a personality capable of stardom to emerge. Only within the framework of a major studio operation was it possible to pursue the overwhelming task of making the name of a personality a household by-word.

"Hotel" Bookings Abroad

NEW YORK—"International Hotel," although still before the cameras in London, has been set by Metro-Goldwyn-Mayer's international department to open in more than 150 cities overseas during the first two weeks in September.

In announcing the openings, the company revealed the widely-publicized film, which has Elizabeth Taylor and Richard Burton heading the cast, will be given the most coordinated global premiere the film industry has had in years.

The picture has been set to open at five theatres in Teheran and two theatres in Karachi on Sept. 1. During the following week it will premiere at the Lido, Singapore, and Metropolitan, Metro, Argus, Roca, Puerdon, and Primer, all in Buenos Aires.

Openings in Kuala Lumpur, Ipoh, and Penang, all in Malaya, are scheduled for Sept. 5.

Openings in 50 other overseas countries are now being set with the film also scheduled to premiere in the United States in early fall.

Edward Muhl, right, Universal vice-president in charge of production, is seen with Great Britain's ambasador to the U. S., Sir David Ormsby Gore, and Lady Gore, during their recent visit to the Universal studio while on a tour of Southern California.

Motion Picture Councils Plan Phila. Conference

PHILADELPHIA—Mrs. W. Lashley Nelson, president of the Federation of Motion Picture Councils, announced some highlights of the Federation's annual conference to be held at the Warwick Hotel here Wednesday and Thursday, April 17 and 18.

On the opening day, Charles Lee, dean of the Annenberg School of Communications of the University of Pennsylvania, will address the luncheon on the subject, "Communications in a Changing World." The dinner meeting will be addressed by David E. Milgram, president of Milgram Theatres. His subject will be "The Exhibitor's Dilemma."

As a preliminary to the special screening of "Nine Hours To Rama," courtesy of 20th-Fox, the dinner audience will be entertained by a team of Indian dancers.

Margaret G. Twyman, director of community relations of the Motion Picture Association of America, and Marie Hamilton, Film Estimates Director, will be attending the conference for the Association.

The Federation's membership is made up of representatives of some 55 motion picture councils located throughout the country. The councils provide an important service to the communities where they are located by publishing information from the Green Sheet concerning upcoming films playing in local theatres. They promote many of the outstanding films playing through schools, churches, clubs and service organizations in their respective communities.

Columbia Appoints Ganis

NEW YORK—Sidney Ganis has been appointed to the national publicity department of Columbia Pictures Corporation, it has been announced by Robert S. Ferguson, executive in charge of worldwide advertising, publicity, and exploitation. Ganis has resigned his position as metropolitan newspaper and national wire service contact at 20th-Fox.

Ganis will work directly with Bud Rosenthal, national publicity manager.

Schwartz Heads Drive For Brotherhood Group

NEW YORK—Leslie R. Schwartz, president of Century Theatres, Inc., has been named national chairman of the Brotherhood Campaign sponsored annually by the amusement division of the National Conference of Christians and Jews, it was announced by Dr. Lewis Webster Jones, president of the National Conference.

As national chairman, Schwartz will enlist the more than 13,000 motion picture theatres of the nation in the industry's campaign for funds to aid the work of building good will and understanding among Protestants, Catholics, and Jews.

Dr. Jones expressed "deep gratification" over Schwartz's leadership. "It is a service to our organization and the brotherhood cause," he said, "that should materially aid the nation's effort to improve relations among the religious and racial groups of America.

"No group can match the motion picture industry for devotion to our program for combating prejudice and bigotry," Dr. Jones continued. "Its people have supported our work since the National Conference was founded in 1928. Its leaders have been our leaders and its annual campaign a generous source of funds earmarked to improve relations among all the people of our country."

A native of New York, Schwartz was graduated from Lehigh University in 1937. His association with Century Theatres covers a span of 25 years, interrupted only by his service with the U.S. Army from 1942-45. He is also known to the industry for his activities as chairman of the board of the Metropolitan Motion Pictures Theatre Association.

Filmways Earnings Up

HOLLYWOOD—Filmways, Inc., reported consolidated earnings of $136,436 before provision for federal income taxes for the six months ended Feb. 28, the first half of its fiscal year, as compared with a loss of $128,755 for the corresponding period last year, it was announced by Lee Moselle, president of the motion picture and television production company.

After provision for taxes, Filmways' net income for the same period was $58,036, representing earnings of 10 cents per share as compared with a net loss of $54,155 or 10 cents per share for the corresponding period last year.

Moselle stated that the improved turn in the earnings of the company was due to the expansion of its motion picture and television activities, and the shift of its production of commercials from the east coast to the west coast.

Toll-TV Fight Continues

HARTFORD—In first known example of concerted industry anti-toll tv action in metropolitan Hartford, theatremen are picking up the tab for a two-minute trailer extolling the virtues of Hartford's WEDH-TV (channel 24) educational film programming.

The trailer, being completed in New York, will be shown in area theatres as a significant reminder to patrons that channel 24 is providing a free entertainment service not unlike the schedule anticipated, for a fee, on WHCT-TV (channel 18), the latter, of course, home base for RKO General's $10 million experimental pay-tv project.

AIP Has Exhibs In Mind Via Improved Pressbooks

LOS ANGELES—Starting with the "Operation Bikini" pressbook, American International Pictures inaugurates a new style presentation of the familiar pressbook materials—designed to make the exhibitors' job easier and assist them in more effective advertising and promotion of AIP product, according to Milton I. Moritz, company ad-pub chief.

First innovation is a complete table of contents on the front cover of the "Operation Bikini" pressbook, titled "Your Operation Guide to Box Office Success." This guide to the contents of the book lists every detail of the picture's campaign and where to find it.

Included is complete advertising lineage; cast, credits and synopsis, publicity stories and scene mats, easy-to-plant short stories, teaser ads, advance ads, day-before-opening ads, opening day ads, current ads, seat selling slants, coloring mat and caricature, radio, tv spots, standee, comic book, and open end interviews, and finally the posters for the film.

Another innovation is the separating of the ad campaign into five distinct and convenient categories, with an admonition to use the suggested ads in each category for maximum seat-selling impact.

An additional innovation, designed to aid in planning of opening campaigns, is a complete and compact listing in the front of the pressbook of the ad schedule with each ad categorized and broken down into size, including number of lines, column size, and total inches for exhibitor convenience. A complete selection of ad sizes is available in all categories to fit every type of budget, and every ad is designed as to its suggested use with each grouping together on one page.

In addition to special publicity stories for advance, pre-opening, opening, and a full page of easy-to-plant short feature stories, a special picture layout mat is included for the first time. This is an attractive four-photo layout of glamorous Eva Six with a single caption.

Similar layouts — either of the star or briefly telling the story in pictures are planned for future pressbooks—all in line with AIP thinking and policy aimed at making the exhibitor's job easier and more profitable, according to Moritz.

Liccardi Joins Continental

NEW YORK—Vincent Liccardi has joined the advertising and publicity department of Continental Distributing, Inc., it was announced by Paul Baise, director of advertising and publicity. Liccardi will be in charge of national cooperative advertising and exploitation for the distribution company.

Prior to his new position with Continental, Liccardi served for several years at Universal Pictures and was assigned to their "Spartacus" unit. Before that, he was employed at the Michael Todd Company as assistant advertising manager.

Whitehouse To Embassy-TV

NEW YORK—Alton Whitehouse has been appointed southern sales manager of Embassy Pictures' television department, it was announced by E. Jonny Graff, vice-president in charge of television.

AB-PT's Ed Hyman Hits The Road To Enlist Exhibs In October Drive

NEW YORK — With his annual "Report From Hollywood" on the way to almost 3000 exhibitors in the United States and Canada who have endorsed his campaign for orderly distribution of quality product throughout the year, Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, is "taking to the road" to meet with theatre men.

"As indicated in my report, the top men of distribution and production have assured the exhibitors of a flow of quality pictures through November of 1963," says Hyman. "A most interesting aspect of their cooperation is exemplified in the number of quality releases in September and October, a most unusual time for top-calibre pictures since television is awakening after its summer hiatus and hitting hard with its best shows.

"At my behest, Charles Boasberg has even gone so far as to set Paramount's 'Paris When It Sizzles' for October release to help exhibitors over the crucial period—and that is most definitely a step to a more even flow of big box-office attractions," continued Hyman.

To lend extreme support to the pictures which will be released during the fourth quarter of 1963, Hyman is organizing a campaign in which he is urging all theatres to participate in an effort to offset the weather-affected grosses of the first quarter.

The AB-PT executive is meeting in Boston with the top echelon of New England Theatres Company, an affiliate. He will tour the houses of the circuit and conduct a managers meeting. The week of April 29, Hyman will hold a series of conferences in Minneapolis with the operating heads of mid-western affiliates, Minnesota Amusement Company, Tri-States Theatres Corp., and United Detroit Theatres Corp. Here, too, he will preside at a managers meeting. This is to be followed by similar meetings in Buffalo and Rochester.

At all of these meetings, Hyman has indicated that he will ask for a drastic gross-roots approach to showmanship "with all of the ingenuity and sweat that is required to bring in the biggest possible grosses."

Eva Six, who appears in American International's "Operation Bikini," recently attended the New London, Conn., premiere of the film, and is seen at a Boston press luncheon with Lt. Gov. Francis X. Bellotti, acting governor, left, and Harvey Appell, branch manager, AIP.

Universal Execs, TOA Discuss "List" Campaign

NEW YORK—The publicity committee of the Theatre Owners of America assembled in the office of Philip Gerard, eastern director of advertising and publicity of Universal Pictures, to cheer that company's plans for launching "The List of Adrian Messenger" as TOA's Springtime Hollywood Preview Engagement starting May 29.

Gerard chaired the meeting, which opened with a cross-country telephone hookup with David Lipton, Universal's vice-president in charge of advertising and publicity, who is finalizing advertising plans for "The List" in Hollywood.

Universal's projected campaign for "The List of Adrian Messenger" was described by TOA representatives as most comprehensive, covering every phase of advertising, publicity, and promotion from personal appearances on network television down to the local exploitation for each individual theatre participating in the special effort.

The meeting was attended by Herman Kass, Universal's exploitation manager; publicity manager Paul Kamey; promotion manager Jerry Evans; Bill Blake, U's special coordinator for the Hollywood Preview Engagement; and Arthur Canton, of the Canton-Blowitz office.

Representing TOA were Ernest Emerling, director of advertising and publicity for Loew's Theatres; Harry Goldberg, director of advertising and publicity for Stanley Warner Theatres; Fred Herkowitz, director of advertising and publicity for RKO Theatres; Herman Silver, TOA director of public relations; Don Baker, Loew's; and Blanche Livingston, Paddy Grosso, and Paul Ring, RKO.

Havas Joins MGM, Ltd.

LONDON—Michael Havas has been appointed chairman and managing director of Metro-Goldwyn-Mayer Pictures, Ltd., succeeding Morris Davis, who resigned.

Havas will leave his present post as Continental sales manager of Europe for Warner Brothers and will begin his new duties at Metro House on April 22.

FOX (*Continued from page 6*)

treal, Alouette; Ottawa, Nelson; Toronto, University; Vancouver, Stanley; Winnipeg, Metropolitan.

Everywhere, the picture has been booked on unprecedented terms. An example was the recent special press conference at the Warwick Hotel, Philadelphia, where it was announced by officials of Stanley Warner that "Cleopatra" would premiere at the Stanley, Philadelphia, and the Warner, Washington. Stanley Warner paid an advance guarantee to 20th-Fox of $850,000, guaranteeing a minimum playing time at the Stanley of 52 weeks.

This has been the sales pattern throughout the country, with the picture guaranteed to be among the all-time top grossers before its first public showing. Ticket prices in Philadelphia will range from $2.00 to $3.50 during the reserved-seat engagement. Also, tickets went on sale at the Stanley boxoffice April 8, more than 10 weeks in advance of the opening.

Conducting the Philadelphia meeting were Frank J. Damis, SW vice-president, and Sugar.

Wreckers' Hammers Toll Death Knell For Once Plush Hollywood, Detroit

DETROIT—Milton H. London, in his various official capacities (as executive director of National Allied, president of Michigan Allied, and as a private citizen) has long predicted the shifting population would provide great opportunity for alert exhibitors, and in decaying cores of big cities, bring disaster.

How true his predictions were was revealed in articles appearing in this publication after the turn of the year, reporting the completion and planning nationally of many new houses. Locally in Detroit, 1962 saw the completion of the first new indoor movie plant in 35 years; next month will witness completion of a second; and there are at least five more in various stages of planning.

The nostalgic part of the prediction was keenly pointed up by amusement editor of the "Detroit News" John Finlayson. The piece was written to the background music of bulldozers pushing over the remains of the Hollywood, dark since 1958, in southwest Detroit.

It was built in 1927, the plushiest neighborhood house in town, in the midst of the boom period of 1925-28. Then, new neighborhoods and downtown first runs, with the completion of six new movie emporiums, raised the city's seating capacity by 23,000. (One of these was the 5,500 seat Fox of oriental splendor and the second largest in the country.)

The Hollywood, which cost $2,000,000, finished in Spanish style tan terra cotta, was opened by circuit operators Ben and Lou Cohen.

It seated 4,000, at first had a 700-car parking lot, and subsequently added another to acomodate 800 more, and was the first neighborhood to have a parking lot. It was the first to have a "Cry Room" complete with babies' formula. There was a white-haired attendant, Mrs. Mary Ellen Sage. She was the mother of popular prize-fighter Bob Sage who became a Detroit Common Pleas judge, then killed two associates and committed suicide.

Tom McGuire who today is publicity and advertising director for Allied Films, was general manager of the eight Cohen theatres, and managing director of the Hollywood. He recalls stars who appeared there many times, including Bob Hope, Eva Tanguay, Rae Samuels, Jim and Mary Jordan (known as Fibber McGee and Molly to you young people), Sophie Tucker, and Morton Downey.

Another "first" for the Hollywood as a neighborhood was its pride and joy—a $75,000 pipe organ.

Showing how the disappearing rubble was once so closely interwoven with the community, Tom McGuire recalls a true Motor City episode:

By 1932, when movie business was beginning to slack off, the Ford Motor Company was feverishly and secretly switching from the famed Model A to its first eight cylinder engine. To hypo box office, McGuire took up the offer of a young photographer who explained to him that he could take motion pictures of the secret road tests being conducted by a telephoto lens.

By the time they had shot 40 minutes of film, McGuire and the Cohen brothers began to have qualms.

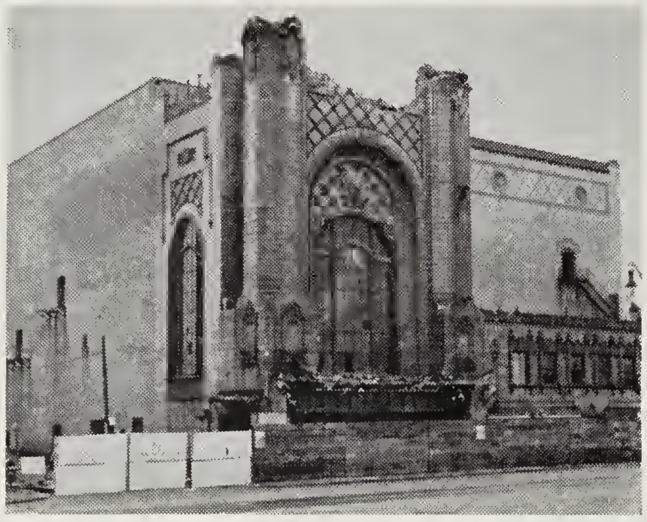
"You see," says McGuire, "many of our customers were Ford employees. An expensive publicity campaign was in the planning and we wondered if the release of the film would hurt them, us, the entire community. Besides, we had planned to sell the footage to the highest-bidding newsreel concern.

"So, I called Harry Bennett, a former Ford big wheel. He refused to believe we had any such films, but to make certain, one of Bennett's associates and Edsel Ford came to the old Film Exchange screening room.

"After 15 minutes of incredulous viewing, they stopped the screening and said they would top any offer made us for the film. That included not only the finished attraction, but every scrap on the cutting room floor. The sweepings were carfully boxed and turned over to Ford along with all negatives and prints. We didn't accept a penny for them.

"Later, in gratitude, at McGuire's suggestion, Bennett allowed him to exhibit a new car in the Hollywood lobby day and date with its debut at the Waldorf Astoria in New York. We had to call in police to handle the tremendous crowds. Edsel Ford, who visited the display, was so delighted at the reaction he gave us the car to raffle off, and supplied another for the nights to follow.

"This gave the Hollywood a terrific boost, but alas, it didn't last nor has the house."


HOLLYWOOD, DETROIT

Evans Rejoins Bendick

NEW YORK—Robert L. Bendick announces the appointment of Edward R. Evans as vice-president in charge of production of Robert Bendick Associates, Inc., bringing to the newly-established motion picture and television production firm a continuation of teamwork between the two that spans almost 20 years.

Until recently, Evans was associate producer-director for NBC on the one-hour specials that Bendick produced and directed for the special projects and the news departments. Before that they were associated in some of the Cinerama features and at CBS.

Pabst Joins Medallion

NEW YORK—Murray M. Kaplan, sales manager of Medallion Pictures, announces the appointment of George R. Pabst as the company's sales representative for the New Orleans and Memphis branches.

Fla. Drive-In Shutters, But New Theatres Sprout

JACKSONVILLE—Although Florida's largest drive-in, Loew's Twin Normandy Outdoorer, had its long-postponed closing the night of March 24, the west end of Jacksonville, where it was located, will soon have more motion picture screens than ever before.

The $4,000,000 DeBartolo shopping center to be constructed on the Normandy's site is scheduled to include a de luxe indoor theatre. Farther west on Normandy Boulevard, a new Meiselman outdoorer is being constructed under the direction of Dave Segal. To the southwest, in the Cedar Hills vicinity, a new Kent Theatres drive-in has begun to take shape near the intersection of Wesconnett and Atlantic boulevards. Howard Palmer, Kent's city manager, has moved his residence from the southside to the westside to be near the scene of construction. It is also reported that Cecil Cohen, owner of the westside Twin Hills Drive-In, is planning to enlarge his operation to provide more accommodations for auto viewers. Other theatres now in operation on the city's west side are Carl Carter's Airbase Drive-In and three indoor houses, the Robinson brothers Murray Hill, Maurice Magnan's Lake Shore, and FST's Edgewood.

Roy Smith, owner Roy Smith Co., theatre suppliers, purchased the theatrical equipment and buildings on the Normandy Drive-In property and reported that he has already sold much of the equipment for installation at other outdoorers. The Normandy's miniature Silver Meteor diesel train, which traveled over mile-long tracks, and its merry-go-round and other rides have been purchased by carnival man Frenchie LeGrand, it is reported. The Normandy's hundreds of shrubs and flower plantings have been retained for replanting to beautify the DeBartolo shopping center.

Smith Opens Fla. House

MIAMI, FLA.—The first of at least 20 new shopping center theatres which the Smith Management Company, Boston, Mass., plans to add to its holdings within the next two years, opened in the Cutler Ridge Shopping Center.

Located at 20239 S. Dixie Highway, the 1200 set house is known as the Cinema and is managed by Matt Plunkett, assisted by Dean Every.

Richard A. Smith, president, Smith Management Company, said new shopping center theatres are planned for Florida, Illinois, Maryland, Massachusetts, Michigan, Missouri, North Carolina, Ohio, Pennsylvania, and Texas.

Among the Florida cities which have Smith theatres are Sarasota, Pompano, West Palm Beach, Daytona, Tampa, and Orlando.

Va. Honors Exhibitor

HARRISONBURG, VA.—Edward Purcell, III, manager, Stanley Warner's Virginia, has been elected to honorary membership and an honorary director for life to the Shenandoah Valley, Inc., a regional organization founded in 1924 by a group of business and civic men to tell the outside world about the culture, history, people, and beauty of the great Valley of the Virginias.

Purcell has given many of his hours and time to the organization since 1939. The Governor of Virginia awarded him the U.S. Junior Chamber of Commerce award as the "outstanding young man of Virginia" in 1945.

ACLU *(Continued from page 8)*

ban or cut motion pictures. The license committee of the Seattle City Council recently approved a bill permitting classification of films as unsuitable for exhibition to persons less than 18 years old if they were considered "as advocating or condoning activities beyond the customary limits of decency in the community or would tend to incite such minors to unlawful conduct."

In addition to unilateral action in fighting film classification bills, the Civil Liberties Union announced it would cooperate with other organizations having similar aims.

Editorials In Boston Disagree On Censorship

BOSTON—The matter of censorship of films in Boston has broken out into an editorial controversy with the Boston Herald calling for an end to the "benevolent" censorship practiced by the so-called city censor, and the Catholic Pilot, official newspaper of the Catholic Archdiocese of Boston, calling for a continuation of "voluntary self-regulation."

In its editorial of last week, the Boston Herald's "Confession of a Censor," said in part: "Richard J. Sinott, chief of the city licensing division, explains his movie and play censorship activities in a letter . . . 'I think you should know,' he writes, 'that every play and film is reviewed on opening day and whenever I find it has questionable content, I ask for a further opinion from the police vice squad and the law department . . . In October alone, four films received close attention and one was found objectionable in part and that portion of the film was voluntarily deleted by the management. Our regulation of the films is not taken lightly, nor do we threaten offending films with emasculation. The law is our guide and we must act prudently.' Nothing in the law authorizes the chief of the licensing division or any other city official to engage in the 'regulation of films'," said the Herald. ". . . Mr. Sinnott is a mayoral secretary charged with clerical responsibilities in connection with the issuance of licenses. Mr. Sinnott defies that sturdy cornerstone of the Bill of Rights when he seeks the removal of 'objectionable' portions of films and plays. . . . It is time for an end of Mr. Sinnott's benevolent censorship."

The Catholic Pilot in its editorial, Saturday, March 30, said: ". . . The latest foray consisted of an assault on the functions of the so-called 'city censor' who issues entertainment licenses in this city. The long-range hope of the Herald has been for many years that any kind of censorship be outlawed and police action takes its place when a law has been broken.

"The First Amendment, as interpreted by the Court, limits censorship to the obscene, and this for many is just one step short of pornography. In the light of this, is it not intelligent to work out the kind of voluntary self-regulation that we have here in Boston, where management and city authority work together for the common good? Every show producer knows the law, and what his rights are in the light of court decisions. He can always refuse cooperation if requests are unreasonable and take his case to the court. But normally a climate of mutual respect as exists at present, can in fact prove to be the best ally of both public and producer.

"The kind of freedom advocated by the Herald would be offensive to many theatregoers, and it would be positively harmful to the cinema and television where youngsters would be exposed to its effects. Have we not become mature enough to work out the 'decencies' in a voluntary fashion without the club of the law over our head? As Dean Griswold suggested a few weeks ago the present literalist interpretation of the Supreme Court may not be a permanent one on the First Amendment. A wider view, balancing the claims of society and the claims of the individual, will be more helpful. With our present arrangements, just such a balance can be ours here in Boston even before the Court changes its ways."

The NEW YORK Scene

By Mel Konecoff

COME NEXT CHRISTMAS, don't be surprised to see seven-foot Zulus in Santa Claus costume or a tribe of Zulus in native costume taking around news releases to newspaper offices, tv stations, etc. What's with the preoccupation with Zulus all of a sudden, you're asking?

Last week at a breakfast press conference, Joe Levine of Embassy Pictures fame and George Weltner, executive vice-president of Paramount Pictures, reported the conclusion of a new agreement calling for the co-production and co-distribution of "Zulu," which will depict, in Technirama 70 and in Technicolor, a highly-charged dramatic incident in the Zulu War of 1879 in Africa. Shooting is taking place right now on the Dark Continent and will continue there until June, after which it will swing over to London for conclusion of the filming. Release is expected next Christmas with all the appropriate Levine type of ballyhoo.

Weltner is so impressed with the Levine brand of showmanship that he's perfectly willing to let him handle not only the advertising, publicity, and exploitation in the U.S. and Canada, but the distribution here as well. Paramount will distribute elsewhere in the world. Levine called it his African cowboy and Indian picture that has great potential and will have a budget in excess of three million dollars, with Paramount putting up part of the money. The question of hard ticket selling came up, but no decision will be made until the picture is finished.

Cy Endfield is directing from his own script, and Stanley Baker is co-producer, also starring in the film. The "Zulu" pact is the fourth agreement to have been concluded between Embassy and Paramount in the past five months.

As we left, Levine was beginning to visualize thousands of Zulus paddling their war canoes across the Atlantic to converge on U.S. shores on opening day, egged on by drums pounded by Gene Krupa and other percussion greats, while overhead helicopters hovered and fireboats shot streams of water hundreds of feet into the air.

THE METROPOLITAN SCENE: Herman Schleier, business manager of The Independent and great organizer of many an industry affair, was married recently to Mrs. Sara La Poff, Paterson, N. J. Our best for the future to both. . . . George Washington met General Cornwallis the other day at Idlewild Airport. It seems that Howard St. John, who portrays Washington in "Lafayette," met Jack Hawkins, who is co-starred as Cornwallis, when the latter arrived from London for the opening of the film at the DeMille. High school newspaper reporters interviewed St. John after seeing the film. (Can you imagine the kids taking off from school and giving the excuse that they have to go talk to George Washington?). . . . Celebrities, who are displaying works of art in the Proscenium Gallery of the Coronet for the next two months, include Henry Fonda, Charlton Heston, Beatrice Lillie, Lee Grant, and Mona Freeman. The items will be available for purchase, we were informed by Walter Reade, Jr., some time ago. . . . The special publicity kit on Fox's forthcoming "The Yellow Canary," which stars Pat Boone in a new and different type of role, is designed to mirror the unusual elements contained in the film, according to world publicity director Harold Rand.

DeMille's Life, Career Subject Of MGM-TV Special

NEW YORK—The colorful and dynamic life and career of Cecil B. De Mille will be brought to television next season as a sepctacular by Metro-Goldwyn-Mayer Television.

The De Mille story, "The World's Greatest Showman," will be produced by MGM Television with the cooperation of Paramount Pictures and the Cecil B. De Mille Trust. It will be filmed in 60-minute or 90-minute form, and will feature appearances by many of the top Hollywood stars whom De Mille brought to the screen.

Under the agreement with the De Mille Trust and Paramount, complete scenes from such De Mille epics as "The Ten Commandments," "The Greatest Show on Earth," "Samson and Delilah," and "The Buccaneer" will be shown, as will a scene from "Sunset Boulevard" in which De Mille appeared with Gloria Swanson.

The finest carbons ever made...

NATIONAL
TRADE MARK

PROJECTOR CARBONS

LONDON Observations

By Jock MacGregor

DANCERAMA! That's what they called it and that's what occupied my Sunday afternoon. Unabashedly, Columbia's "Just for Fun" is aimed at the teenagers and played for the most part with pop singers and bands. Publicity chief Pat William sought something new in the way of gimmicks to get the picture talked about in the right quarters. He hit on the bright idea of previewing it at the Top Rank Astoria Ballroom in the West End and sending invitations to the fan clubs of many of artists featured.

By early afternoon, the lads and lasses were clamoring to get in while a few old squares like myself were being given the VIP treatment. First there was a hotting up session. Then the picture was projected on portable 35mm equipment to a screen above the bandstand. The reaction was just what had been anticipated. When there were story points and comedy sequences, the dancers stopped and were highly responsive. As soon as a band struck up on the screen, they were off jiving and twisting away.

Other similar ballroom previews are now being planned in view of the rousing reception, and drive-in theatres might well consider similar promotions within their areas as an added attraction. I understand that Columbia is planning to put out this musical romp which was written and produced by Milton Subotsky in the United States bracketed with "Gidget Goes to Rome." Dancerama can well help to sell the show.

"COACHES WILL leave for Pinewood at 4 p.m. Champagne will be served during the journey"—so read the invitation to celebrate the start of filming Eon's second James Bond adventure thriller, "From Russia, With Love," and publication of the author's latest book, "On Her Majesty's Secret Service." Even so, I decided to forego the transportation and bubbly and drove myself to the studios.

The party was held on a magnificent Venetian Palazzo set where producers Cubby Broccoli and Harry Saltzman introduced author Ian Fleming, Sean Connery, who had just returned from promoting the first James Bond picture, "Dr. No," in America, and Italian leading lady Daniela Bianchi. Waving the UA banner were Bud Ornstein, now supervising production activities in Europe, and Monty Morton, Dave Bickler, and Bill Smith, who were taking a look at what they will sell later. Making his debut as publicity chief was Charles Berman, who had stepped up from No. 2 that day. Missing were the glamorous, gorgeous, slinky chicks one associates with James Bond. Pity. They might have made up for the bubbly I had foregone!

EDDIE PATMAN had his leg pulled on taking over as MGM's publicity chief. His first press show was for "The Courtship of Eddie's Father." And talking of publicists, it was a pleasure to break my Saturday morning routine for a noggin (bubbly, of course) with Otto Preminger's Nat Rudich, who was changing planes en route from New York to Vienna. It was his first visit and he is to finalise publicity for "The Cardinal." Since it was Grand National Day, the talk turned to horses and while I placed his bet on Gregory Peck's Owen Sedge, I fear there is none to come. Many trade personalities backing last year's winner, Nat Cohen's gallant Kilmore, also lost. He came sixth, having hurt his leg, and will now be retired. The winning horse did belong to a friend, Teasy-Weasy Raymond, and he never breathed a word. Pathe and Movietone had color coverages showing within 24 hours. Cameraman Ken Hanshaw tells me that he flew with the reels the 200 odd miles back to the laboratories, and running into a storm, had to divert from Denham to Luton Airport and finish the journey by road. The reels were processing within 2½ hours of the finish of the race.

CONGRATULATIONS to C. H. Williamson on his promotion to editor of the Daily Cinema in succession to the late Bernard Charman, whom he had assisted for so many years. Willy has spent a liftime as a tradepaperman and now gets his reward. . . . Despite product shortage, ABC is putting out some extremely strong double feature programs. "Who's Got The Action" is teamed with "It's Only Money." ABC patrons are getting Martin and Lewis together again, if not in the same picture at least in the same program. "Follow the Boys" is playing with "Courtship of Eddie's Father." Each picture played a West End house as top feature. . . . MGM is flying columnists and critics to Paris to preview "Come Fly With Me," and along with flight details comes a guide listing everything—well almost everything—about the city, including how to "pawn something if worse comes to worst." I certainly hope it does not come to that!

NG Promotes Conley

KANSAS CITY—Dick Conley has been named district manager of the Kansas City district in the Fox Midwest theatre division of National General Corporation, it was announced by Robert W. Selig, vice-president of theatre operations.

Conley, merchandising specialist in the home office, succeeds Leon Robertson, who has held the post since 1944, resigning to enter a new field.

Conley, who started with Fox Inter-Mountain Theatres in 1944, has managed theatres for the circuit in Colorado, New Mexico, Idaho and Montana, in addition to special assignments. Prior to his transfer to Beverly Hills a year ago, he was city manager of the Fox theatres in Billings, Mont.

Trio Tunes Up "Poppins"

HOLLYWOOD—Academy Award winning Irwin Kostal has been signed by Walt Disney as musical director of his upcoming musical-fantasy, "Mary Poppins," starring Julie Andrews, Dick Van Dyke, and Glynis Johns.

Kostal received the coveted Oscar for his scoring of "West Side Story."

The song-writing team of Richard M. and Robert B. Sherman have composed the score for Disney's tune-filled Technicolor production, which includes 15 of their original songs.

The brothers Sherman recently completed the music and lyrics for the score of the soon-to-be-released Hayley Mills-Burl Ives starrer, "Summer Magic," and previously contributed songs to such other Disney features as "The Parent Trap," and "Bon Voyage."

Airlift Brings Oscar Portfolios To Theatres

SANTA MONICA—In the biggest airlift since Berlin, 180,000 pounds of Academy Award Portfolios were shipped to 12,000 theatres by International Sales Services, publishers of the portfolio—all within 48 hours. It happened the week-end of March 30-31. The shipments were sets of Nicholas Volpe's portraits of all stars who have won top honors since the Awards began in 1928, accompanied by 100-foot trailers narrated by Caesar Romero.

Announcement of the blitz promotion was made by Gene Darcy, president of International Sales. Purpose of the crash mailing was to allow the Volpe collection of 69 portraits, each made at the time the star won the award, to be sold to the public for the first time, through theatre distribution.

"The entire project is a compliment to the efficiency of many forces serving the motion picture industry," Darcy said. "Two hard-working film laboratories printed 12,000 trailers—that's 1,200,000 feet of film—in less than a week, just so we could bring theatres maximum identity with the glamor of the Academy Award presentations as close to the time of the awards as possible."

The arrangement with the theatres is for the portfolios to sell for $3 apiece, of which the house keeps $1.20. Darcy expects at least 300,000 of the portfolios to be sold in April.

A re-order form is in each 15-pound packet, which contains a dozen portfolios and a print of the trailer. Nicholas Volpe created portraits of all nominees after their selection so that those of the winners could be reproduced promptly.

Pacific Press, with Bob Livingston and Jerry Glucatch as the account executives, made up the plates in advance so that the 1962 winners could be printed the day after presentation. (An order form in each portfolio allows purchasers to get portraits of this year's winners by sending in a dollar. All the portraits are 8¼ x 10¾ in size, suitable for framing.)

Quaker Container, under Leo Dozoretz, made up attractive, colorful, self-contained display shippers designed by Bob Linker in just five days.

Printing the trailer was the largest single job in the history of both film printing companies participating. At MGM Laboratories, Allen Jackson and Ernie Septon headed the project, and at National Screen, Walter Branson and Tom Begg supervised.

Mailing was handled by Post Pak under Ken Holmgrin.

NG Reports Profit Rise

BEVERLY HILLS, CAL.—Eugene V. Klein, president, announced that National General Corporation's profits for the second quarter of the current fiscal year will almost double the $800,000 for the first quarter.

He added that within the next 30 days, NGC will announce a new diversification adjunct "in line with what we are doing in the entertainment area. Nothing can be determined until applications are approved by the Justice Department in Washington."

Klein said that the first demonstration of Talaria, the wide screen color GE projection system for theatres, is set for the end of May at a Beverly Hills or Westwood theatre.

As to what the circuit is doing regarding film production, Klein stated he would "know the answer within the next 30 days."

ALBANY

Fabian's Mohawk Drive-In, Albany-Schenectady Road; and Alan Iselin's Auto-Vision, East Greenbush, relighted; and the arrival of balmy weather was expected to bring the unlocking of gates at various other ozoners. . . . Bosley Crowther, New York Times motion picture critic, made his second area appearance within six months to speak on "What You Don't Know About The Movies." This time he was sponsored by the Council of Jewish Women at the Jewish Community Center. . . . Burglars broke into the uptown Madison, ransacked the manager's office and looted several concession machines. . . . Seymour L. Morris, who conducts Morris Associates, advertising and publicity agency, as well as handling promotional duties for Schine Hotels, placed radio and television advertising for U's "The Birds" with key stations in Albany, Buffalo, Boston, Mass., and Providence, R. I. . . . Schary Productions, Inc., recorded a statement designating its New York office for operation of motion picture business at 75 E. 55th Street, New York City. . . . Irwin Ullman, director of theatre operations and advertising for the Hellman Drive-In Circuit, announced the appointment of Max (Mickey) Bernstein as district manager of Trenton, N. J., and he will manage the Lawrence Drive-In, Lawrenceville, N. J., and the Trenton Drive-In, Trenton, N. J. Dave Weinstein, previously scheduled for the position, will remain in Albany as managing director of the Hellman Theatre.

ATLANTA

Austin Palmer, Perry, Ga., has changed the name of his theatre to the Capri from the Muse. . . . Arthur Sacheon, southeastern divisional manager, Crown International Pictures, was in from New York City for a visit with his local distributors. . . . George Rosser, booker, Martin Theatres Circuit, recently rolled a triplicate 145 in the motion picture bowling league. . . . Stella Defoor, Kay Film staffer, is a patient in General Hospital. . . . Margaret Stover, Benton Brothers Film Express, is engaged to Bill Thompson, Theatre Service Company staff. . . . Betty and Al Rook, former owners, Rook's Booking Service, are leaving here for Florida to live. . . . Mrs. Billie Palmer, trustee, Plantation Manor, was the guest speaker at the WOMPI's meeting.

BOSTON

Mel Davis and his brother Stan announced the formation of Davis Film Distributors, Inc. Stan is resigning from Audubon Films, New York, effective immediately. Mel has operated Mel Davis Film Distributing. Both are veterans in the film distributing industry on the Boston scene. Jack Martin, veteran film salesman, has joined the company as salesman-booker. The new company will distribute Audubon Films and others. Coincident with the announcement of the formation of the new company, Mr. and Mrs. Mel Davis announced the birth of their first son, James Neil Davis, weighing in at eight pounds, five ounces, at the Richardson House, Boston. . . . The president of the University of Rhode Island refused a request by the university's Catholic chaplain to cancel showings of the film, "Never On Sunday." Dr. Francis H. Horn, president of the University, said that Rev. Edmond C. Micarelli had requested the cancelling of week-end showings of the film in a letter and later at a conference. The film was shown Friday and Saturday nights and drew 600 students, about average for a week-end film, officials said.

BUFFALO

Sidney J. Cohen, president of Allied Theatres of New York State, Inc., soon will send out the official color brochure giving all the details of the Allied convention, July 29 through Aug. 1 at the Concord Hotel in the Catskills. Top industry leaders from both exhibition and distribution will attend, and Cohen urges all planning to attend to get their reservations in early. A business building institute is being arranged that will be the talk of the country, announces the state unit head, who also declares that arrangements have been made for the showing of "something new" that "will be worth the cost and your time many, many times." The New York unit will be host this year to New Jersey Allied members. . . . William J. (Billy) Spangenberg, 54, Tonawanda, one of the original members of the famed Buffalo Bills quartet, died in the Buffalo Deaconess Hospital. Spangenberg sang with the quartet, which he helped to organize, in "The Music Man," on Broadway and in 1961 accompanied the group to Hollywood to appear in the Warner Bros. production. . . . Robert C. Hayman, Hayman Theatres, Niagara Falls, has been named to the board of directors of the National Jewish Welfare Board, according to an announcement by Melvin R. Rudolph, president of the New York state section of the National Jewish Welfare Board, which is the parent body of the Association of Jewish Community Centers. . . . Tony Kolinski, manager, Warner Bros. Pictures, staged an invitational preview of "Island of Love." . . . Floyd Fitzsimmons, publicity field representative for Warner Bros. who headquarters in Boston, was in Buffalo conferring with AB-PT district manager Arthur Krolick on advance promotion plans for "Critic's Choice," which will soon be shown at the Center. . . . Manager Bill Laney, Shea's Teck, and city manager Frank Arena, Loew-Shea set-up, are working on plans for a Hollywood type premiere of the MGM-Cinerama production, "How The West Was Won," which will open April 11 in the Teck. . . . Six Buffalo community theatres put on a special Lenten presentation of "Barabbas," including the Abbott, Apollo, Bailey, Colvin, Elmwood, Rivoli, and Unity, and used big ads in the local sheets announcing the special showing. . . . Lou Levitch, in cooperation with the Hebrew Academy of Buffalo, will present "They Were Ten," an Israeli motion picture, April 23 and 24 on the North Park screen. All tickets are priced at $1.25 and are available from members of the Academy at the theatre box office. . . . Academy Awards Oscarcast area chairman Arthur Krolick and members of his committee put on a splendid advance campaign to get folks to tune in to channel 7, WKBW-TV, Monday evening, April 8, at 10 p.m. The Buffalo and out of town newspapers were very cooperative in using publicity on the event. The Evening News and Courier-Express also ran photos of those nominated for best actor and best actress, and these same two papers ran a photo of the theatre managers specially interested in the outcome of the event because they were running or had run the pictures nominated for "best of the year." The various theatres also used slugs in their ads announcing the Oscarcast in advance and on the day of the event.

CHICAGO

Mark Robson, producer-director of "Nine Hours to Rama," was here on behalf of his film and made the press rounds with 20th-Fox press agents. . . . Leonard Schiff, retired manager of Teatro Del Lago, Wilmette, Ill., is dead. He leaves surviving a wife and three daughters. . . . Film exchange employees held their annual meeting March 19. A successor will be elected to succeed the late Sam Lamansky as business agent for the union. George Rose of Universal heads the union. . . . Clark theatre in the loop is trying out a special ladies' day on Fridays with an admission of 25 cents. The house has been successful with its offering of special rates to the armed forces and college students. . . . Oscar Brotman, circuit owner, will contribute a news column to the TOA house organ for use of its members. This contribution came about at request of the organization. . . . Augis Schmidt, president of NAC, and Lou Abramson, executive secretary of NAC, attended theatre owners convention in Kansas City. . . . Frank Gillespie, publicity director for TWA, reports that economy class TWA jets will show films to passengers on those flights. A small service charge will be made for use of earphones. Economy class passengers will see and hear the same films that are offered to first class passengers on these overseas trips. . . . Morris Lefko, MGM general manager, presided over a three day sales meeting at the Blackstone hotel. Current and new productions were on the program. Some of the personnel attending were Will Devaney, west coast manager; Herman Rips, New York; Hebert Benin, southern division manager; and Will Madden, midwest territory manager. . . . American Seating Company reported earning of $2.35 per share of common stocks for 1962 as compared with $2.47 for 1961. Net sales for 1961 exceeded 40 million dollars. . . . Avon is now showing first run Greek films. . . . Kermit Russell Films will have MGM's "Showboat" and "Great Caruso" for release in Chicago territory the week of April 5. . . . James Booth, 63, film buyer and booker, died of cancer in the Carmen Nursing Home, Chicago. Booth has been in the film industry for more than 30 years. He was a buyer and booker for S and S, B and K, and Lubline chains. He was a part owner of the Woods.

CINCINNATI

Robert Rethme has been appointed director of publicity and advertising for the Cincinnati Theatres, succeeding Carl Ferazza, who has been appointed U-I exploiteer, and Robert Tieman has been named manager of the Ramona and Valley Drive-In, Hamilton, O. He succeeds M. Rethme. . . . Richard L. Reardon has been appointed manager for Charkeres Circuit Drive-In, Xenia, O., succeeding Robert Clauve, who resigned because of illness. . . . James Herb is doing the booking and buying for his Ohio, Franklin, O. . . . Don Wirtz, managing director, Capitol, has scheduled two Saturday a.m. matinees, March 30 and April 6, so the Boy Scouts can see "How The West Was Won." . . . The first in a series of six travelogues opened at the Albee April 1, as Monday "specials." . . . Cincinnati Theatres opened drive-ins Forrest and Woodlawn on April 4. . . . Special Easter Monday matinees are scheduled for all Chakeres' indoor houses. . . . Mid-State Theatres has closed the Plaza, Miamisburg, O., and the Newbold Circuit closed the Freeman, Northfork, W. Va.

COLUMBUS, O.

Pleasantview High School Symphonic Choir is sponsoring the opening night of the MGM-Cinerama spectacle, "How The West Was Won" at RKO Grand April 11. The choir and the Mt. Vernon, Ohio, Drum and Bugle

Corps are scheduled to appear in the pre-premiere celebration in front of the theatre. . . . Herman Hunt announced the final two weeks of "The Longest Day" at Hunt's Cinestage. Next attraction will be MGM's "Mutiny on the Bounty." . . . Underground Parking Commission approved construction of three pedestrian tunnels under State, High, and Broad Streets to connect with the planned $4.5 million State House underground parking garage—provided funds are available. One of the tunnels, that under State St., would be within a few steps of entrances to Loew's Ohio, RKO Grand, and the Hartman legitimate theatre. The High and Broad tunnels would be within a block of RKO Palace. Construction of the 1200-car facility is expected to begin July 8. The garage will be opened early in 1965. . . . Television, radio, and film coverage of professional fights is not affected by a bill to outlaw professional boxing in Ohio introduced in the Ohio Legislature by three Republican representatives. The bill was introduced after the death of Columbus fighter Davey Moore, featherweight champion, who lost his crown to Sugar Ramos in Los Angeles. The bill was introduced by Reps. James Thorpe, Canton; James Hapner, Hillsboro; and Robert Netzley, Laura. "The Ohio Legislature has seen fit to outlaw dog fights, bear fights, and cock fights," said the sponsors. "The least they could do is the same for humans."

CLEVELAND

Mrs. Jean Mullis, president of the International Association of Women of the Motion Picture Industry, announced the organization of the newest WOMPI club in Cleveland. Charter meeting of the club is scheduled for April 16 at Stouffer's Restaurant in Cleveland. Mrs. Elna Gebhart, motion picture reviewer of one of the leading newspapers in Cleveland, has been elected to serve as president of WOMPI's newest club. Other officers elected to serve with Mrs. Gebhart are Shirley Scott, first vice-president; Margaret Bartko, second vice-president; Mary Ann Yemec, recording secretary; Mary Lou Weaver, treasurer.

DALLAS

Interstate Theatres, according to Raymond Willie, vice-president and general manager, is planning a "Salute To Hollywood" this summer. Plans call for a banquet at which Delbert Mann, director, will be guest of honor. . . . Four special youth shows at 9:30 a.m. on successive Saturdays have been scheduled for "How the West Was Won" at the Capri. All seats are 90 cents. Children or youth groups may make advance ticket reservations from Mac Tendler, special service representative. Also, the Capri has set up a schedule of special mid-week prices for senior citizens to see the Metro-Goldwyn-Mayer-Cinerama production. Tickets are priced at $1 for the balcony and $1.25 for the lower floor. . . . Omar Sharif, motion picture idol of the Arab world and a nominee for the best supporting actor in the current Academy Award race, was to be in Dallas for the opening of "Lawrence of Arabia" at the Esquire. . . . Charles E. Carden, for the past 12 years manager, Palace, Fort Worth, Tex., for the Interstate Circuit, has announced his resignation. He has been with the circuit for 34 years and served as manager, Hollywood, Fort Worth, as well as city publicity director for Interstate before becoming manager of the Palace. Carden plans to devote his full time to a stock market analysis service he has developed. . . . Grady James, who was associated with 20th-Fox in Oklahoma City, until it was closed in January, is now with Parade Pictures. Heywood Simmons of Dallas distributes Parade releases in Oklahoma and Texas. James will represent the company in the Oklahoma City exchange territory. Tom McKean, former Paramount salesman, will represent the company in the local exchange territory. . . . Sue Benningfield, chairman of the banquet arrangements for the annual Women of the Motion Picture Industry convention to be held in Dallas, announced that Mrs. John F. Kennedy will not be able to attend. . . . "The Man from the Diners' Club," starring Danny Kaye, will have a multiple opening April 11 at nine local theatres. They include the Lakewood, Inwood, Granada, Crest, Wynnewood, Preston Royal, Garland Road, Bruton Road, and Hampton Road. . . . Texas Motion Picture Board of Review has broken with precedent in bestowing upon producer Sam Spiegel and "Lawrence of Arabia" the board's very first Citation of Merit. The citation reads in part: "To Sam Spiegel, by virtue of his many outstanding accomplishments in the field of motion pictures as exemplified by his Academy Award winning "On the Waterfront" and "The Bridge on the River Kwai," and now by his creation of a masterpiece of cinematic art in "Lawrence of Arabia," is hereby tendered this, the first Citation of Merit ever bestowed upon a member of the motion picture fraternity by the members of the Texas Motion Picture Board of Review." Mrs. Roderic B. Thomas, chairman of the board, has turned the citation over to Raymond Willie, vice-president and general manager of Interstate Theatres, to be forwarded to Spiegel. The film is currently being shown at the Esquire. . . . The first performance of "Cleopatra" in Dallas at the Tower on June 26 will be sponsored by the Variety Club as a benefit for the Variety Foundation charities. Negotiations for the benefit performance were completed in a three way decision reached by Interstate Theatres, which operates the Tower; Variety Club officers; and officials of 20th-Fox. All seats will be priced at $10 for the benefit, according to Joe Jackson, chief barker of the Dallas Tent. . . . The first of the series of youth shows for "Lawrence of Arabia" will start at 10 a.m. Saturday, April 13, and continue at the same hour each Saturday for an indefinte period. All seats are priced at $1. Mrs. Mary Alice Ficklen is in charge of group sales.

E. J. Miller, long-time business agent for Houston, Tex., Moving Picture Machine Operators Local 279, was recently elected a vice-president of the international union, succeeding the late Albert S. Johnstone.

DES MOINES

Don Horton, who recently leased the Strand, West Liberty, from Ludy Bosten, Muscatine, has reopened the house after completely redecorating the interior. . . . Manager John Norgang opened the Cedar Rapids Drive-In with free admission on the opening night. . . . Dave Gold, 20th-Fox manager at Des Moines, has returned from a Los Angeles managers' meeting. . . . Robert Montgomery has moved from Rock Island, Ill., to Des Moines to serve as assistant manager at the Des Moines theatre. . . . Phil March, owner, Royal, Le Mars, is planning on extensive remodeling. Jim Lewis, projectionist for 12 years at the Royal, will take over as manager.

DETROIT

There was signed recently what is a "first" for Michigan. It was an American International Pictures contract for "Operation Bikini," signed by AIP's Michigan representative, and buyer and booker William Clark of Clark Theatre Service. It states that "OB" will not be shown on television within five years of national theatre release date. "This is the greatest thing that's happened in the picture business!" said Clark happily. . . . Romance blossomed at Variety Club of Detroit, Tent 5. Married were barker William Crane Mellender and the second vice-president of the Barkerettes, Mary Elizabeth Wood. A luncheon was held at the Normandie after the wedding, and late afternoon Variety-ites still had a finger in the pie. The couple was tendered a reception at the home of Barkerette's vice-president Dolores and Tent 5's property master Arthur Herzog, Jr. . . . The Detroit Theatre Organ Club, temporarily housed in the Iris, will now permanently occupy the Senate which has been dark for some time. They will move with them the four-manual 34-rank Mighty Wurlitzer organ which the club acquired from the former Fisher movie house when it was converted to the legitimate Fisher in 1961. Recently, Charles Edwards, president of the club, arranged an organ concert for the Cubs, Pack 1627, which had never heard a movie theatre organ. . . . The Marc, Marcellus, Mich., opened April 6. New owner-operator is Larry Treadway. Policy is single bill, two changes of program, Fridays, Saturdays, Sundays, and Mondays. Clark Theatre Service of Detroit will buy and book. Clark is moving, new address will be 1011 Fox Building, Detroit 1, Mich.

HOUSTON

Hollywood film star and author Walter Slezak is here as star of the Chi Omega Chautauqua series. . . . United Artists has obtained permission to film part of "The Confessor" at the Hartsdale Apartments. The shooting is set for the first part of August. The film is being made from the novel by Jack Donahue.

JACKSONVILLE

Mrs. Anne Dillon, local WOMPI president, reported that several WOMPIs who had not planned to attend the WOMPI convention in Dallas during September have indicated they intend to go after receiving "Welcome WOMPI" invitations from Dallas. The invitations—in the shape of Texas boots designed for wear with Mexican chaparajos—give views of the B. F.

Phillips working ranch which will entertain WOMPI members with horse races, roping and branding, and a 1,900-acre tour to be finished off with an outdoor chuck wagon dinner, including six-shooter coffee "strong enough to float a .44." . . . Robert Caps, MGM manager, spent several days in Atlanta attending a company southeastern sales gathering at the MGM district office. . . . C. H. "Danny" Deaver, manager, Town and Country, campaigned for his opening of "The Courtship of Eddie's Father" during his final week with "To Kill A Mockingbird," which had fine public acceptance as a family picture. Danny said that one Episcopal minister in the vicinity of the Town and Country asked all of his parishioners to see the film. . . . Junior WOMPI Patty Hart, assisted by her friend, Susan Beckley, did a fine job as bingo caller for the March birthday party which WOMPI members gave to residents of the All Saints Home for the Aged. . . . Vivian Ganas, Marjorie Edenfield, and Helen Whaley received special birthday greetings from the other local WOMPI members. . . . The annual election of WOMPI officers has been scheduled for the night of April 23 and Enidzell "Easy" Raulerson, WOMPI treasurer, said that only dues-paying members will have the vote or be eligible for office. . . . Ida Belle Levey, WOMPI service chairman, had to purchase a new filing cabinet to accommodate an ever-growing file of letters of appreciation from welfare and charitable groups receiving WOMPI funds and services. In March she received enthusiastic letters from authorities of the Duval County Children's Shelter, the city's Juvenile Shelter, the Muscular Dystrophy Association, the Heart Association, the City Rescue Mission, and several from the Northeast Florida State Hospital. . . . Mary Hart, WOMPI finance chairman, revealed that members of her church circle at St. Johns Presbyterian Church gave her a surprise donation of four large boxes of youth clothing for distribution through WOMPI to indigent charges of the Juvenile Shelter.

MIAMI, FLA.

Jim Carey, assistant district manager, Wometco Dade County drive-ins, has inaugurated a "Show Biz Quiz" in the Boulevard, North Dade, Coral Way, and 27th Avenue Drive-Ins, tied in with a local radio station. Records are played on intermission tape and pre-show tape and patrons invited to answer questions pertaining to "Show Business." Prizes are concession items and guest tickets. . . . Wometco's Old Guard organization honored two retiring employees at luncheon at the Hotel Everglades. Mitchell Wolfson, president, presented Jack Fink, retiring manager, Surf-Normandie, and formerly of the Park, Tampa, with a pair of solid gold cuff links embellished with the Wometco Old Guard emblem. Gordon Spralley, manager, Miami, who worked under Fink as an usher at the old Capitol when Fink joined Wometco in 1931, gave a humorous tribute to Fink and his wife, Helen, who will retire to Tampa. Madeleine Tremblay, who joined Wometco in 1932, and is retiring as secretary to Elmer Radloff, Wometco treasurer, to marry Stanley Stern, head, Wometco real estate dept., was presented a solid gold Wometco emblem for her charm bracelet by Wolfson. Betty Stokes, public relations, gave a humorous talk about Miss Tremblay at the luncheon, which was attended by nearly 100 persons. . . . Florida State Theatres will bring "How the West Was Won," Cinerama production, as an Easter attraction, and in so doing will give Miami a worldwide first. As soon as the Sheridan, Miami Beach, is reequipped with the necessary projectors and screen, Greater Miami will be the first city to have more than one theatre showing Cinerama motion pictures at the same time. The downtown Florida is currently showing "Search for Paradise."

Sophia Loren
Madame
Sophia Loren
Madame

Joseph E. Levine's Embassy Pictures recently launched this "living billboard" street bally to herald the opening of "Madame" at Loew's and other New York City neighborhood theatres. The models are seen in the Times Square area.

MEMPHIS

Crosstown has "Cleopatra" booked for June, but has "Lawrence of Arabia" showing. Furthermore, the theatre a modern mid-town house, plans to redecorate, and may install the de luxe push-back seats. . . . Watson Davis, Cigar-smoking advertising director for Malco Theatres, has become known throughout the industry for his Dracula-like guises. He wears a sweeping cloak, ancient tuxedo, bushy eyebrows, and fanged teeth to introduce horror movies Saturday nights on television. His presentation of horror promotions was a big hit at the Kansas City Show-A-Rama before the Theatre Owners of America's Show-A-Rama convention. Davis appeared in his Fantastic Features cloak and make-up for his adress on how to promote horror movies. He was honored as "Showman of the Year in the South." . . . Margaret Irby, Memphis WOMPI publicity chairman, is chairman of the national nominating committee. She is with Howco. United Artists and Fox were hosts for the March 26 meeting of WOMPI. Mary Catherine Baker, president, announced plans for the "Buck-of-the-Month" charity project. Following the business sesion there was a movie shown in Fox screening room.

HARTFORD-NEW HAVEN

A. M. Schuman's 850-seat Central, West Hartford, has joined the metropolitan Hartford first-run roster; Thomas Ogburn, general manager, Central and Lyric, Hartford, booked Connecticut premiere of Embassy's "Long Day's Journey Into Night." . . . L. Douglas Netter, Columbia, was in town meeting with Sperie P. Perakos, general manager, Perakos Theatre Associates. Perakos discussed film production at a Yale University Drama School afternoon seminar, stressing the need for fresh writing quality. . . . Mrs. Joseph Adorno, wife of the counsel for Adorno Theatres, has been named to the executive committee of the Middletown United Fund Campaign. . . . James M. Totman, SW zone manager, pushed back Connecticut premiere of "Mutiny on the Bounty," MGM 70mm. attraction, from April 5 to April 11, to enable the two Hartford newspapers, The Times and The Courant, to sell out opening night's house. Proceeds will benefit underprivileged children's camps maintained by dailies. Gerald Bouchard, Strand, where premiere will be held, anticipates sizable roster of state personalities. . . . The Center building, Terryville, owned by the Anna Faith estate, has been sold to Hartford investors for $95,000. She was widow of industry pioneer Joseph Faith, who operated suburban Hartford theatres for many years. . . . In Framingham, Mass., Harry Wiener, new manager, Cinema, is a former city manager. He served both Asbury Park and Morristown, N.J. . . . Carroll Bagley, now a Lyme, Conn., resident, has been named assistant managing director of the Goodspeed Opera House, East Haddam, Conn. In the past 14 years, Bagley had been associated with MCA, Ltd., and Columbia Pictures, active in all phases of talent management. . . . Connecticut Cinema, Inc., owner of the 950-seat, subsequent-run Lenox, Hartford, has leased the theatre to Seymour Levine, former operator of the Bowl Drive-In, West Haven. Levine, who is also a partner in the Candlelite-Twin Drive-In, Bridgeport, has named Ben Smith, formerly manager, Lockwood and Gordon East Windsor Drive-In, East Windsor, as Lenox manager. Connecticut Cinema, headed by Ernie Grecula, continues to operate the first-run Art Cinema, Hartford. . . . Peter G. Perakos, Jr., office manager, Perakos Theatre Associates, has been named to the newly-formed New Britain Decency Board. . . . Mannie Friedman, Lockwood and Gordon Hartford resident manager, anticipates a late spring premiere at the Cinerama for "How the West Was Won." Current attraction is "Cinerama Holiday." L&G is building a second theatre in San Diego; the circuit already operates the Cinerama Theatre in the California city. . . . Albert M. Pickus, TOA board chairman and owner of the Stratford Theatre, Stratford, is marking second anniverstary of his voluntary film classification system at the Stratford, and reports "nothing but enthusiasm" from practically all audience components. . . . Redstone Theatres opened their newest link, the Cinema One, Worcester, Mass. "The Longest Day" premiered to an audience comprised of state and civic officials plus other area opinion-makers. John P. Lowe, formerly assistant to the president of Western Masachusetts Theatres, Inc., Springfield, is serving as Redstone resident manager. . . . Attorney Herman M. Levy, TOA general counsel and MPTO of Connecticut executive secretary, is serving as lobbyist for MPTO of Connecticut and Connecticut Association of Patent Medicine Stores, in the current session of the Connecticut State Legislature.

NEW ORLEANS

Troy Boykin, two-months old son of the Allan Boykin, Jr.'s, recently underwent heart surgery. Al Boykin, Sr., is a member of the Warners booking staff. . . . Jimmy Briant, retired MGM branch manager, dropped in on old friends, Jeanne Crozat and Helen Pabst, of the Buena Vista office. . . . Joe Silver is back at his booker duties at 20th-Fox after an absence of five weeks due to surgery. . . . The Variety Ladies Auxiliary sponsored a stuffed crab luncheon at the Variety Club with proceeds banked in Variety's fund for the projected Hospital for Underprivileged Children. . . . Local WOMPI's were volunteers in the service of New Orleans Medical Association in the mass immunization against infantile paralysis via internal "sugar lump" innoculation. . . . The WOMPI social committee headed by Della Jean Favre hosted a card social at the Variety Club. . . . WOMPI Imelda Geissinger, Richards Center staff, and her husband chalked up 25 years of wedded bliss. . . . Mr. and Mrs. Rene Brunet are cradling their first child, a 10 pound baby boy, born several months ago and christened Rene III. Mrs. Brunet was a member of the Famous Theatre personnel. . . . The WOMPI have a party scheduled for St. Ann's Home on April 11; and a rummage sale on April 20. . . . The Broadway Drive-In, Hattisburg, Miss., reopened after being closed for cleaning and renewing. . . . Jack Minckler has slated April 15 to resume full week's schedule of showings at the Jack Drive-In, Bogalusa, La. . . . Walter Desforges, Jr., is the newcomer in Exhibitors Poster Exchange shipping department. Walter, Sr., is a member of Film Inspection service personnel. . . . Ervin Bourg, of the Rebstock, Golden Meadows Theatre, announced that Sunday afternoon attractions at the theatre will consist of live wrestling matches. . . . William Gargan, whose acting career came abruptly to an end three years ago upon discovery he was suffering with throat cancer, and now apparently cured, was in to launch the 1963 crusade of the Louisiana division of the American Cancer Society. He was guest speaker at a dutch treat luncheon in the Grand Ballroom of the Roosevelt Hotel, attended by about 300 supporters of the division.

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An extensive tie-in promotion with WWDC radio and local Washington, D. C., music stores launched the recent showing of MGM's "The Hook," Capitol. D.J.'s invited listeners to participate in the contest with Horner Harmonicas being awarded as prizes.

PHILADELPHIA

Friendly Mrs. Rhea Friedman, widow of Percy Friedman and manager of the Yeadon, Yeadon, Pa., which she inherited from her father, received a most lauditory write-up in Joe De Feo's News 'N' Views in The News Of Delaware County recently. Space limitations do not permit reprinting due to its length; but among the nice things said were that "She is more like a friend and neighbor than a theatre manager" and that "she always has a special Saturday matinee for the kids. . . ." Jack G. Engel, convention chairman, Variety Club Tent 13, announced that International Travel Service has been appointed official travel agency to handle all transportation to the Houston convention. Fifty seats are being held on Eastern Jet flights from Philadelphia to Houston on May 12; and return on May 18; and a block of 25 double rooms have been confirmed at the Rice Hotel, convention headquarters. ITS will outline, show films, and take reservations at the clubrooms on April 15. . . . Jack Goldman is again handling publicity for Hamid's Steel Pier, Atlantic City, N. J., which had a pre-season opening on Easter Sunday; and opens for the season on Memorial Day weekend.

ST. LOUIS

The Ritz, Belleville, Ill., is in the process of being completely remodeled and redecorated, according to Wes Bloomer, Bloomer Amusement Co., owners of the theatre. Although the theatre has maintained its regular shows throughout, it has received 1100 new seats, a new screen, carpeting, projection equipment, and has been freshly painted. The entire theatre has been done in tones of orange and gold. The screen was moved back into the proscenium arch for better viewing. A grand reopening will be held about April 25, Bloomer said. . . . The Missouri-Illinois Theatre Owners moved to send a letter to American International commending AIP for its decision to institute a "no television" clause, at the monthly MITO meeting. The president, Wesley Bloomer, expressed hope that other companies would follow AIP's example. John Meinardi, National Theatres, gave a report on the Kansas City convention. . . . Lee Stoultz has taken over the drive-in at Vandalia, Mo. It was formerly operated by Dr. Squires. . . . The Hollywood Drive-In, Sandoval, Ill., opened. It is owned by Roolen Robertson. . . . Most St. Louis drive-ins are open full time now and many of the Illinois drive-ins will open this month on a full time basis.

SALT LAKE CITY

20th-Fox's "The Longest Day" is in its ninth month as a roadshow at the Salt Lake. . . . "Lawrence of Arabia" opened big at the Southeast after several days of closed house for special installations. . . . "West Side Story," which had been road-showing at this house for many weeks, moved downtown at regular prices. . . . The limited engagement of Cinerama's "Search For Paradise" will continue for a short time only, according to Ted Kirkmeyer, Fox Intermountain Theatres. . . . The wife of Brigham Guy Thatcher, early day theatre operator of Logan, Utah, who died in 1938, passed away at Logan at the age of 92. Shortly before her death she presented the Lyric, Logan, to the Utah State University for the college's theatrical productions. . . . Drive-In theatres, including the Hyland, on Hyland Drive, were the locales of dispensing of the Sabin oral polio vaccine recently; and the large drive-in grounds had waiting lines for several hours.

SAN ANTONIO

Youthful movie actor Jody McCrea and Budapest-born starlet Eva Six were to visit San Antonio in connection with the showing of their new movie, "Operation Bikini," at the Texas, operated by the Cinema Arts Theatres. . . . The new Walt Disney film, "The Miracle of the White Stallions," will open at the Josephine on April 11. . . . Construction has halted temporarily on the Cinerama theatre on the Fredericksburg Road site. . . . Attendance at the Wednesday showings of the "Golden Operetta" series at the Laurel is outdrawing the showings in other Texas cities. . . . "The Longest Day" ended its run at the Woodlawn. . . . Bill Chambers, manager, Plaza, El Paso, Tex., had his artist, Frisco Gutierrez, build a lively front display and marquee arrangements for the showing of "Jumbo." All done in bright colors, the effect was three dimensional, depicting a huge big top. . . . Interstate city manager Jack King and Claude Handley, manager, State, Amarillo, Tex., gave away four puppies in behalf of "Son of Flubber" and then saw the event blossom into a full day dog give away through the local animal shelter and others. All children had permission from their parents to become puppy winners. . . . Mrs. Marjorie Frels and Rubin Frels, owners of Frels Theatres, Inc., of Victoria, Tex., have filed an application for the first full time ultra high frequency television station in Texas. Frels, general chairman of the theatre circuit, said the company will seek affiliation with a major network when the application for the UHF station is approved. The $250,000 studio and transmitter is to be built on the site of the old Tejas-Aztec Drive-In, which was damaged during Hurricane Carla in 1961 and has not been in use since. The Frels Circuit owns the property. The Frels family theatre business has operated in Victoria for 39 years. . . . New MI9030 soundheads are being installed in the projection room of the Paramount, Amarillo, Tex. . . . Tickets have been placed on sale for the road show engagement of "Cleopatra" which will open at the Broadway in June. . . . Paul Castle, the voice of "Mickey Mouse," and Clarence Nash, the voice of "Donald Duck," appeared at a Saturday morning Kiddy Karnival at the Plaza, El Paso, Tex. . . . Remodeling has been completed at the Rwin Drive-In at Amarillo, Tex., on the southside fence and lower screen base, which now includes a new exit for traffic. A permanent fence will be erected to replace the string of lights between the patios which separate the two theatres.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two serivce features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

APRIL 10, 1963 SECTION TWO
VOL. 69, No. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—DeLuxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made

6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler

6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western

COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England
March **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey
May **PLAY IT COOL**—Billy Fury, Helen Shapiro
May **BLACK ZOO**—(PV; EC)—Michael Gough, Virginia Grey
June **GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
June **LONG CORRIDOR, THE**—Peter Breck, Constance Towers
July **GUNFIGHTERS, THE**—(CS; C)—David Janssen
July **55 DAYS AT PEKING**—(Super-Technirama 70; TC)—Charlton Heston, Ava Gardner, David Niven

COMING

GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller

BATTLE BEYOND THE SUN—MD—67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup

BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer

706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers

709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe

802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English

NIGHT TIDE—D—84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup

OPERATION BIKINI—D—80m.—(PV;C)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program

708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama

711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer

710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horrer entry

717 **RAVEN, THE**—CD—86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry

715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English

714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English

707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English

713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(PV, C)—Frankie Avalon
BLACK SABBATH—(EC)—Boris Karloff
CALIFORNIA—Jock Mahoney, Faith Domergue
DEMENTIA—William Campbell, Luana Anders—Filmgroup
ERIC, THE CONQUEROR—Cameron Mitchell
FEAR—Boris Karloff
FREE, WHITE AND 21—Frederick O'Neal, Annalena Lund
HAUNTED VILLAGE, THE—(Scope, C)—Ray Milland
MASQUE OF THE RED DEATH—(PV; C)—Vincent Price
NIGHTMARE HOUSE—Leticia Roman, John Saxon
PIT, THE—Dirk Bogarde, Mary Ure
SCHIZO—Leticia Roman, John Saxon
SON OF SPARTACUS—Steve Reeves
TERROR, THE—(Vitascope, C)—Boris Karloff
X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advice And Consent	SP.	Col.
Air Patrol	A1	Fox
•All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
•America, America		WB
•Aphrodite, Goddess Of Love		Emb.
Antigone	A2	For.
Arturo's Island	B	MGM
Assignment Outer Space		A-I

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Bad Sleep Well, The		For.
Badjao		For.
Balcony, The		Misc.
Barabbas	A2	Col.
•Battle, The		Fox
Battle Beyond the Sun (Filmgroup)		A-I
•Beach Party		A-I
•Bear, The	A1	Emb.
•Beauty And The Beast	A1	UA
•Becket		Par.
Bell' Antonio	C	Emb.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The	A2	U-I
•Black Gold	A1	WB
•Black Sabbath		A-I
•Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Boccaccio '70	C	Emb.
Bon Voyage	A1	BV
•Boy Who Caught A Crook	A1	UA
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
•Brass Bottle, The		U
Broken Land	A2	Fox
Bunny Yeager's Nude Camera		Misc.
•Bye, Bye Birdie		Col.

Bloody Brood	B	Misc.

C

Cabinet Of Caligari	B	Fox
Cairo	A3	MGM
•California		A-I
•Call Me Bwana		UA
Candide	B	For.
•Candy Web, The		Col.
•Captain Newman, M.D.		U
•Captain Sindbad		MGM
•Cardinal, The		Col.
•Caretakers, The		UA
Carnival Of Souls		Misc.
Carry On Constable		For.
Carry On Teacher		For.
Cash On Demand	A1	Col.
•Castillians, The		WB
•Cattle King		MGM
Centurion, The		For.
•Ceremony, The		UA
•Chalk Garden, The		U-I
Chapman Report, The	B	WB
•Charade		U-I
Child Is Waiting, A	A2	UA
Cleo From 5 to 7	SP.	For.
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
•Come Blow Your Horn	A3	Par.
Come Fly With Me		MGM
Come September—Re.	A3	U
•Condemned Of Altona, The		Fox
Confess Dr. Corda		For.
•Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
•Cool Mikado, The		UA
Counterfeiters Of Paris, The	A3	MGM
•Court Martial	A2	UA
Courtship Of Eddie's Father, The		MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB
Cross Of Living		For.

Confessions Of An Opium Eater	B	AA

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
•Dark Purpose		U
David And Lisa	A2	Misc.
•Day And The Hour, The		MGM
•Day Mars Invaded Earth, The	A1	Fox
•Day Of The Triffids, The		AA
Days Of Wine And Roses	A2	WB
Delicate Delinquent, The—RE	A1	Par.
•Dementia (Filmgroup)		A-I
Devi	A2	For.
Devil's Messenger, The		Misc.
Devil's Wanton, The	SP	Emb.
Diamond Head	B	Col.
Diary Of A Madman	A2	UA
Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Dr. No	B	UA
•Dr. Strangelove		Col.
•Donovan's Reef	A2	Par.
•Drums Of Africa		MGM
•Duel Of The Titans		Par.

E

Electra	A2	For.
Elusive Corporal, The		For.
•Eric, The Conqueror		A-I
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
LEGEND OF LOBO, THE—NOV-67m.—(TC)— True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
MIRACLE OF THE WHITE STALLIONS—D—118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria
SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
MERLIN JONES—(TC)—Annette, Tommy Kirk
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire
TIGER WALKS, A—Brian Keith, Vera Miles, Sabu
WILD GOOSE STOP—Brandon De Wilde

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

628 **ADVISE AND CONSENT**—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
713 **BARABBAS**—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
621 **BELLE SOMMERS**—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
706 **BEST OF ENEMIES, THE**—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
615 **CASH ON DEMAND**—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
705 **DAMN THE DEFIANT**—D-101m.—(CS; EC)—Alec Guiness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
703 **INTERNS, THE**—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch
627 **MOTHRA**—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan, dubbed in English
701 **NOTORIOUS LANDLADY, THE**—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
710 **PIRATES OF BLOOD RIVER, THE**—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
604 **QUEEN OF THE PIRATES**—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Itlian; dubbed in English
708 **REQUIEM FOR A HEAVYWEIGHT**—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
707 **RING-A-DING RHYTHM**—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
704 **THREE STOOGES IN ORBIT, THE**—C-87m.—4953 (7-11-62)—Okay programmer
626 **13 WEST STREET**—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
709 **TWO TICKETS TO PARIS**—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
712 **WAR LOVER, THE**—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
609 **WEEKEND WITH LULU, A**—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
711 **WE'LL BURY YOU**—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
629 **WILD WESTERNERS, THE**—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
702 **ZOTZI**—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **MANIAC**—Kerwin Mathews, Nadia Gray
Mar. **IRON MAIDEN, THE**—Michael Craig, Anne Helm, Jeff Donnell
March **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell
April **FURY OF THE PAGANS**—(C)—Edmund Purdom
JUST FOR FUN—Bobby Vinton

COMING

BYE, BYE BIRDIE—(PV; EC)—Dick Van Dyke, Janet Leigh
CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton
CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon
CONGO VIVO—Jean Sebastian, Bachir Toure
DR. STRANGELOVE—Peter Sellers, Sterling Hayden
GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
JASON AND THE ARGONAUTS—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
LONG SHIPS, THE—(TR; TC)—Richard Widmark, Sidney Poitier
PLAY IT COOLER—Anthony Newly, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
25TH HOUR, THE—Gregory Peck, Anthony Quinn
UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley
VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC);—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama
LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles
MADAME—CD-104m.—(TR; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)
NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.
Fairly amusing import—English

SEVEN CAPITAL SINS—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche
April **PASSIONATE THIEF, THE**—Anna Magnani
April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey
June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French
July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle
LANDRU—(C)—Charles Denner, Michele Morgan
LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles
310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names, great songs
218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale
COME FLY WITH ME—CD—109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses
COUNTERFEITERS OF PARIS, THE—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles
321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone
214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program
311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kautmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin
321 **FOLLOW THE BOYS**—MUC-95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences
317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war
HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English
217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
MONKEY IN WINTER—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles
365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English
308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience
216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
SAVAGE GUNS, THE—W-85m.—Richard Basehart, Don Taylor, Maria Granada—5022 (2-20-63)—Average western for program—Made in Spain
320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good swashbuckling adventure—Italian; spoken in English
304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad
223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English
220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

COMING FEATURES IN ORDER OF RELEASE

March **FOUR DAYS OF NAPLES**
April **IT HAPPENED AT THE WORLD'S FAIR**—(PV; MC)—Elvis Presley, Joan O'Brien
May **CAPTAIN SINDBAD**—(C)—Guy Williams, Heidi Bruehl
May **FLIPPER**—Chuck Conors, Luke Halpin Finch
May **IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter
May **RIFIFI IN TOKYO**—Karl Boehm
May **SON OF SPARTACUS**—Steve Reeves

COMING

CATTLE KING—(EC)—Robert Taylor, Joan Caufield
DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman
DRUMS OF AFRICA—(PV; MC)—Frankie Avalon, Mariette Hartley
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
INTERNATIONAL HOTEL—(PV; EC)—Elizabeth Taylor, Richard Burton
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(EC)—Pat Boone, Nancy Kwanwan
MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley
OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
PRIZE, THE—Paul Newman, Elke Sommer
SON OF SPARTACUS—Steve Reeves
SUNDAY IN NEW YORK—Jane Fonda, Cliff Robertson
TAMAHINE—(EC)—Nancy Kwan, Dennis Price
TARZAN'S CHALLENGES—(PV; MC)—Jock Mahoney
TICKLISH AFFAIR, A—(PV; C)—Shirley Jones, Gig Young, Red Buttons
TWILIGHT OF HONOR—Richard Chamberlain, Joey Heatherton, Nick Adams
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner
YOUNG AND THE BRAVE, THE—Rory Calhoun, William Bendix

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
R6208 **FANCY PANTS**—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
6205 **GIRLS, GIRLS, GIRLS**—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
6210 **GIRL NAMED TAMIKO, A**—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan
6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war

F

Face In The Rain		Emb.
Fancy Pants—RE	A1	Par.
Far Country, The—RE	A1	U-I
Fatal Desire	A3	For.
•Fear		A-I
•55 Days At Peking		AA
Firebrand	B	Fox
First Spaceship On Venus		For.
Five Miles To Midnight	A3	UA
Five Weeks In A Balloon	A1	Fox
Flamboyant Sex, The		For.
Flame In The Streets	A2	For.
•Flight From Ashiya		UA
•Flipper		MGM
Follow The Boys	B	MGM
•For Love Or Money		U-I
40 Pounds of Trouble	A2	U-I
•Four Days Of Naples	A2	MGM
•Free, White and 21	B	A-I
Freud	Sp.	U-I
Frightened City, The	B	AA
•Fun In Acapulco		Par.
•Fury Of The Pagans		Col.

House Of Women	B	WB

G

•Gathering Of Eagles, A		U-I
Gay Purr-Ee	A1	WB
Geronimo	A2	UA
Giant—Re.	A1	WB
•Gidget Goes To Rome		Col.
Gigot	A1	Fox
Girl Named Tamiko, A	B	Par.
Girl With The Golden Eyes, The	C	For.
Girls, Girls, Girls	A2	Par.
•Gold For The Caesars		MGM
•Golden Arrow, The		MGM
Great Caruso, The—RE	A1	Misc.
Great Chase, The		Misc.
•Great Escape The		UA
Great Van Robbery, The	A1	UA
•Greatest Story Ever Told The		UA
•Gunfight At Comanche Creek		AA
•Gunfighters, The		AA
•Gun Hawk, The		AA
Guns Of Darkness	A2	WB
Gypsy	B	WB

H

•Hand Of Death	A2	Fox
Hatari	A1	Par.
•Haunted Village, The		A-I
•Haunting, The		MGM
Have Figure, Will Travel		Misc.
Hell Is For Heroes	A2	Par.
Hemingway's Adventures Of A Young Man	A3	Fox
Her Bikini Never Got Wet		For.
•Here's Las Vegas		UA
Hero's Island	A1	UA
Hook, The	A2	MGM
Horror Hotel	A3	For.
•Horse Without A Head, The		BV
•House Of The Damned	A2	Fox
How The West Was Won	A1	MGM
•Hud	A3	Par.
Huns, The	A2	For.

I

I Could Go On Singing	A3	UA
If A Man Answers	A3	U-I
I Spit On Your Grave		For.
I Thank A Fool	A3	MGM
Il Grido		For.
•I Love, You Love	C	Col.
Immoral West, The		Misc.
In Search Of The Castaways	A1	BV
•In The French Style		Col.
•In The Cool Of The Day		MGM
I Like Money	A3	Fox
•Incredible Mr. Limpet, The		WB
Information Received	A3	U-I
•International Hotel		MGM
Invasion Of The Star Creatures	A1	A-I
Interns, The	A3	Col.
•Irma La Douce		UA
•Iron Maiden, The		Col.
•Island Of Love	B	WB
Island, The	A1	For.
•It Happened At The World's Fair		MGM
It Happened In Athens	B	Fox
•It's A Mad, Mad, Mad, Mad World		UA
It's Only Money	A1	Par.

J

Jack The Giant Killer	A1	UA
•Jason and the Argonauts		Col.
Joseph And His Brethren	A1	For.
•Johnny Cool		UA
Jumbo	A1	MGM
•Just For Fun		Col.

K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
Kind Of Loving, A	B	For.
•King Of The Mountain		U
•Kings Of The Sun		UA

L

•L-Shaped Room, The		Col.
Lad: A Dog	A1	WB
Lady And The Tramp—RE	A1	BV
•Lady For A Knight		UA
•Lady In A Cage		Par.
•Lancelot And Guinevere		U-I
•Landru		Emb.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Le Amiche (The Girl Friends)		For.
Legend Of Lobo, The	A1	BV
•Legionnaire, The		MGM
•Leopard The		Fox
•Light Fantastic, The		Emb.
•Lilies of the Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
•List Of Adrian Messenger, The		U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Lonely Are The Brave	A2	U-I
Long Absence, The	A2	For.
•Long Corridor, The		AA
Long Day's Journey Into Night	SP.	EMB
•Long Ships, The		Col.
Longest Day, The	A1	Fox
Love And Larceny	A3	For.
Love At Twenty		EMB
Love Is A Ball		UA
•Love Makers, The		Emb.
•Love With The Proper Stranger		Par.
Lover Come Back—Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

M

Madame	B	Emb.
•Main Attraction, The	B	MGM
Manchurian Candidate, The	A3	UA
Man From The Diners' Club	A1	Col.
•Maniac		Col.
•Man's Favorite Sport?		U-1
Marco Polo	A1	AI
•Marilyn		Fox
Marriage Of Figaro	A3	For.
•Mary, Mary		WB
•Masque Of The Red Death		AI
Maxime	B	For.
•McLintock		UA
•Merlin Jones		BV
Mermaids of Tiburon		Misc.
Merrill's Maurauders	A1	WB
Mighty Ursus	A2	UA
Mind Benders, The		A-I
Miracle Of The White Stallions		BV
Miracle Worker, The	A2	UA
•Missourian, The		WB
Mr. Hobbs Takes A Vacation	A1	Fox
Mondo Cane		For.
Monkey In Winter	A3	MGM
Mothra	A1	Col.
•Mouse On The Moon		UA
•Move Over, Darling		Fox
Mr Arkadin		For.
Mr. Peter's Pets		Misc.
•Murder At The Gallop		MGM
•Muriel		UA
Mutiny On The Bounty	A2	MGM
•My Fair Lady		WB
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

N

•New Kind Of Love, A		Par.
Night Creatures	A2	U-I
Night Is My Future	B	Emb.

6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
6213 MY SIX LOVES—CD-101m.—(TV)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat
6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202 PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6203 WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211 WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

May DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott
May HUD—(PV)—Paul Newman, Melvyn Douglas
June NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens
July COME BLOW YOUR HORN—(PV; TC)—Frank Sinatra, Molly Picon
July DONOVAN'S REEF—(TC)—John Wayne, Cecar Romero, Dorothy Lamour

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(TC)—Richard Burton, Peter O'Toole
CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven
FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress
LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern
LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood
NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward
PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn
WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett
WHO'S MINDING THE STORE?—Jerry Lewis, Jill St. John
WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209 BROKEN LAND, THE—W-60m —(CS, DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211 VABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218 FIVE WEEKS IN A BALLOON—CMD-101m—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed In Greece
221 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
223 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
305 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assasination—Filmed in India and England
306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavord with sin for mass market—Made in Italy
204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
219 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
303 THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

HAND OF DEATH—(CS)—John Agar, Paula Raymond
March MARILYN—Documentary on Marilyn Monroe
DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
March HOUSE OF THE DAMNED——Ronald Forster, Merry Anders
May LEOPARD, THE—TE; TC)—Burt Lancaster, Claudia Cardinale
May POLICE NURSE—Ken Scott
May YELLOW CANARY, THE—(CS)—Pat Boone, Barbara Eden

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
MOVE OVER DARLING—Doris Day, James Garner
OF LOVE AND DESIRE—(C)—Merle O'Beron, Curd Jurgens, Steve Cochran
PLEASE, NOT NOW!—(CS)—Brigitte Bardot
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
STRIPPER, THE—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
TAKE HER, SHE'S MINE—(TC)—James Stewart, Sandra Dee

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6305 CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
DR. NO—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli
FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
6221 GERONIMO—MD-101m.—(TC; PV)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful action entry—Laven
6307 GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229 HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
I COULD GO ON SINGING—DMU-99m.—(PV; EC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch

LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal

6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.

6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena

6225—-**MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms

6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern

6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer

6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it

6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus

6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht

6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral

TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)

6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch

6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made

6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
THIRD OF A MAN—Simon Oakland
Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
Feb. **BOY WHO CAUGHT A CROOK**—Wanda Hendrix, Don Beddoe—Harvard
April **TOM JONES**—(C)—Albert Finney, Susannah York—England
Aug. **CARETAKERS, THE**—Robert Stack, Polly Bergan, Joan Crowford—(Bartlett)

COMING

CALL ME BWANA—Bob Hope, Anita Ekberg—Eon
CEREMONY, THE—Laurence Harvey, Sarah Miles
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
GREAT ESCAPE, THE—(PV; C)—Steve McQueen, James Garner—Mirisch
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
IRMA LA DOUCE—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
JOHNNY COOL—Henry Silva, Eliyabeth Montgomery—Chrislaw
KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
MOUSE ON THE MOON—(EC)—Margaret Rutherford, Terry Thomas
MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
ONCE UPON A SUMMER—Rita Tushingham ,Peter Finch—Woodfall—English
PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
THIRD ROAD, THE—William Holden, Susannah York—Helvia
STOLEN HOURS—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
TOYS IN THE ATTIC—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
TWICE TOLD TALES—Vincent Price, Mari Blanchard—Admiral
YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRDS, THE—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice

COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue

6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue

FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating

40 POUNDS OF TROUBLE—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment

6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy

6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English

6215 **LONELY ARE THE BRAVE**—D-107m.—(PV)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn

LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue

6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English

6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English

6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines

6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made

6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Wintters—4939 (5-30-62)—High rating outdoor film—Reissue

6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama

6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer.

6216 **THAT TOUCH OF MINK**—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy

TO KILL A MOCKINGBIRD—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama

UGLY AMERICAN, THE—D-120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

COMING FEATURES IN ORDER OF RELEASE

May **SHOWDOWN**—Audie Murphy
May **PARANOIAC**—Audie Murphy, Kathleen Crowley

COMING

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden
CAPTAIN NEWMAN, M.D.,—(EC)—Gregory Peck, Tony Curtis
CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr
CHARADE—(PV; C)—Cary Grant, Audrey Hepburn
DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi
FOR LOVE OR MONEY—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven
LANCELOT AND GUINEVERE—(C; PV)—Cornel Wilde, Jean Wallace

•Nightmare House		A-I
Night Of Passion—(See During One Night)		
Night Tide (Filmgroup)		A-I
Nine Hours To Rama	A3	Fox
No Exit	B	For.
No Man Is An Island	A1	U-I
No Place Like Homicide (What A Carve Up)	A1	Emb.
•Norman Vincent Peale Story, The		UA
Notorious Landlady	A3	Col.
Nude Odyssey	C	For.
•Nutty Professor, The		Par.
Nun And The Sergeant, The	A3	UA

O

•Of Human Bondage		MGM
•Of Love And Desire		Fox
•Old Dark House, The		Col.
Operation Bikini		UA
•Once Upon A Summer		UA
Operation Snatch		For.

P

Pagan Island		Misc.
•Palm Springs Week-End		WB
•Panic Button		WB
Panic In Year Zero	A3	A-I
Paradise Alley		Misc.
•Paranoiac		U-I
Papa's Delicate Condition	A1	Par.
•Paris When It Sizzles		Par.
Passion Of Slow Fire, The	B	For.
•Passionate Thief, The		Emb.
Password Is Courage, The	A1	MGM
•Payroll	B	AA
Peeping Tom		For.
Period Of Adjustment	A3	MGM
Phaedra	C	For.
Phantom Of The Opera	A1	U-I
Phantom Planet	A1	A-1
Pigeon That Took Rome, The	A3	Par.
•Pink Panther		UA
Pirates Of Blood River	A2	Col.
•Pit, The		A-I
Playgirl After Dark	C	For.
•Play It Cool		AA
•Play It Cooler		Col.
Playtime		For.
•Please, Not Now!	C	Fox
•Police Nurse		Fox
Poor White Trash	B	Misc.
•Postman's Knock		MGM
Pressure Point	SP	UA
PT 109	A1	WB
•Prize, The		MGM
•Proper Time, The		UA
Psycossimo		For.

Q

Quare Fellow, The	A3	For.
•Queen's Guard, The		Fox
Queen Of The Pirates	A1	Col.

R

•Rampage		WB
Raven, The	A1	A-I
•Reach For Glory		Col.
Rear Window—RE	A2	Par.
Rebel With A Cause—See Loneliness of a Long Distance Runner		
Reluctant Saint, The	A1	For.
Reptilicus	A1	A-I
Requiem For A Heavyweight	A2	Col.
Rice Girl	A3	For.
Ride The High Country	A3	MGM
Rider On A Dead Horse	A3	AA
Riff Raff Girls		For.
•Rififi In Tokyo		MGM
Ring-A-Ding Rhythm	A1	Col.
Road To Hong Kong, The	A1	UA
Robe, The—Re.	A1	Fox
Roman Holiday—RE	A2	Par.
Room Mates		For.
•Running Man, The		Col.

S

Sad Sack, The—RE	A1	Par.
Sampson And The Seven Miracles Of The World	A2	A-1

Saskatchewan—RE	A2	U-I
•Savage Sam		BV
Savage Guns	A2	MGM
Savonara—RE	A2	WB
Scanty Panties		Misc.
Scarface Mob, The		Misc.
•Schizo		A-I
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
Seven Seas To Calais	A1	MGM
Show Boat—RE	A2	Misc.
•Showdown	A2	U
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP.	Emb.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
Son Of Flubber	A1	BV
Son of Sansom		For.
•Son Of Spartacus		A-I
Spencer's Mountain	A3	WB
Spiral Road, The	A2	U-I
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
•Stolen Hours		UA
Story Of The Count Of Monte Cristo, The	A1	WB
Stranger Knocks, A		For.
Strangers In The City	SP.	Emb.
•Stripper, The		Fox
•Summer Magic		BV
•Sunday In New York		MGM
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Swindle, The		For.
Swingin' Along	A1	Fox
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

T

•Take Her, She's Mine		Fox
Tales Of Paris	C	For.
•Tamahine		MGM
Tales Of Terror	A2	AI
•Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan's Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		AI
That Touch Of Mink	B	U-I
•These Are The Damned		Col.
13 West Street	A2	Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Third Of A Man	A2	UA
•Thrill Of It All, The		U-I
•Third Road, The		UA
Thirty Years Of Fun	A1	Fox
•Ticklish Affair, A		MGM
•Tiger Walks, A		BV
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic		UA
•Traitors, The		U
Trapeze—Reissue	B	UA
•Travels Of Marco Polo		AA
Trial, The	A3	For.
Trial And Error	A3	MGM
•25th Hour, The		Col.
•Twice Told Tales		UA
•Twilight Of Honor		MGM
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The	A1	U-I
•Under The Yum Yum Tree		Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
Vikings, The—Reissue	A3	UA
•Village Of Daughters		MGM

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley Buster Keaton
TRAITORS, THE—Patrick Allen, Jaceueline Ellis—English
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
CRITIC'S CHOICE—C-100m.—(PV; TC)—Bob Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost
256 **DAYS OF WINE AND ROSES**—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
253 **GAY PURR-EE**—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
257 **GIANT**—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
254 **GYPSY**—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
PT 109—D-140m.—(PV, TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences
915 **SAYONARA**—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
265 **SPENCER'S MOUNTAIN**—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade
167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
255 **TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
252 **WHAT EVER HAPPENED TO BABY JANE?**—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

COMING FEATURES IN ORDER OF RELEASE

June **BLACK GOLD**—Philip Carey, Diane McBain
May **ISLAND OF LOVE**—(PV; TC)—Robert Preston, George Moll

COMING

ACT ONE—George Hamilton, Jason Robards, Jr.
AMERICA AMERICA—Stathis Giallelis
CASTILIAN, THE—(C)—Cecar Romero, Frankie Avalon
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson
MISSOURIAN, THE—Robert Mitchum, Ty Hardin
MY FAIR LADY—Rex Harrison, Audrey Hepburn
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine
YOUNGBLOOD HAWKE—(TC)—James Franciscus, Suzanne Pleshette

MISCELLANEOUS

BALCONY, THE—D-84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental
BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate
CARNIVAL OF SOULS—D-80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental
DEVIL'S MESSENGER, THE—MD-72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.
GREAT CARUSO, THE—DMU-109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.
SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari
SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner
SHOW BOAT—MUD-107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Altura Int.
SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier
STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.
WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis
BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel
BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho
CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema
CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor
CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor
CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.
CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.
CONFESS DR. CORDA—D—96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President
CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus
CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian-English titles—Harrison

ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-631—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-69)—Exploitable offering for art spots—French; English titles—Albex

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HORROR HOTEL—MD—76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquend, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IL GRIDO—D—105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

JOSEPH AND HIS BRETHERN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

KIND OF LOVING, A—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-631—Well-made drama—French; English ittles—Commercial Pictures

LOVE AND LARCENY—C-94m.—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

LOVERS OF TERUEL, THE—BALLET D—85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama Is moderately interesting—European-made—Spoken in English—Cari

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

NUDE ODYSSEY—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-631—Average import for are spots—French; English titles—Audubon

PSYCOSISSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwue Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

QUARE FELLOW, THE—D-85m.—Patrick McGoohan, Sylvla Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SINS OF LOLA MONTES, THE—D-75m.—(CS; EC1—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

SON OF SAMSON—MD-90m.—(TS; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

SUNDAYS AND CYBELE—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting import—French; English titles—Davis-Royal

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWINDLE, THE—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen1—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eljino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
War And Peace—RE	A1	Par.
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col.
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
•Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
White Slave Ship	B	A-I
•Who's Been Sleeping In My Bed		Par.
•Who's Minding The Store?		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
•Wild Goose Stop		BV
Wild Westerners, The	A1	Col.
•Wives And Lovers		Par.
•Woman Warriors, The	A2	UA
Wonderful To Be Young	A2	Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM

X

•X—The Man With The X-Ray Eyes		A-I

Y

•Yellow Canary, The		Fox
Yojimbo	A3	For.
•Young And The Brave		MGM
•Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
•Youngblood Hawke		WB
•Young Man's Fancy, A		UA
•Young Racers, The		A-I

Z

Zotzl	A1	Col.

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FEATURE FILMS
PRODUCTION NUMBERS and NATIONAL RELEASE DATES
1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

Allied Artists

6220	El Cid (Road Show)	Dec.
6208	Billy Budd	Nov.
	Day Of The Triffids	March
6210	Payroll	July
6211	The Frightened City	July
6212	Rider On A Dead Horse	June
	The Gunfighters	July
	Play It Cool	April
	Black Zoo	May
	The Long Corridor	June
	55 Days At Peking	July
	The Gun Hawk	July

American-International

705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptillicus	Nov.
716	Battle Beyond The Sun (Filmgroup)	Feb.
	The Pit	Feb.
717	The Raven	Jan.
718	Night Tide (Filmgroup)	Feb.
801	Dementia (Filmgroup)	May
802	The Mind Benders	April
803	Operation Bikini	March
804	The Terror	June
805	The Young Racers	May
806	California	March
807	Free, White And 21	March
808	Eric, The Conqueror	April
	Schizo	**April**
	Nightmare	May
	Haunted Village	June
	Beach Party	July
	X	June

Buena Vista

	Moon Pilot	April
	Bon Voyage	June
	Big Red	July
	Lady And The Tramp—RE	Oct.
	Almost Angels	Oct.
	In Search Of The Castaways	Dec.
	Son Of Flubber	Feb.
	Miracle Of The White Stallions	March
	Savage Sam	July
	Summer Magic	Aug.

Columbia

620	Hellions	April
621	Belle Sommers	April
622	Don't Knock The Twist	April
623	Experiment In Terror	April
624	Safe At Home	April
625	Five Finger Exercise	May
626	13 West Street	May
627	Mothra	May
629	The Wild Westeners	June
640	Only Two Can Play	Feb.
701	The Notorious Landlady	July
702	Zotz	July
703	The Interns	Aug.
704	3 Stooges In Orbit	Aug.
705	Damn The Defiant	Sept.
706	Best Of Enemies	Sept.
707	Ring-A-Ding Rhythm	Sept.
708	Requiem For A Heavyweight	Oct.
709	Two Tickets To Paris	Oct.
710	The Pirates Of Blood River	Nov.
711	We'll Bury You	Aug.
712	The War Lover	Nov.
713	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	The Old Dark House	May
	Diamond Head	Feb.
	The Maniac	Feb.
	The Man From The Diners' Club	April
	Bye, Bye Birdie	April
	Fury Of The Pagans	May
	Jason And The Agronauts	June
	The Candy Web	July

Embassy

Divorce—Italian Style	Dec.
Seven Capital Sins	Jan.
Madame	Feb.
Crime Does Not Pay	Jan.
Love At Twenty	March
Long Day's Journey Into Night	Feb.
Strangers In The City	Feb.
Face In The Rain	March
The Bear	March
Passionate Thief	April
Aphrodite, Goddess Of Love	April
The Light Fantastic	April
Landru	May
Young Girls Of Good Family	June
The Three Penny Opera	July

MGM

217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank a Fool	Sept.
303	A Very Private Affair	Sept.
304	Swordsman Of Siena	Dec.
305	Password Is Courage	Jan.
306	Savage Guns	
308	Period Of Adjustment	Nov.
310	Billy Rose's Jumbo	Dec.
311	Escape From East Berlin	Nov.
312	Kill Or Cure	Nov.
313	Counterfeiters Of Paris	Dec.
314	Trial And Error	Nov.
	The Main Attraction	Feb
316	Cairo	Jan.
317	The Hook	Feb.
318	Dime With A Halo	May
319	Four Days Of Naples	March
320	Seven Seas To Calais	March
321	Follow The Boys	March
321	Follow The Boys	March
322	Come Fly With Me	April
323	It Happened At The World's Fair	April
324	Riffi In Tokyo	April
365	Mutiny On The Bounty	
	In The Cool Of The Day	May
	Drums Of Africa	May
	Captain Sinbad	July
	Flipper	May
	Son Of Spartacus	May
	The Golden Arrow	June
	The Legionaire	June
	The Main Attraction	June
	Tarzan's Challenges	June
	A Ticklish Affair	July
	Cattle King	July
	The Haunting	July

MGM Reissues

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Group One

"David Copperfield"—W. C. Fields	132m.
"Pride and Prejudice"—Laurence Olivier	116m.
"Captains Courageous"—Spencer Tracy	116m.
"Little Women"—Elizabeth Taylor	122m.

Group Two

"A Tale of Two Cities"—Ronald Colman	128m.
"Kim"—Errol Flynn	113m.
"Julius Caesar"—Marlon Brando	121m.
"The Good Earth"—Paul Muni	128m.

GOLDEN OPERETTA SERIES

GROUP ONE

Rudolph Friml's "Rose Marie"
Franz Lehar's "The Merry Widow"
Johann Strauss' "The Great Waltz"
Victor Herbert's "Sweethearts"
Sigmund Romberg's "The Girl of the Golden West"

GROUP TWO

Victor Herbert's "Naughty Marietta"
Sigmund Romberg's "The Student Prince"
Sigmund Romberg's "Maytime"
Lerner and Loew's "Brigadoon"
Rudolph Friml's "The Firefly"
Noel Coward's "Bittersweet'

Paramount

6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
R6201	Rear Window—RE	Sept.
6202	Pigeon That Took Rome, The	Sept.
R6203	War And Peace—RE	Oct.
R6204	Roman Holiday—RE	Oct.
6205	Girls, Girls, Girls	Nov.
6206	It's Only Money	Dec.
6207	Who's Got The Action	Jan.
R6208	Fancy Pants—RE	Nov.
6209	Wonderful To Be Young	Nov.
6210	A Girl Named Tamiko	Feb.
6211	Where The Truth Lies	Jan.
6212	Papas Delicate Condition	Mar.
6213	My Six Loves	April
	The Man Who Knew Too Much—Re.	May
	The Trouble With Harry—Re.	May
	Hud	May
	Duel Of The Titans	June
	The Nutty Professor	June
	Come Blow Your Horn	July
	Donovan's Reef	July

20th-Fox

208	State Fair	April
209	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June
211	Cabinet Of Caligari	May
213	Hemingway's Adventures Of A Young Man	Aug.
214	It Happened in Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
216	Air Patrol	July
217	Fire Brand	Aug.
219	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
220	Gigot	Nov.
221	The Longest Day	Oct.
223	Loves Of Salammbo	Oct.
301	Sodom And Gomorrah	Jan.
303	The Young Guns Of Texas	Jan.
	The Day Mars Invaded Earth	Jan.
	House Of The Damned	March
	Marilyn	March
	Nine Hours To Rama	April
305	The Lion	Feb.
	Thirty Years Of Fun	Feb.
306	The Robe—Re.	Feb.
	The Yellow Canary	May
	Police Nurse	May
	The Stripper	June
	The Leopard	July
	Condemned Of Atona	July

United Artists

6201	West Side Story (Road Show)	Oct.
6217	War Hunt	
6230	Birdman Of Alcatraz	Aug.
	Geronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
6303	Taras Bulba	Jan.
	Amazons Of Rome	Nov.
	A Child Is Waiting	Jan.
6237	Court Martial	Dec.
6301	Two For The See Saw	Feb.
6233	Pressure Point	Sept.
6232	Sword Of The Conqueror	Sept.
6236	Vampire And The Ballerina	
	Five Miles To Midnight	Feb.
	Love Is A Ball	March
	Five Miles To Midnight	March
	I Could Go On Singing	April
	The Caretakers	April
	Diary Of A Madman	April
	Dr. No	May
	Call Me Bwana	June
	Irma La Douce	July
	The Great Escape	July

Universal

6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	Freud	Jan.
	Forty Pounds Of Trouble	Feb.
6305	Mystery Submarine	Feb.
	To Kill A Mocking Bird	March
	The Birds	April
	The Ugly American	April
	Paranciac	May
	Showdown	May
	The List Of Adrian Messenger	May

Warners

162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
252	What Ever Happened To Baby Jane	Nov.
253	Gay Purr-ee	Nov.
254	Gypsy	Dec.
255	Term Of Trial	Feb.
256	Days Of Wine And Roses	Feb.
257	Giant—Re.	March
259	**Critic's Choice**	**April**
260	Auntie Mame—Re.	May
261	A Summer Place—Re.	May
262	The Castlian	May
263	Black Gold	June
264	Island Of Love	June
265	Spencer's Mountain	July
266	PT 109	July

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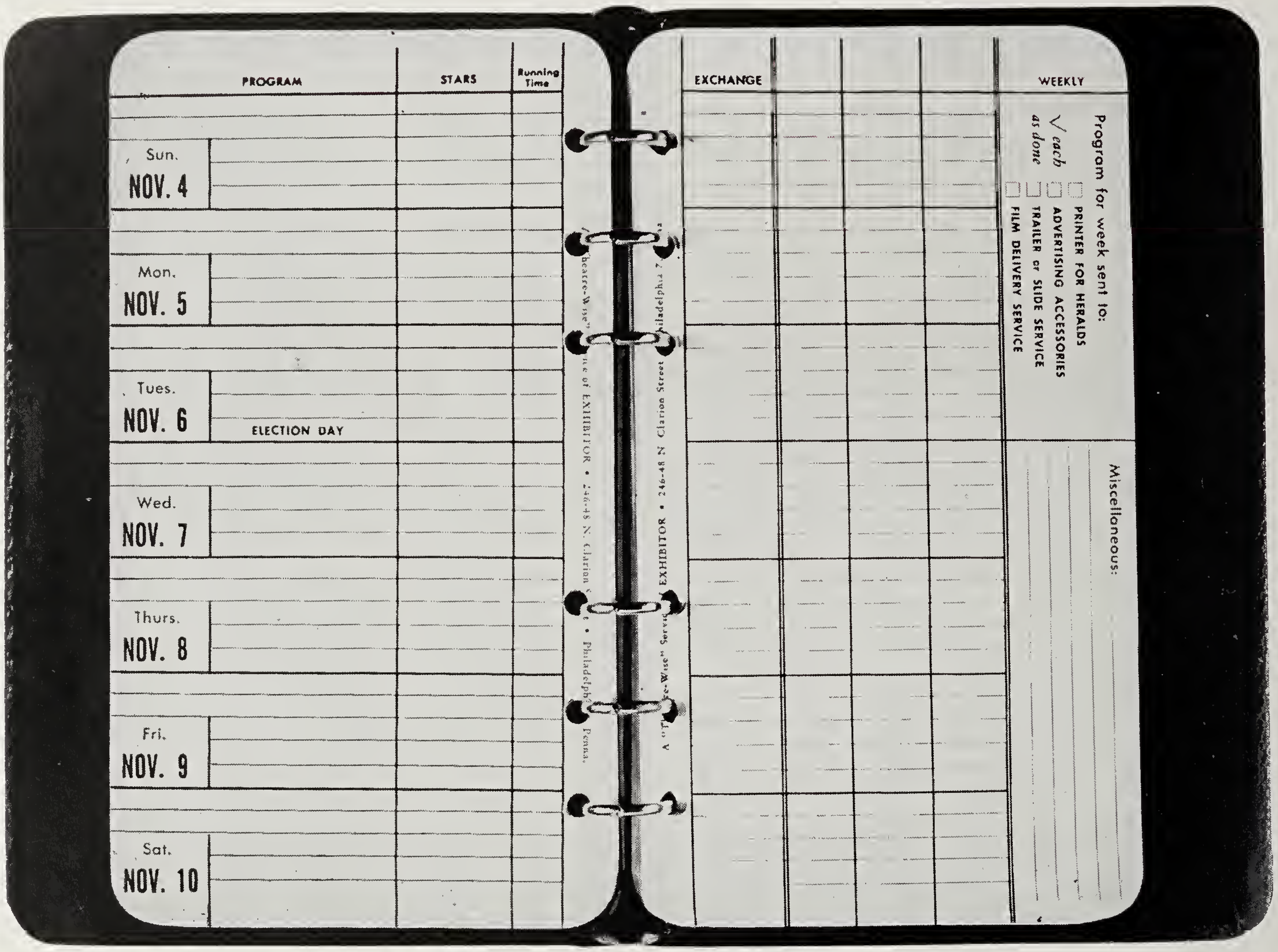
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APRIL 17, 1963
Volume 69 Number 16
IN THREE SECTIONS • THIS IS SECTION ONE

Columbus Exhibs Fight Censor Bill

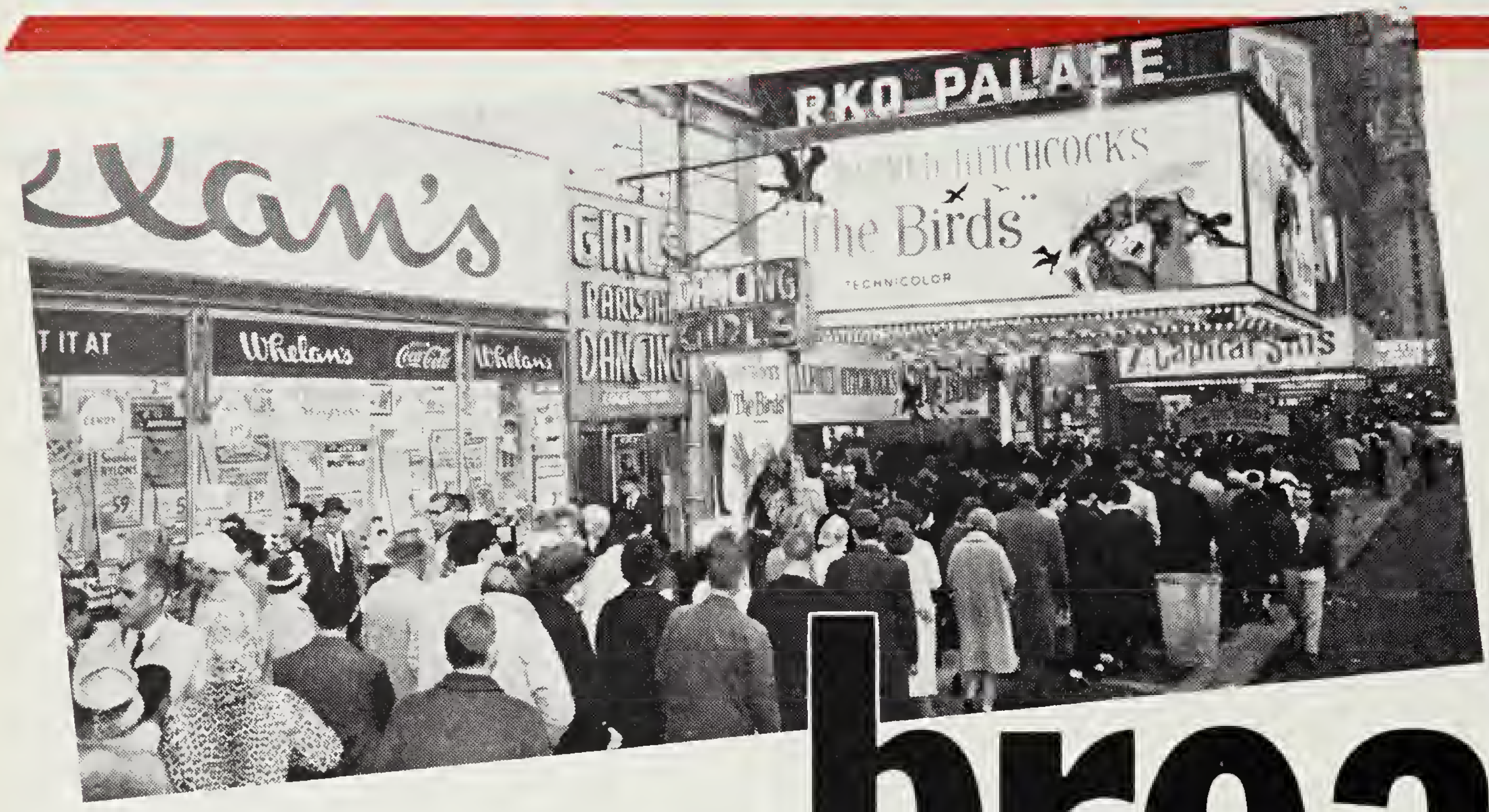
(See page 10)

Physical Theatre— Extra Profits Dept.

Director David Lean and producer Sam Spiegel are seen during the filming of Columbia's epic drama, "Lawrence of Arabia," which last week won seven Academy Awards, including Best Picture for Spiegel and Best Director for Lean. (See Academy Award Section on page 12)

THE ONLY GAME IN TOWN . . . *see editorial—page 5*

The birds is he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The Birds

and breaking boxoffice records everywhere

All-time house **record** on Broadway at **RKO Palace—New York**...Breaking every existing record at **RKO Golden Gate Theatre—San Francisco**...**Biggest** Universal opening in five years at **State Lake Theatre—Chicago**... **Bigger** than "Lover Come Back" & "Touch of Mink" at **RKO Keith's Memorial Theatre—Boston**...**Phenomenal** business with continuous hold-outs at **Palms Theatre—Detroit**...**Topping** Universal's biggest grosses in **Miami** and throughout **Florida territory**...**Shattering** all-time Universal **record** at **Paramount Theatre—Seattle**...**Out-grossing** "Lover Come Back," "Touch of Mink" and "Pillow Talk" at **RKO Albee Theatre—Providence**...and throughout New England area...**Stupendous** boxoffice report from first Southwest area opening at **Loew's State Theatre—Houston**...Doing **absolutely smashing business** at **Fox Theatre—Philadelphia**... With the same pattern of **record breaking business** at **Orpheum Theatre—Omaha, Realtor Theatre—Peoria, Ill., Coronado Theatre—Rockford, Ill., Loew's State Theatre—Norfolk, Va., Loew's Poli Theatre—Hartford, Conn., Lincoln Theatre—Trenton, N.J.**

BEST
PICTURE
roducer: Sam Spiegel

BEST
DIRECTION
avid Lean

BEST
CINEMATOGRAPHY
COLOR) Fred A. Young

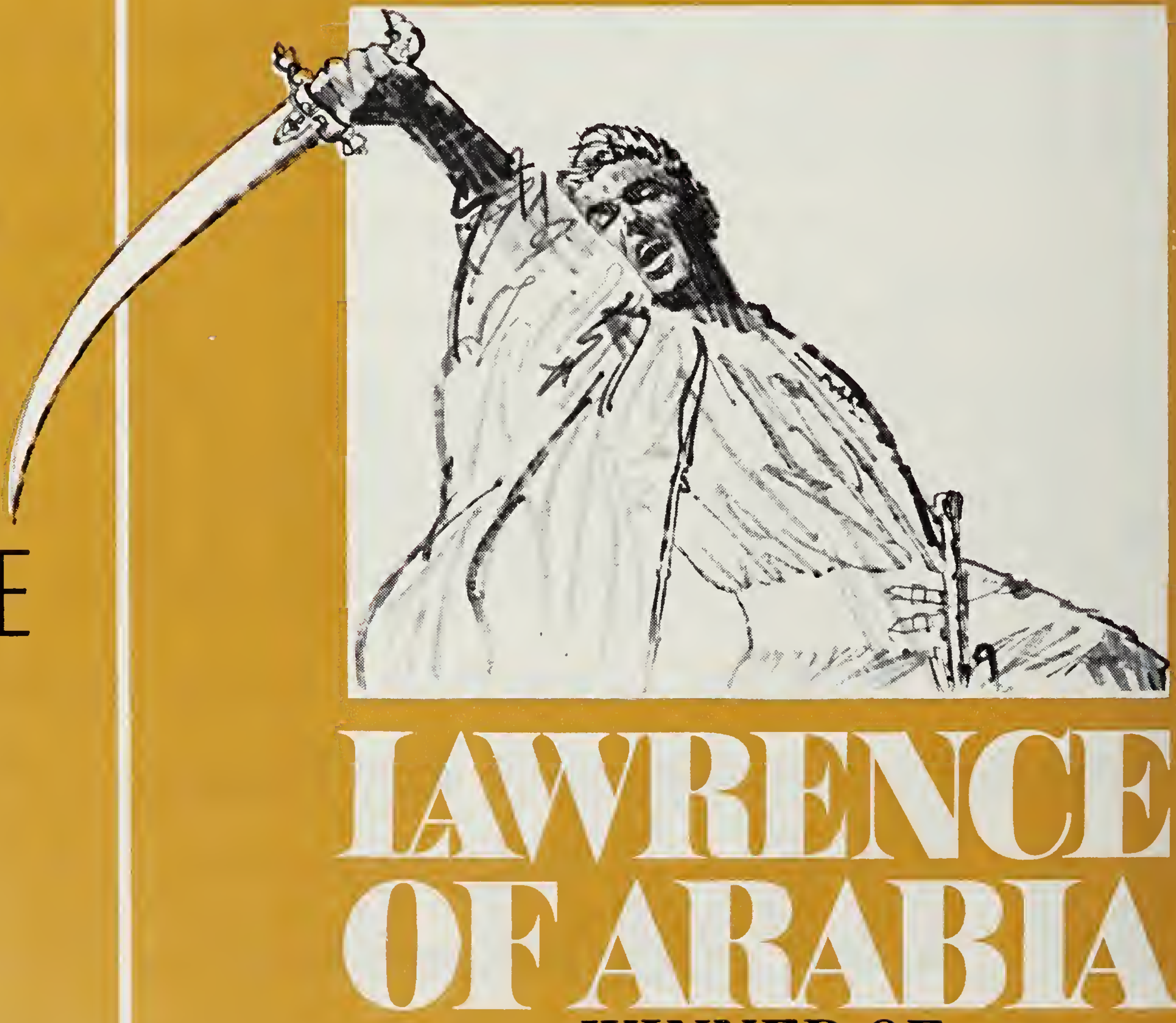
BEST
ART DIRECTION
COLOR) John Box and John Stoll
Set Decoration: Dario Simoni

BEST
MUSICAL SCORE
Original) Maurice Jarre

BEST
FILM EDITING
Anne Coates

BEST
SOUND
Shepperton Studio Sound Department
Sound Director: John Cox

COLUMBIA PICTURES
congratulates
SAM SPIEGEL and DAVID LEAN
on the
MOST HONORED PICTURE
OF THE YEAR



LAWRENCE OF ARABIA

WINNER OF
7 ACADEMY AWARDS

The Trade Paper Read by Choice—Not by Chance

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Member Audit Bureau of Circulations

MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

Volume 69 • No. 16

APRIL 17, 1963

IT'S THE ONLY GAME IN TOWN

THE HARSH LIGHT of Congressional scrutiny has exposed the shortcomings of the television rating services for all to see. We have always regarded as highly questionable the positive pronouncements of these alleged experts as they pontificate on the likes and dislikes of the public, professing to know on the basis of a minute and far from unbiased sample how many are listening and watching what program.

Ever since the pollesters installed Thomas E. Dewey in the White House in 1948, it has been a source of amazement that big business (and TV is definitely big business) could be sold a rating bill of goods. The House committee seems to have proven during its hearings that ratings are to be taken with more than a grain of salt. Indeed, the fact that the same group has been sampled since 1947, despite population shifts and other changes, serves as an indication of just how worthless samplings can be.

The motion picture industry has also been stung by the raters. We remember not too long ago, a film company hired an organization to determine "want-to-see" on the part of the public for a certain picture. The pollster took his sample and publicised a rather startling conclusion that seemed to indicate that the entire population was waiting breathlessly for the film's release. The picture then proceeded to play off and proved to be a resounding dud.

We are certain that the raters are acting in good faith and that they are doing their best. However, we are equally certain that the cost involved in taking a sample of public opinion that would be truly representative of the population is just too prohibitive to make the effort economically feasible. Until such a time as rating procedures have improved greatly, it seems to us that anyone following such a procedure blindly is headed straight for grief and trouble.

Naturally, the exposure of rating failure will probably have little or no effect on the network moguls who make tv policy. They are much like the gambler who was asked why he played in a card game that he knew to be crooked. His answer was, "I know I'm being taken, but it's the only game in town."

Anyway, our thanks to Congress for bringing the whole situation out in the open. That in itself is a big step forward.

NEEDED—CRITICS, NOT BUTCHERS

SOMETIMES we get the feeling that certain critics are rather disappointed when they review a good film. After all, they can't be nearly so clever praising a worthwhile cinematic effort as they can blasting a poor one.

Recently, an exhibitor friend playing a top-flight motion picture doing excellent business in dates all over the country referred to one of these "gentlemen of the press" as a "butcher." This writer is notorious for a self-centered, know-it-all attitude, and he had vented considerable spleen in his review of the film in question.

The surprising thing is that these same assassins are treated with kid gloves by the motion picture industry and invited to private screenings—anything to feed their egos. Perhaps their attitude would change if they were forced more often to see the films they delight in blasting in the company of a theatreful of average filmgoers.

Such critics operate on a single track—they are experts on what is wrong with a picture. They prattle about artistic merit and development and lose sight of the fact that the public generally is in search of "entertainment." Each one of the more objectionable newspapermen should be forced to make a film of his own. A litle real first-hand knowledge would probably modify their views considerably.

It all boils down to this. An intelligent, constructive critic is more necessary than an envious or sadistic one. Why top newspaper executives don't realize this is a mystery and unfair. Criticism is necessary and the proper informative function of a newspaper, but not when it is derisive, scornful, and irritating.

The question really is—Does the critic realize how unfair he is not only to the picture but to the public?

We have put together something in the nature of a "Critic's Self-Improvement Test." If any of the following descriptives fit the critic in your town—beware. Here goes:

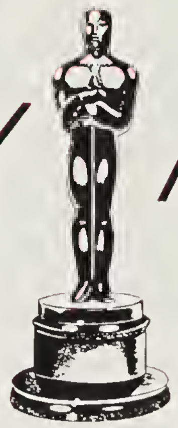
What is a critic? A man who expects miracles. One who writes about things he doesn't like. A person who can appreciate something he doesn't like and depreciate something everybody else does like. A wet blanket that soaks everything it touches. One who would have you write it, sing it, play it, or paint it as he would do it—if he could (which he can't). One who knows everything and the value of nothing. One who doesn't believe in anything—and wants others to share his belief.

We need more fair critics—less butchers.

COLUMBIA PICTURES
congratulates

SERGE BOURGUIGNON
and ROMAIN PINES

for their



ACADEMY AWARD-WINNING

Sundays and Cybèle

"Best Foreign Language Picture Of The Year

directed by SERGE BOURGUIGNON · starring HARDY KRUGER and NICOLE COURCEL · and introducing PATRICIA GO

Screenplay by Serge Bourguignon and Antoine Tudal From the novel Les Dimanches de Ville d'Avray" by Bernard Eschasseriaux · Photography by Henri Decae · Original music by Maurice Jarre

Additional music: Extracts of Tibetan Music, Adagio for Organ and Orchestra by D'Albignoni, Tenth Concerto for Organ and Orchestra by Handel, Antique Dances by Respighi and Christmas Mass by Carpentier · Produced by Romain Pi

A Terra Film-Fides-Orsay Film-Les Film Trocadero Co-Production · A DAVIS-ROYAL FILMS RELEASE

NEWS CAPSULES

FILM FAMILY ALBUM

FORMS FOR THIS PAGE CLOSED AT 1 A.M., ON TUES., APRIL 9

Obituaries

Frank M. Boucher, 62, formerly an executive with Paramount, Warners, and 20th-Fox, and executive manager of TV Guide magazine in the Washington, D. C., area at the time of his dead, died of complications attributed to a kidney ailment. He was twice chief barker of the Washington Variety Club.

James Booth, 63, active in the film industry for over 30 years, died in a Chicago convalescent home. He was buyer and booker for the Essaness and Balaban and Katz theatre chains and was a past president of the Jack Kirsch Cinema Lodge of B'nai B'rith. Survivors include his widow, three sons, six brothers, and a sister.

Albert L. Griffith, 83, manager, Dipson's Diana, Medina, N. Y., until his retirement in 1948, and brother of the late **David W. Griffith**, the famous producer-director, with whom he was once associated, died. He is survived by his wife and several nieces and nephews.

Fleming W. Johnson, 55, vice-president in charge of manufacturing for Automatic Canteen Company of America, died of a heart attack in his office in the Merchandise Mart, Chicago. He was also president and director of Pinco, Inc., a sales firm. Survivors include his widow, two daughters, a son, two brothers, and a sister.

John B. Nathan, 61, one of the leading American motion picture executives in Europe in his capacity as Paramount International Films' division manager for Continental Europe, North Africa, and the Middle East, died at Mount Sinai Hospital, New York City, following a brief illness. He had been with Paramount since 1925. He was recognized as an able and trusted spokesman for the motion picture industry and was frequently called on for information and guidance by the U. S. State Department and the Motion Picture Association of America. Surviving are his widow, two sons by a former marriage, and two brothers.

Gold Bands

Mr. and Mrs. Hugh Owen, he's the Paramount Pictures executive and she is the former **Lilian Redstone**, were married on Feb. 24. They are now "at home" at Tower East, 190 East 72nd Street, New York City.

Sick Call

Albert Glaubinger, United Artists' branch manager in Philadelphia, Pa., was in St. Joseph's Hospital as the result of an automobile accident.

Simonelli Joins Technicolor

HOLLYWOOD—Charles F. Simonelli has been appointed corporate vice-president of Technicolor, Inc., and Technicolor Corporation. He will make his headquarters in New York City and will act in all areas of management.

On the board of various corporations, Simonelli was last affiliated with Entertainment Corporation of America, which is dissolving. Previously, he was assistant to the president of Universal Pictures.

Write-Off On "Mutiny" Loss Puts MGM In Red

NEW YORK—Metro-Goldwyn-Mayer, Inc., reported that operations for the 28 weeks ended March 14 resulted in a net loss of $8,716,000 or $3.39 per share, as compared to a profit of $2,553,000 or $1.00 per share for the corresponding period last year.

According to the report, the major factor in the results for the 28 weeks commencing Sept. 1, 1962, was the write-off in the second quarter of the full anticipated loss on "Mutiny on the Bounty," which "while proving to be one of the highest-grossing pictures in the company's history, the box office returns are not commensurate with its high production cost . . . it is our judgment that the total write-off we have taken reduces the amount retained in inventory for the picture to a figure which represents dependably the net realization to play-off."

In his accompanying letter to the stockholders, Robert H. O'Brien, president and chief executive officer, confirmed his belief that the plans outlined will effectively provide the basis for a turn-around in operations.

While the full effect of the program cannot be felt for some time, O'Brien stated, we are confident that we will achieve our objectives and place our operation on a firmer and more dependable foundation. The board of directors, in view of the encouraging outlook for the latter part of this fiscal year and the expected favorable earnings in 1963-64, voted a quarterly dividend of 37½ cents.

Contributing substantially to the profit picture in the 1963-64 fiscal year will be the multi-million dollar deal with the NBC Television network covering the license of 30 post-1948 MGM features to run nationally commencing in September.

Samuel Bronston, right, and Paul N. Lazarus, Jr., recently announced the formation of a new distribution facility, Bronston Distributors, Inc., which will distribute Bronston productions in the U. S. and Canada starting with "The Fall Of The Roman Empire."

BROADWAY GROSSES

Holiday Draws Big Crowds

NEW YORK — Easter holiday business boomed in the Broadway first-runs, with the hard ticket showings adding extra shows to boost grosses.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"My Six Loves" (Paramount). Paramount reported $25,000 for the second session.

"Bye Bye Birdie" (Columbia). Radio City Music Hall, with stage show, set a new record, doing $135,398 for Thursday through Sunday, and $234,500 for the second week.

"The Longest Day" (20th-Fox). Warner claimed $28,000 for the 28th week.

"Lafayette" (Maco). DeMille stated that the opening week hit $24,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $60,000 on the third week with added showings.

"Mutiny On The Bounty" (MGM). Loew's State had $35,000 for the 35th week.

"Nine Hours To Rama" (20th-Fox). Astor reported $11,000 on the second week.

"The Courtship Of Eddie's Father" (MGM). Victoria did $17,000 on the third week.

"Lawrence of Arabia' (Columbia). Criterion stated that the 17th week would tally $47,000.

"The Ugly American" (U). Rivoli had a very good $50,000 for the opening week.

"The Birds" (U). RKO Palace registered a fine $50,000 on the third week.

Stein Expands Circuit

LOS ANGELES—Proving his confidence in the uptrend in theatre attendance, Fred Stein, Statewide Theatre Circuit president, announced the recent acquisition of two hardtops and the opening date of a new deluxer now under construction.

Following the Statewide policy of operating theatres in strategic locations throughout southern California, the fast-growing chain took over active management of the Crown, Pasadena, and the Pickfair, Los Angeles. In line with the usual practice of Statewide, both houses will be completely refurbished.

Opening date of June 19 has been set for Statewide's Capri, West Covina. The deluxer will be a 1,000-seater with facilities for over 300 cars. Plans call for installation of the latest projection equipment including Panavision and 70mm, stereo and hi-fidelity sound, loge seating, and luxury appointments throughout.

The Capri is located in the center of an area of newly-developed housing and shopping centers in one of the most rapidly-expanding communities of suburban Los Angeles.

Acquisition of the Crown in downtown Pasadena gives Statewide two houses in that city. Take-over of the Pickfair, long-established neighborhood house adjacent to the famous Miracle Mile, swells the number of theatres flying the Statewide banner to thirty-five.

Jackter Details Imposing Col. Slate

Promises Showmen Orderly Flow Of Product At N.Y. Meeting Of Field Execs; Lists Releases For '63

NEW YORK—"Columbia Pictures' forthcoming line-up of product will offer exhibitors the most powerful array of motion picture attractions in the history of the company," declared Rube Jackter, vice-president and general sales manager of Columbia, as he concluded a three-day series of meetings of the company's top field sales executives and home office sales chiefs.

Speaking of Columbia's line-up of major films from Easter through the remainder of the year, Jackter said, "The nation's showmen can continue to expect an orderly flow of important motion pictures from Columbia in the coming years."

The Columbia release schedule will kick-off with "The Man From the Diners' Club," starring Danny Kaye, which will be released throughout the country during April.

"Bye Bye Birdie," which had a record opening as the Easter holiday show at Radio City Music Hall in New York and a sensational west coast bow at the Hollywood Paramount in Los Angeles, is scheduled to go into general release beginning in late June.

Important summer releases on the Columbia line-up are Charles H. Schneer's production of "Jason and the Argonauts," slated for early summer booking across the country; William Castle's newest mystery-thriller, "The Candy Web"; and the latest in the popular Gidget series, produced by Jerry Bresler, "Gidget Goes to Rome."

Late summer and early fall will see the release of Stanley Kubrick's "DR. STRANGELOVE or: How I Learned to Stop Worrying and Love the Bomb," which is now before the cameras; "In the French Style," produced by Irwin Shaw and Robert Parrish, and starring Jean Seberg; and Carol Reed's "The Running Man," starring Laurence Harvey and Lee Remick.

Otto Preminger's "The Cardinal," now filming on locations in New England, Vienna, and Rome with an international cast, will have a world premiere on a road-show basis on Dec. 11 at the Saxon, Boston. The New York bow will be the following day at the DeMille as a reserved-seat attraction.

"The Victors," produced, directed, and written for the screen by Carl Foreman, will also be a highlight of the forthcoming Columbia release program. The film is Foreman's first effort since his spectacularly successful production of "The Guns of Navarone," winner of numerous international awards and one of the all-time boxoffice champions.

Other major films slated for upcoming release by the company include "Under the Yum Yum Tree," the Frederick Brisson-David Swift screen version of the Broadway comedy hit, starring Jack Lemmon, Carol Lynley, Dean Jones, Edie Adams, and Imogene Coca, now filming in Hollywood; the currently shooting "The Long Ships," starring Richard Widmark and Sidney Poitier; and Robert Rossen's "Lilith," to star Jean Seberg and Warren Beatty, which is scheduled to begin filming in late spring.

The New York sales meetings were called by Jackter to discuss upcoming releases and to acquaint the field sales executives with the company's product via merchandising presentations, special trailer material, footage from currently-shooting productions, and screenings of completed films.

Jackter said that he recognized the importance of homeoffice meetings of field executives in order to familiarize the company's far-flung operatives with the latest information and material concerning the product. He indicated that he would be inclined to even more frequent sales meetings during the year, either collectively or on an individual basis in specific markets across the nation.

Field sales executives attending the New York conclave were Nat Cohn, Sam Galanty, Harry Rogovin, Ben Marcus, Norman Jackter, Harry Weiner, Jack Judd, Carl Shalit, Milt Zimmerman, and Harvey Harnick.

First Cinerama Dome Theatre By Forman In Hollywood

HOLLYWOOD—William Forman, head, Pacific Theatres, announced that the first Cinerama dome theatre will be built here at Ivan and Sunset.

Forman now owns or controls 15 Cinerama theatres in Europe and plans expansion there. Along with Nicholas Reisini, Cinerama president, and Arnold Picker, United Artists executive vice-president, he plans an announcement regarding the October opening of the dome theatre with "It's A Mad, Mad, Mad, Mad World."

The Hollywood Cinerama dome of geodesic design will be a prototype for similar theatres to be built in the U.S. and abroad.

Weiser Roves For Para.

NEW YORK—Publicity specialist Martin Weiser has been engaged by Paramount Pictures for a comprehensive cross-country assignment to service newspapers, on a hand-tailored basis, with promotional material on forthcoming releases.

Weiser will visit key cities throughout the United States to meet with editors and writers of various departments of newspapers. He will discuss aspects of forthcoming Paramount pictures and will supply them with exclusive material, including color art, photo layouts, feature stories, and other publicity material.

Prior to joining Paramount, Weiser was associated with Warner Bros. for many years on various field and studio assignments.

Movie Bonus To Canada

NEW YORK—The British American Oil Company and Sayvette City Discount Centers will introduce Movie Bonus in Canada, starting the week of April 15, it was announced by Nick John Matsoukas, president of Movie Bonus Corporation.

A. B. Cass, franchised distributor for Movie Bonus in Canada, consummated the Movie Bonus tie-up between theatres operated by Nat Taylor, head of Twentieth Century Theatres, and the two participating business outlets.

Allied To Convene In N.Y.; Sunshine Named Director

NEW YORK—Convention chairman Irving Dollinger announced that National Allied's 34th annual convention of motion picture theatre owners will be held this year in New York City, Oct. 21, 22, 23, and 24 at the Americana Hotel. The 1963 national convention will be sponsored by Allied Theatre Owners of New Jersey.

"There will be three full days of business sessions keyed to increasing profits from theatre operations," stated Dollinger. "Broadway plays and nightclub parties will be included in the evening social activities planned for this four-day convention to assure a memorable trip to New York for the nation's theatre owners. Each of the three convention luncheons will feature famous personalities from the worlds of stage, screen, and politics. The ladies will be kept busy with tours of the United Nations Building and Rockefeller Center, Fifth Avenue fashion shows, and participation in well-known radio and tv programs. Climax of the Allied convention will take place on Thursday evening, Oct. 24, with a reception in the Versailles Terrace and the Awards Banquet in the Imperial Ballroom of the Americana Hotel.

"We anticipate that this will be one of the best attended, most informative motion picture industry conventions ever held."

The convention will be under the personal direction of Morton Sunshine, assisted by National Allied executive director Milton H. London, the National Allied convention committee, and regional committees from each of the Allied units.

The National Allied convention committee consists of Dollinger, Jack Armstrong, Sidney J. Cohen, Marshall H. Fine, Harry B. Hendel, William Infald, London, Ben Marcus, Wilbur Snaper, and William M. Wetsman.

Reade Adds To Circuit

NEW YORK—Acquisition of the Little Neck Theatre, Little Neck, Long Island, N.Y., as another unit in its rapidly growing circuit of theatres, was announced by Walter Reade, Jr., chairman of the board, Walter Reade-Sterling, Inc.

The Walter Reade-Sterling Group will take over immediate operation of the theatre on a policy of presenting first run selected pictures from all the film capitals of the world. Reade said that extensive refurbishing would be undertaken when plans are completed.

The Walter Reade-Sterling organization takes over operation of the 586 seat theatre from Mrs. Lillian Friedman, president, Mimi Theatre Corporation.

AB-PT Votes Dividend

NEW YORK — Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared the second quarterly dividend of 25 cents per share on the outstanding common stock of the corporation payable June 15 to holders of record on May 17.

Pay-TV Finds Difficulty Delivering Top Programs

NEW YORK—Philip F. Harling, chairman of the Joint Committee Against Pay TV, points out that, in the section of its annual report devoted to Phonevision, the Zenith Corporation pushes into the background the failure of the Hortford Phonevision experiment to deliver the non-motion picture entertainment glowingly promised to its subscribers.

After discussing the initial difficulties Hartford feevee had in securing motion pictures, the Zenith report went on the state:

"Even more difficult has been the problem of securing an adequate supply of non-motion picture programming, such as legitimate theatre plays, musicals, variety shows, etc. Special video taped performances of this type of show had to be arranged with the cooperation of authors, producers, talent, unions, etc."

Harling comments: "Please remember that the non-motion picture shows Phonevision cannot get are the shows they promised the most of. What pay-tv in Hartford has boiled down to is pictures on a small screen originally created and meant to be seen on a large theatre screen.

"I want to point out, too, that, according to Broadcast Magazine, subscribers have to be encouraged to view the shows by rebates of from 25 percent to 30 percent. Another little item which Zenith stockholders would have been especially interested in, but did not find its way into print in the report, is Broadcasting Magazine's estimate that the Hartford pay-tv experiment will cost its backers 10 million dollars by 1965, if it continues.

"Where the Zenith Corporation stated, 'Subscribers appear to be well satisfied with the service,' Broadcasting Magazine stated that results appear to be mixed, with non-subscribers believing that pay tv is too costly and doesn't have the programs."

Brooks LeWitt, LeWitt Theatres (Arch St. Theatre, New Britain, and Berlin Drive-In Theatre, Berlin), is first metropolitan exhibitor to openly predict failure of the RKO General $10 million pay-tv experiment here.

"Nobody," he asserted, "wants to stay home all the time for entertainment. This is, basically, why the automobile, and, before it, the bicycle and the horse and buggy, did so well in our America. We Americans want to be out—away from the house and away from our every-day worries and woes.

"I predict that, eventually, the WHCT-TV pay-tv project in Hartford will fail."

At last count, WHCT-TV's subscribers numbered about 2,200.

Reade Welcomes Universal Entry Into Production For "Art" Houses

NEW YORK—The announced intention of Universal Pictures to produce pictures for the so-called "art" theatres, in addition to its narmal production of films for commercial theatres, was hailed by Walter Reade, Jr., chairman of the board of Walter Reade-Sterling, Inc., as a forward-looking, important development in the industry.

Reade, whose company's Continental Distributing division is one of the largest independent producers and distributors of film for the specialized theatre audiences as well as commercial theatres, and who operates many "art" theatres among his circuit's 40 houses, declared Universal and its parent, M. C. A., Inc., are to be congratulated for recognizing and preparing to move into this field.

"I welcome Universal not as a competitor, but as the first major film company to join the ranks of those of us who are serving this large and constantly growing segment of our national audience who want and support films made with integrity even though they deal with provocative or unconventional themes. A company of the stature, reputation, and capabilities of Universal can make very important contributions to this field."

Edward Muhl, vice-president in charge of production for Universal, has announced that his company has been signing young, aspiring actors to long term contracts; plans to get young directors and writers under such contracts, to make the sort of films that have been avoided by large Hollywood studios and left to independent producers in Europe and New York. He said the studio intended to make films that would compete in quality and imagination with the output of the good foreign director, and that Universal hoped to have five or six such movies finished within a year.

Reade said the benefits of such a program would be manifold for the industry. "Not only," he added, "would Universal be contributing additional pictures for the specialized theatre field without affecting its output of badly needed quality films for commercial theatres, but it would also be developing young actors, actresses, writers, directors and producers who by earning public acceptance in these specialized films, would become talent for the entire industry moviemaking spectrum.

"It is tremendously encouraging to those of us who have pioneered for so many years in this field," Reade said, "to at least see a major company undertake its own production in this area. I am most hopeful that Universal's efforts will be successful, because success must accure benefits for all producers and distributors of quality film, and can only build even greater public acceptance of international pictures."

He pointed out that Universal for many years in the 1950's was the America distributor for J. Arthur Rank British films, and, therefore, has experience in the merchandising of specialized product.

COMPO Meeting In N.Y. May 15, Says McCarthy

NEW YORK—A meeting of the COMPO executive committee will be held at the Park Sheraton Hotel in New York on Wednesday, May 15, it was announced by Charles E. McCarthy, executive vice-president of COMPO.

McCarthy said the meeting will begin at 10:30 a.m., and is expected to be attended by leaders of the industry in addition to members of the executive committee. He said an agenda will be sent to committee members in advance of the meeting.

Reade-Sterling Ups Mandel

NEW YORK—Walter Reade/Sterling, Inc., integrated motion picture and television production-distribution-exhibition company, has appointed Gerald Mandel director of marketing for its 16mm affiliates, Sterling Educational Films, Inc., and Continental 16, Inc., it was announced by Saul J. Turell, president.

Sterling Educational Films is engaged in production and distribution of motion pictures for the educational market. Continental 16 is the company's 16mm rental arm, primarily for those features co-produced and handled by its Continental Distributing divisino.

Homer Productions Formed

NEW YORK—The formation of Homer Productions, Inc., is announced by tv and motion picture producer Sandy Howard and Abraham P. Levine, Long Island, N.Y., investor. The firm will independently produce eight motion pictures in the next two years, mainly in the New York area.

First on Homer's production schedule is "Diary of a Bachelor," an adult comedy and original screenplay by Ken Barnett.

Sophia Loren, right, recently arrived in Hollywood to attend the Academy Awards festivities. She is seen with, from left, Franco Cristaldi, producer, Embassy's "Divorce—Italian Style"; Mrs. Joseph E. Levine; and Joseph E. Levine, president, Embassy Pictures.

Florence Heads Ark. Unit

LITTLE ROCK—At the convention of Independent Theatre Owners of Arkansas, W. P. Florence, Magnolia, was named president succeeding J. T. Hitt.

Columbus Theatremen Oppose Bill To Increase Power Of Review Board

COLUMBUS, O.—Court action to test the constitutionality of a proposed ordinance to require theatre operators to submit titles, descriptions of coming films, and names and addresses of distributors or film exchanges is expected if City Council approves the measure.

The city film review board, by vote of 5-3, approved submission of the ordinance over objections voiced by theatremen. Open meeting in Mayor W. Ralston Westlake's conference room was attended by many theatremen and Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, who has been coordinating the opposition. Attorneys for the Motion Picture Association, ITOO, and Herman Hunt, operator of Hunt's Cinestage, voiced objections to the ordinance. Prickett was interviewed on local television news shows regarding the ordinance.

Victor Goodman, chairman of the 15-member board, has been back of the plan to give the film group greater power in suppressing "obscene films." At his suggestion, State Representatives Sam Landes, Republican, London, and Douglas Applegate, Democrat, Steubenville, introduced in the Ohio House of Representatives an amendment to the state law which permits injunctions against sellers of obscene literature. The amendment would include "obscene" movies in the injunction provision. Goodman said passage of the amendment would give every Ohio community "the means of controlling obscene movies."

The ordinance, frankly aimed at "exploitation houses," requires exhibitors to furnish the requested information three days prior to opening. Goodman said "99 percent of the board's problems come from exploitation theatres." He indicated these theatres would be unable or unwilling to supply the required information.

Goodman said that the board would consult with theatremen concerning rules and regulations under the ordinance. One of the proposed regulations requires theatre operators to screen pictures if "there is reasonable cause to believe that the film is obscene." The board would not have the power to censor, approve, or license any film but could still report its findings to the police department.

Harry Wright, attorney for MPA; Robert N. Shamansky, attorney for ITOO; and Sidney Golden, attorney for Hunt, voiced objections to the ordinance, saying that the board presently has all power needed to control obscene films. Shamansky said that in his opinion the ordinance is in violation of the First Amendment to the U. S. Constitution. Golden said the ordinance "causes dangers and hazards to the personal rights of exhibitors."

Albert Giles, city safety director, favored the bill.

Ed McGlone, RKO city manager and lone industry member of the board, was absent because of illness. His proxy vote against submission of the ordinance was cast by Joe Alexander, RKO division manager.

Kalas Joins Filmack

CHICAGO—Filmack announces the addition of John Kalas to their advertising staff. He is a young veteran of 12 years in the movie business, almost all as a theatre manager.

Protestant, Jewish, Catholic Charities Co-Sponsor "PT 109"

BOSTON—The world premiere of "PT 109," the Warner Bros. motion picture about President John F. Kennedy's adventures as a Navy lieutenant in the South Pacific in World War II, will benefit the principal Protestant, Jewish, and Catholic charities in Boston, it is announced by Richard Cardinal Cushing, who will serve as chairman of the gala event.

The film will open at Loew's Orpheum on June 19. The city's outstanding civic, religious and cultural leaders will serve with Cardinal Cushing on the charity committee for the premiere, which is expected to be one of the most glittering events ever held in Boston.

AA Sets N.Y. Bookings

NEW YORK—An unusually extensive multiple booking will saturate the New York City area in May with two exploitation-type Allied Artists' releases, it was announced by Ernest Sands, Allied's general sales manager.

Immediately following their respective initial runs at the Brooklyn Fox, both "The Day Of The Triffids," a science-fiction suspense film, and "Black Zoo," an off-beat adventure-thriller, will open in up to 90 neighborhood theatres in New York City, Long Island, and nearby New Jersey. Participating circuits will be RKO, Skouras, Century, Randforce, and Brandt.

The plan is to premiere "The Day Of The Triffids" at the Brooklyn Fox on May 1. The film will go into the circuits May 10 paired with "Payroll."

"Black Zoo" will open at the Fox May 8. The co-feature will be "Play It Cool." Both films will then go into the neighborhood theatres for one week beginning May 15.

N.Y. "Obscenity" Group Continues To March, '64

ALBANY—The Joint Legislative Committee on Offensive and Obscene Material, which for the past four sessions sponsored a film-classification-for-school-children bill, will continue in existence through March 31, 1964, but with an appropriation reduced from $20,000 to $15,000.

Both Houses adopted a resolution to this effect, which chairman Luigi R. Marano, Republican Assemblyman from Brooklyn, and vice-chairman Henry M. Curran, Republican Senator from Garden City, introduced.

Marano has been the committee member looming largest in the news picture during recent years, chiefly because the controversial film classification measure bore his name. At the session which recently ended, Marano's bill was the only one of its kind presented "at the request of the Joint Committee." It had no Senate "companion" measure—that pre-filed by Senator William T. Conklin, whose larger district includes Marano's, was not identical. In 1962, Conklin offered the companion legislation.

Chairman Marano successfully guided the Joint Committee's bill through the Assembly at 1960-61-62 sessions; had it on third reading calendar in the Lower House and was prepared to push same through, when he reached an agreement with the Motion Picture Association of America. This provides for inclusion in "The Green Sheet' (financed by MPAA) of foreign and other films not submitted to the Production Code Authority for a "seal of approval." Chairman Marano then moved to recommit his bill.

Aside from the arrangement with MPAA, the Joint Committee head faced the long-persisting problem of obtaining concurrent approval for the film classification bill by the Senate. That House had never taken a vote on the measure and seemed likely to follow a similar course this year. Senate support for film classification had been in evidence for several years. Whether this was sufficient to win adoption—were the film classification bill reported favorably from committee—could not be accurately determined.

Ben Sack recently put on a show for 20th-Fox's "Cleopatra" which will play at his Boston, Mass., Music Hall, opening June 26, with a "Cleopatra" party at Tiffany's Restaurant. Left to right are Sack, Mrs. Sack, and in between the two models holding the advertising poster for the film, Al Levy, 20th-Fox branch manager.

Did You Ever See A Canary With A Gun?

THE YELLOW CANARY

IT'S HOT AS A PISTOL!
SO IS THE CAMPAIGN!
ANOTHER BIG ONE FROM 20TH!

1963

Academy Awards

Wendell Corey, president of the Academy of Motion Picture Arts and Sciences, walked to the podium, introduced master of ceremonies Frank Sinatra, and the show was on.

For more than two hours, the fabulous world of celluloid make-believe captured the attention of the nation. This was Oscar's night, and 150,000,000 friends joined him for the occasion.

Producer Arthur Freed had assembled a galaxy of former Academy Award winners to present the coveted statuettes to 1962's best performers, artists, and technicians. This lent the occasion a glamor and importance critics said it had lacked in previous years.

For the motion picture industry, the 1963 ceremonies had a special excitement. There was general agreement that Columbia's epic production of "Lawrence of Arabia" was headed for honors as best picture, but that was as far as the agreement went.

Best actor, actress, supporting actor, supporting actress—these important races were in doubt to the end. Anything could happen, and that's the way it should be. This same electricity must have been felt in homes all over the country as well —wherever interest in motion picture entertainment was alive. That, of course, includes just about everywhere.

Eddie Fisher sang a medley of former Oscar winning songs; Robert Goulet sang the songs nominated for this year, and Ethel Merman saluted Irving Berlin. Sinatra kept the proceedings moving smoothly, pausing only for the inevitable commercials. "Lawrence" began piling up awards in several categories, and they were well deserved.

Finally, the announcement that the next award would be for best supporting actor, and the tension mounted. As Ed Begley's name was announced, and the applause for the fine veteran character actor rolled through the auditorium, you knew it was going to be that way for the rest of the night. It was. Patty Duke became the first juvenile performer ever to win one of the big acting awards. It's our guess that a parlay bet on Begley and Duke would have paid a lucky gambler sensational odds.

The announcement that Gregory Peck had won for his stirring portrayal in Universal's "To Kill A Mockingbird" generated the most applause of the night by far. Here was recognition for one of Hollywood's own—nominated five times and at last a winner. Anne Bancroft, unhappily absent due to her Broadway play, joined her "Miracle Worker" partner, young Miss Duke, in the winner's circle. As expected, Sam Spiegel picked up an Oscar for "Lawrence," Best Picture, joining director David Lean. The show was over until 1964.

BEST PICTURE:
"Lawrence Of Arabia"

Carping critics seem to enjoy rapping the Oscar ceremonies each year. They criticize the production, the staging, the jokes, the gowns. They fail to realize that the drama is in the race for glory—the quest for recognition.

The public, however, does not make that mistake, and that is why each year the Academy Award ceremonies dominate the television viewing scene. The stage may be the same, but the drama is ever-new.

Sinatra made a telling point in his monologue which opened the show—a point that the festivities served to underscore. Leave mediocrity to the competitors of the motion picture screen, he said. Let the movies stand for quality entertainment throughout the world, and no competition can force the silver screen to take a back seat. This if anything served as the theme for the 35th award show. This was the reason the industry had gathered in Santa Monica.

Oscar is a symbol of quality. Long may he rule.

Congratulations
to ACADEMY AWARD WINNERS

GREGORY PECK • BEST ACTOR

HORTON FOOTE • BEST SCREENPLAY

ALEXANDER GOLITZEN /
HENRY BUMSTEAD / BEST ART DIRECTION
BLACK AND WHITE PICTURE
and OLIVER EMERT /
SET DECORATION

To kill a Mockingbird

starring **GREGORY PECK**

h MARY BADHAM · PHILLIP ALFORD · JOHN MEGNA · RUTH WHITE · PAUL FIX · BROCK PETERS · FRANK OVERTON · ROSEMARY MURPHY · COLLIN WILCO

creenplay by HORTON FOOTE · Based upon Harper Lee's novel "To Kill a Mockingbird" · Music by ELMER BERNSTEIN · Directed by ROBERT MULLIGAN · Produced by ALAN PAKULA · A Pakula-Mulligan, Brentwood Productions Picture

A Universal Release

Recipient of Best Male Performer Award, Gregory Peck, for his highly acclaimed performance in the Universal-Pakula-Mulligan-Brentwood Production—"To Kill A Mockingbird."

BEST ACTOR:
Gregory Peck

Miss Bancroft is seen with Patty Duke in still from "The Miracle Worker"—A Playfilms Production; United Artists, in which both actresses won their Oscars.

BEST ACTRESS:
Anne Bancroft

BEST PICTURE

"**Lawrence Of Arabia**"—A Horizon Pictures (G.B.), Ltd., Sam Spiegel-David Lean Production; Columbia.

BEST ACTOR

Gregory Peck in "To Kill A Mockingbird"—A Universal-Pakula-Mulligan-Brentwood Production.

BEST ACTRESS

Anne Bancroft in "The Miracle Worker"—A Playfilms production; United Artists.

BEST SUPPORTING ACTOR

Ed Begley in "Sweet Bird Of Youth"—A Roxbury production; MGM.

BEST SUPPORTING ACTRESS

Patty Duke in "The Miracle Worker."

BEST DIRECTION

David Lean for "Lawrence Of Arabia."

BEST SCREENPLAY FROM ANOTHER MEDIUM

Horton Foote for "To Kill A Mockingbird."

JOSEPH E. LEVINE

and

EMBASSY PICTURES CORP.

Congratulate

ENNIO DE CONCINI
ALFREDO GIANNETTI

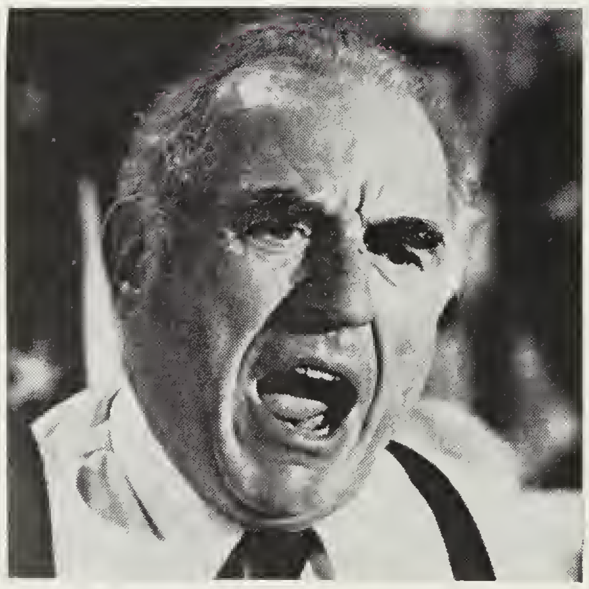
and

PIETRO GERMI

ACADEMY AWARD WINNERS

BEST ORIGINAL STORY
AND SCREENPLAY

"DIVORCE—ITALIAN STYLE"



BEST SUPPORTING ACTOR:

Ed Begley

BEST SUPPORTING ACTRESS:

Patty Duke

BEST STORY AND SCREENPLAY FOR THE SCREEN

Ennio De Concini, **Alfredo Giannetti** and **Pietro Germi** for "Divorce—Italian Style"—Lux-Vides-Galatea Film production, released by Embassy Pictures.

MUSIC

Best scoring, substantially original: **Maurice Jarre** for "Lawrence Of Arabia."

Best scoring, adaptation or treatment: **Ray Heindorf** for "The Music Man"—Warner Bros.

Best song: "Days Of Wine and Roses": **Henry Mancini-Johnny Mercer** from "Days Of Wine and Roses"—Martin Manulis-Jalem production, released by Warner Bros.

BEST BLACK AND WHITE CINEMATOGRAPHY

Jean Bourgoin, **Henri Persin** and **Walter Wottitz** for "The Longest Day"—Darryl F. Zanuck Production, released by 20th Century-Fox.

BEST COLOR CINEMATOGRAPHY

John Box and **John Stoll** for "Lawrence Of Arabia."

BEST LIVE ACTION SHORT SUBJECT

Pierre Etaix and **J. C. Carriere** for "Happy Anniversary"—a CAPAC Production, released by Atlantic Pictures Corp.

BEST CARTOON

John and **Faith Hubley** for "The Hole"—Storyboard Inc. Production, released by Brandon Films.

FILM EDITING

Anne Coates for "Lawrence Of Arabia."

SPECIAL EFFECTS

Robert MacDonald for visual effects; and **Jacques Maumont** for audible effects for "The Longest Day."

BEST FOREIGN LANGUAGE PICTURE

"Sundays and Cybele"—Terra, Fides, Orsay-Trocadero (French) released by Davis-Royal Distribution Co.

FEATURE DOCUMENTARY

Louis Clyde Stoumen for "Black Fox"—Image Productions, Astor Pictures release.

SHORT SUBJECT DOCUMENTARY

Jack Howells for "Dylan Thomas"—TWW Ltd. (Welsh), Janus Films Inc., release.

COSTUME DESIGN—BLACK AND WHITE

Norma Koch for "What Ever Happened To Baby Jane?"—An Associates and Aldrich Co. production, released by Warner Bros.

COSTUME DESIGN—COLOR

Mary Wills for "The Wonderful World Of The Brothers Grimm"—MGM-Cinerama.

SOUND

John Cox for "Lawrence Of Arabia."

SPECIAL AWARDS

Steve Broidy, Allied Artists—Jean Hersholt Humanitarian Award.

SCIENTIFIC-TECHNICAL AWARDS

Class II award (plaque) to **Ralph Chapman** for the design and development of an advanced motion picture camera crane.

Class II award (plaque) to **The Professional Equipment Division of Bell and Howell Co.** for the design and development of a new, improved motion picture additive color printer.

Class II award (plaque) to **Charles E. Sutter**, **William E. Smith** and **Louis C. Kennell**, Paramount Pictures Corp., for the engineering and application to motion picture production of a new system of electric power distribution.

Class II award (plaque) to **North American Phillips Co., Inc.**, for the design and engineering of the Norelco Universal 70/35 mm motion picture projector.

Class III award (certificate) to **Electro Voice, Inc.**, for a highly directional dynamic line microphone.

Class III award (certificate) to **Louis G. MacKenzie** for a selective sound effects repeater.

Thank you all,

GREGORY PECK

Alert Detroit Exhibitors Promote "Oscar" Show Via Radio-TV Programs

DETROIT—Promotions that other cities would do well to copy in future years were employed by alert exhibitors here in connection with the Academy Awards.

On the Saturday preceding, the Metropolitan Exhibitors of Detroit (association of 42 theatres and drive-ins) together with the Mercury and United Artists Theatres, plus United Detroit Theatres, took a one hour program on WXYZ-TV. Show business commentator Dick Osgood conducted the telecast which consisted of film clips from past winners, and interviews with nominees.

On Sunday, Osgood's "Show Business" program was expanded from its daily short format to a special hour show. The only interuption was a brief announcement of the winners of the Masters Golf Tournament, and instead of regular commercials, discussion of current attractions were cleverly woven into the show.

It was sponsored by United Detroit Theatres and broadcast over its sister-subsidiary of ABC-PT, WXYZ radio.

The program was devoted to "The Oscar from Several Points of View." Telling what the Awards would do to their careers were guest stars George Peppard, Patti Duke, Keir Dullea, Arthur Kennedy, and Peggy Cass.

To describe what the annual event did for exhibitors were C. Dillon Krepps, managing director, United Artists, and Ross Caccavali, general manager, Studio Theatre Corp., which operates three art houses.

Giving their viewpoint were the critics of the two Detroit newspapers, Louis Cook, "Detroit Free Press," and Al Weitschat, "Detroit News."

Introducing four segments was Woodrow R. Praught, UDT president. In addition there was a "man on the street" type of thing taped at the City County Building, and closing the program a similar spot devoted to travelers interviewed at the Sheraton Cadillac Hotel.

Both programs were given wide display ad- in the Awards and in motion pictures cur- vertising, and did much to stimulate interest rently showing.

Rifkin Heads TONE

BOSTON—Julian Rifkin, Rifkin Drive-Ins, was elected president of Theatre Owners of New England at their annual meeting here.

New first vice-president is Malcolm C. Green, Interstate; second vice-president, Chester Stoddard, New England Theatres; third vice-president, Edward Redstone, Redstone Theatres; and secretary-treasurer, W. Leslie Bendslev, Community Theatre, Wellesley. Carl Goldman was reappointed executive secretary. Plans for a combined meeting with the Motion Picture Theatre Owners of Connecticut on Sept. 9-11 at Groton, Conn., were discussed.

Illinois IATSE Units Meet

BLOOMINGTON, ILL.—Illinois unions of the International Alliance of Theatrical Stage Employees and Moving Picture Operators at their regularly scheduled meeting here discussed problems pertaining to individual locals, which are apparently nation-wide. Cooperation between the locals has eased their problems considerably.

Mayor H. J. Tate points out historic Independence Hall to producer-director Alfred Hitchcock and actress Tippi Hedren at City Hall when they recently visited Philadelphia in conjunction with opening of U's "The Birds" at the Fox.

Universal City Organizes Chamber Of Commerce

UNIVERSAL CITY, CALIF. — Universal City has organized its own Chamber of Commerce—marking the first time in history that a film studio has ever been officially represented by such an organization.

News of the sanctioning of the Chamber was announced by Joe Flynn, star of "McHale's Navy" and president of the newly-formed body, after receiving word from the National Chamber of Commerce of its acceptance of their application for affiliation.

Operating under the slogan "Universal City, The Reel City," the members serving on the board of directors are Flynn, president; Tim Conway, first vice-president; John Wright, second vice-president; Ernest Borgnine, treasurer; Gavin MacLeod, recording secretary; Gary Vinson, public relations; Billy Sands, sergeant-at-arms; Yoshio Yoda, Carl Ballantine, and Jim Nye, foreign relations; and Edson Stroll, department of water and power.

With Doris Day as the present Mayor of Universal City, the new chapter promises to be the most glamorous Chamber in the country. It will meet, as do other chambers, on the first Monday of each month.

Anyone making their living within the 420-acre confines of Universal City is eligible for membership. Flynn expects an eventual membership of 1200—and this will include producers, costumers, carpenters, writers, actors, actresses and executives. Universal City has its own post office, police department, fire department, bank, and hospital.

"The Chamber is presently dominated by the men from 'McHale's Navy,' but we expect to make our board of directors and membership representative of all the shows and activities on the lot. Our affiliation with the National Chamber of Commerce, which took place today, is our first big step toward that end," said Flynn, adding, "and in June our Chamber will send its own delegate to the national conference in Chicago."

Picker Sees Top Grosses For Kramer's "Mad World"

NEW YORK—Arnold M. Picker, executive vice-president of United Artists, after viewing the rough cut of the first half of Stanley Kramer's "It's A Mad, Mad, Mad, Mad World" in Hollywood, declared that the comedy spectacular looms as "by far the biggest grosser in the company's history to date." As to the actual world-wide figure, Picker stated that he was firmly convinced that the film's ultimate gross would exceed any figures achieved up to this time by any other attraction.

Picker based his prediction not only on envisioned superlative domestic grosses but also on an unlimited foreign-market acceptance, describing the picture as so highly visual and physical that there will be "no language or interpretive barriers anywhere in the world.

"We'll be in uncharted waters," Picker stated, "where all the rules-of-thumb dealing with grosses will be out the window and the stratosphere will be the only limit."

Producer-director Kramer screened the rough cut of the first half of the film for Picker, Arthur B. Krim, president of United Artists; Robert S. Benjamin, chairman of the board; Eric Pleskow, vice-president in charge of foreign distribution; and James R. Velde, vice-president. Kramer also showed the UA executives assembled sequences for the second half.

"It's A Mad, Mad, Mad, Mad World" will be exhibited in Cinerama throughout the U. S. and in all foreign countries.

SW Issues Profit Report

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the three months ended Feb. 23 amounted to $429,200, it was announced by S. H. Fabian, president. This is equivalent to 21 cents per share on the outstanding common stock. The consolidated operating profit for the same period last year was $247,300, equivalent to 12 cents per share.

The consolidated operating profit for the six months ended Feb. 23 amounted to $1,059,000, equivalent to 52 cents a share on the outstanding common stock. The profit for the corresponding period one year ago was $1,560,000 which was 77 cents per share on the common stock.

In commenting on the report, Fabian said, the net profit for both the second quarter and the six months were not as large as anticipated. "However," he continued, "after again reviewing the prospects for the second half of the 1963 fiscal year with the heads of all divisions, I still expect the profit for the 1963 fiscal year will exceed the profit for 1962."

Del. Anti-Bias Bill

DOVER, DEL.—A bill to outlaw refusal of service to anyone "on account of race, creed, color, or national origin" by theatres and other places of public accommodation was introduced in the State Senate by Senators Evelyn M. Lord, Republican, and Joseph A. Martin, Democrat, both of Wilmington.

It was referred to the Judiciary Committee of which Senator Allen J. Cook, Kenton, is chairman. Observers said passage is far from likely if it should be reported to the Senate floor.

The NEW YORK Scene

By Mel Konecoff

BASICALLY, Samuel Bronston is tired of paying exorbitant distribution fees to the regular distributors and not getting enough in return, so he has decided to establish his own distribution organization for the U.S. and Canada, which will distribute his own pictures in the future as well as a limited number of outside productions.

In setting up the new organization, Bronston Distributions, he reported that executive vice-president Paul Lazarus, Jr., would oversee the operation while Harold Roth would act as sales manager. Lazarus was of the opinion that the new operation would be a step ahead on all levels, while Bronston thought that this should overcome losses engendered by going through the major companies.

First picture in the new set-up will be "Fall of the Roman Empire," which will cost about 13 to 14 million dollars to produce. Three or four other properties are in the preparation stage. A "fair" distribution fee will be asked from the outside producers who come into his arrangement, and he expected to add about three to five outside films. Bronston will continue to work with the major companies if they have something to offer such as an outstanding story. He doesn't have to worry about distribution abroad because all of his deals have proven satisfactory to all parties concerned on a country by country basis. He is prepared to make pictures anywhere in the world, even the U.S. if a story dictates doing so.

He expects that his organization will cover the top 2,000 to 3,000 accounts here, with the features then being turned over to others for distribution to other theatres. He called present distribution methods archaic, opining that a small group of dedicated sales executives can do more with a plane ticket and a telephone than can a whole exchange set-up, and for much less money. Said he, you don't need desks, chairs, or secretaries to sell pictures.

The reasons for making the change include: The majors are unable to custom-tailor their patterns to the individual needs of each picture, and the special unit that is set up is not the answer; he finds the standard distribution rates to be out of line; he believes that the future requires a closer relationship with exhibitors, and this can be achieved via the elimination of the distributor or middleman—he would like to go directly to the market place; modernization and streamlining are synonymous with progress, with the huge structures built over the years in distribution being unnecessary.

At the moment, he was not ready to open offices or hire additional personnel, he said. Incidentally, he stood ready to assist outside film makers in the financing of projects which would go through Bronston Distributions.

PICTURE DEPARTMENT: John Sturges has produced and directed quite a picture in his latest, "The Great Escape," which will be released this summer through United Artists. At a press conference the other morning, Harold Mirisch, president of the Mirisch Corporation, and Sturges reported the signing of a new long term contract calling for four pictures to be made by Sturges in association with the Mirisch firm. It's a non-exclusive arrangement. The first project will be "The Satan Bug" by Ian Stuart, a high adventure suspense thriller, which will go this summer or fall either in the U.S. or in England.

"Escape" was made partially in Munich and partially in Hollywood at a cost of $3,600,000. Sturgis will hit the road between now and opening time, and he expects to cover at least 10 cities with many more adjacent ones being involved in screenings, conferences, etc. Other people promoting the film will be former prisoners of war, possibly Steve McQueen on a motorcycle, James Garner, etc. By the time everyone is through, about 57 key cities will have been blanketed with screenings of the masterful suspense entry being held in many. Incidentally, the film runs off the cast identifying them photographically in very effective fashion at the conclusion, and most viewers will sit out the credits until the very end. A national advertising, posting, and tv campaign is in the works.

Someone mentioned "Stalag 17," and Sturgis hoped that his film would be compared to that entry which has become more or less of a classic in its field.

DEPARTMENT OF UGLY AMERICANS: George England, producer-director of Universal's "The Ugly American," was in town to help in the film's promotion. He was of the opinion that the industry should change in order to accommodate today's times and conditions. Pictures shouldn't be made with messages but they should have themes that are provocative, important, and dramatic. Said he, we should reorganize and review the theories that have been in effect in the past years. We shouldn't imitate other film makers in other countries but should go all-out on our own.

England will tour Boston, Chicago, and Washington on behalf of the film which cost $5,300,000 and which was filmed partially in Hollywood and partially abroad. Marlon Brando, who stars, will make the tour with him and has been very cooperative on other promotional activities.

He thinks that his next will be a new version of "Beau Geste," with a history of the French Foreign Legion tied in. He thought that this area had never been exploited properly. He doesn't know where or when it will be filmed, probably in some Middle Eastern country. Another project for the future he may turn out will be based on the Peace Corps, and both of these will probably go through Universal, with whom he has a three picture commitment.

THE METROPOLITAN SCENE: The New York Mirror notes editorially that "New York's Alive Again" and mentions a number of good pictures to prove it. . . . Fox press agent Jack Pitman staggered in the other day with the press kit on "Cleopatra" just to prove that it is "the most extensive and diversified" ever, and it included 85 feature stories, by-line

(*Continued on page* 21)

Hollywood Assist Urged In Alliance For Progress

MEXICO CITY—"Hollywood can and must recognize its responsibilities to the underdeveloped and emerging nations in our own hemisphere. In South and Central America and Mexico, under the Alliance for Progress, Hollywood can create a force to contribute time, effort, advice, and technical help to speed the political, economic and social development of these countries." This statement was made by J. Lee Thompson, Academy Award nominee and internationally-known motion picture producer-director.

Thompson, who is in Mexico filming "Kings of the Sun" for Mirisch-UA, advocates this policy which he would call "Motion Pictures for Freedom." The director pointed out that the illiteracy rate in most Latin American countries will remain at an appallingly high figure for many years to come, but that motion pictures, dubbed in each language and dealing with the particular problems of each nation, be it birth control, farm problems, political indoctrination, basic democracy, modern history, etc., can create a short cut to reaching the great masses who exist as prime targets for Communist propaganda as dispatched from bases in Cuba and other Latin American countries. The actual programming and showing of films can be accomplished through Peace Corps members assigned to each country, with actual costs covered by the Alliance for Progress, wherein the U. S. matches dollar for dollar the cost of preordained progress programs as designed by both governments.

Thompson called for the United States Information Agency to involve itself in Hollywood in the actual formation of a spearhead committee to draft and submit to the President a plan to implement such a program. Thompson added he would be more than willing to serve in any designated capacity where he could contribute technical, political, and sociological advice, and, moreover, aid in the physical preparation of these countries for the advance of democracy.

More
light
+
slower burn=
lower costs

NATIONAL
TRADE MARK

PROJECTOR
CARBONS

Pickets Queue Up For Tickets As Integration Effort Quickens

NORTH CAROLINA—Durham, Raleigh, Greenboro, High Point. These North Carolina cities were the scene of new demonstrations and bitter words as the attempt to force integration of motion picture theatres was renewed.

Negro students picketed the State and Ambassador at Raleigh; they picketed the City Hall at Greensboro asking desegregation of that city's downtown theatres; they picketed the Rialto in Durham.

Raleigh's mayor, W. G. Enloe, who also operates the Ambassador theatre there, was the butt of signs carried by picketing Negro college students from nearby St. Augustine's College. One read, "Mayor Enloe: We are sick of your evasions, weary of excuses, fed up with promises—we want ACTION."

Enloe said, as manager of the Ambassador, that he could "only do what the people will accept."

In Knoxville, Tenn., the same drama unfolded, only there, bitter words and seething feelings led to violence. Some whites bought theatre tickets for a group of Negroes who had been refused tickets at the boxoffice of a theatre. The Negroe got as far as the lobby when a fracas erupted. Ushers battled the picketers, arrests were made, and some 24 demonstrators hauled away by local police on charges of conspiring to obstruct trade and commerce.

Among the Negro college students that picketed the Greensboro City Hall was James McMillen, spokesman for the local chapter of the Congress of Racial Equality (CORE). McMillen said the city officials have done nothing about integrating the downtown houses despite a four-month halt of demonstrations. "One of the snags," he said, "seems to be that business would be hurt by doing something concrete about the situation, but we feel that the issue is greater than the pocketbook."

There is no question that exhibitor's pocketbooks are being pinched by the integration efforts throughout the south.

Maggie Dent, who recently opened the long-closed Rialto, Durham, was beseiged by picketers, who eased pressure when she announced intentions to integrate the house this May. She herself had picketed another theatre for its segrated policies before taking the reins of the Rialto.

She said in a mimeographed statement distributed to patrons, "The picketing and confusion have greately weakened the theatre. We are a new theatre, one which had little capital to start with. What small profit we made during December and January has evaporated. If most of you want the theatre integrated, as you say you do, and if you want the Rialto to continue, you will have to give it all the support you can—or else there won't be a theatre to integrate or an art house. Our situation is critical."

Charges against three Negroes arrested in March for picketing before the Taylor, Edenton, N. C., without giving a 24-hour notice and obtaining a required permit from city officials were dismissed in Superior Court in an action directed by Judge Elbert Peel, Jr., on grounds that the ordinance, adopted after integration demonstrations began in Edenton, are contrary to the Fourth and 14th Amendments of the U. S. Constitution.

Judge Peel also questioned the right of a town official to give a permit unless it is a mandatory part of his job.

Rough times for the southern exhibitors appear to stretch as far into the future as does the problem that disrupted theatre business in Durham, Raleigh, Greensboro, and High Point during the past week.

Activity On MGM Lot To Hit Peak In Fall

HOLLYWOOD—It was reported that the MGM lot will have more employees working on features and tv this fall than in several years, with at least 3,000 expected to be on the payroll for both divisions.

Three or four features and five and one half hours of tv time are said to be planned for the Culver City studio.

The two features that will kick off the activity are Pandro Berman's production of Irving Wallace's "The Prize" and Perlberg-Seaton's "Twilight Of Honor." They will begin this month, to be followed by a like number of features starting in May and June, with the fall headed for peak activity.

Festival Is N.Y.'s Newest

NEW YORK—This city's newest intimate theatre—The Festival Theatre—is being constructed just off Fifth Avenue at 6 West 57th Street by Joseph E. Levine, president of Embassy Pictures, in association with James J. Mage, film producer and exhibitor.

The Festival, which will seat about 600 patrons, is scheduled to open around June 15. Inaugural attraction will be Levine's presentation of Federico Fellini's "8½," playing its premiere American engagement.

Designer of the Festival is Simon B. Zelnik, New York architect. A unique marquee will front the new theatre. Blending in with the rich-flowing architecture of the existing building will be a "flower-box" arrangement, projecting from the building above the lobby entrance, made of a new material, Duranodic aluminum, providing fixed, weather-proofed metallic colors. The facade will also be of colored Duranodic aluminum.

Byzantine glass mosaics and etched terrazzo will grace the lobby area, inside. Two lounges, upstairs and downstairs, with decor designed to enhance the living-room comfort of patrons, will be an integrated part of the theatre's architecture. Featured in the downstairs lounge—described as the largest ever built in an East Side Theatre, will be separated areas, employing French and Italian motifs. Special lounge areas will be devoted to coffee bars, picture galleries, and seating.

Embassy Signs Latin Pact

NEW YORK—Embassy International Pictures Corporation has signed a long-term, multi-picture distribution deal for Venezuela with Distribudora Salvador Carcel, it was announced by Leonard Lightstone, executive vice-president of Embassy.

Johnston Lauds New Japanese Film Regulations

NEW YORK—Eric Johnston, president of the Motion Picture Export Association of America, commented on the new film regulations just officially announced by the Japanese Finance Ministry.

"The new film regulations announced by Japan free the American film companies from many serious restrictions which have been a burden for many years. The companies are now free to remit current film rental earnings to the United States. It will no longer be necessary to place large amounts of such earnings into 'blocked non-resident accounts.'

"Irving Maas, the MPEAA Tokyo representative, who has worked for many years to improve the remittance situation in Japan, advises that substantial balances now contained in the blocked non-resident accounts of American companies will soon be unfrozen. He then will devote attention to the remittance of large dividend amounts which are available from the Japanese subsidiaries of the American companies when they can be transferred to the U. S.

"Maas also was instrumental in obtaining an increase in the film import licenses for the MPEAA companies. Each member company received at least two additional licenses and some as many as three more than last year.

"Another important concession obtained from Japan was the elimination of all restrictions on the number of prints which may be imported. Formerly only 25 prints of each feature picture could be imported or manufactured, thus constricting release schedules. Furthermore, the seven-year limitation on the period a picture could be in release has also been abolished.

"The new regulations concerning television will also be helpful to the MPEAA member companies. The ceiling for a 30-minute segment has been announced by the Japanese government as a thousand dollars, although in special situations the government might allow an even higher price. The limit on imported feature films was announced at $2,500. These features, however, which are imported for television purposes, may not be shown theatrically."

Johnston left for Tokyo for further meetings with Japanese authorities and discussions with Maas on future plans in the Japanese market.

New Pact For Sturges, Mirisch

NEW YORK—John Sturges' Kappa Corporation has signed a new long-term contract calling for four motion pictures to be made in association with The Mirisch Corporation, it was jointly announced at a press conference by Harold J. Mirisch, president of the independent film-making organization, and producer-director Sturges. This continues a creative association that already has resulted in 'The Magnificent Seven" and "The Great Escape," which will be released this summer through United Artists.

Simultaneous with the announcement of the new long-term contract, Sturges and Mirisch revealed that the first project under the new deal will be "The Satan Bug," a high adventure suspense thriller, based on the novel by Ian Stuart, a nom de plume for Alistair MacLean, author of "The Guns Of Navarone."

LONDON Observations

By Jock MacGregor

APRIL IN PARIS—Sounds wonderful and so it was despite the rain being harder than in London! That was the only flaw in a perfect junket, and no one held it against MGM publicists Eddie Patman and Yvonne Hearn. They chartered a Cunard Eagle Viscount to fly London based critics, columnists, and tv and radio commentators over to see "Come Fly With Me" and sample the life of aircrews in "stop-over" cities. That was the idea, and they had no difficulty in filing the plane.

It was a first rate promotion. After a perfect flight on just the right quantity of high octane spirit, we were whisked to the Hotel Prince de Galles for registration. Following the sort of lunch that can put the best of us to sleep at Fouquets on the Champs Elysee came the screening. As we snuggled into luxurious armchairs came those pangs of conscience—just suppose it is not a good picture. Perish the thought!

My fears were short lived. Soon we were all chortling merrily at this gay, charming, and delightful romantic comedy about likeable people—a completely captivated audience. At the ensuring champaign reception we were able freely to face and congratulate all concerned. Producer Dimitri de Grunwald had taken time off from completing "International Hotel" to make his own way from London. Thanks to a fine cooperation by producer Aldo Pomilia, who appreciating the publicity potential stopped shooting on "Assassination in Rome" so that director Henry Levin could bring Hugh O'Brian from Rome. Another star on parade was Karl Boehm with his publicist, Margaret Gardner—no trip to France is complete without her popping up somewhere.

Though I saw no aircrew there, the evening was spent at the Lido, but my eyes were on other things such as the fabulous floor show. The more adventurous saw little of their beds and judging by breakfast talk, here is material for another movie—a dramatic one! Lunch was served on the flight home. Press relations with MGM are among the best—possibly because we do have relations. Their publicists are approachable, and those noggins before and after screenings in the private bar and the often returned hospitality in the nearby Blue Post pay both sides valuable dividends. Actually, the junket was planned by Ronnie Lee before he resigned as publicity chief. To show our appreciation, we had a whip round to buy him a present from Paris which was sent together with a letter of congratulations on his new job with Cinerama, signed by all on the flight. Eddie and Yvonne are obviously going to maintain the tradition. They saw to our every need, press and comfortwise.

Now I look forward to congratulating Michael Havas, who has been Warner Brothers continental sales manager, on becoming MGM's British chief.

FRED THOMAS is tickled pink with the London ticket agencies having concluded a $140,000 ticket deal to cover the first 30 weeks of Sam Bronston's "55 Days at Peking" without seeing the picture. . . . The British Film Producers Association has sprung a surprise by recommending to the Board of Trade an increase in the 30 per cent first feature quota and relief to those theatres dependent on the so called third release. In the first 17 weeks of the current quota year, Associated British and Rank, both members, have each played 10 British features on their circuits. . . . "Call Me Bwana" gets a saturation release over Easter. Though some gags are a bit forced, it is vintage Bob Hope and provides for a highly entertaining 90 minutes. . . . Dublin's second run Electric has been redecorated, reequipped, had seating cut from 1500 to 1000, and opened as the Cinerama with "This is Cinermaa." Seats are from 63 cents to $1.47. . . . Confession—In the White Elephant minding my business, I did notice an attractive brunette wearing slacks, but it was only when I saw Richard Burton that I realized it was Liz Taylor. . . . In association with BOAC, the popular weekly To-Day is sponsoring a "40 Pounds of Trouble" contest with a trip for two to Hollywood for 10 days as the guests of U-I and spending money as main prize. Theatres will display special posters, and the magazine will back it with double page color spreads over three weeks. . . . LATE FLASH: John Ware, 20th-Fox publicity chief and company director, has resigned. Publicity chiefs certainly are restless. This is the thid major change in as many weeks.

AS THE Kim Novak—"Of Human Bondage" trouble reached its peak, I received from 7 Arts a touching St. Patrick's Day poem extrolling her virtues. I was intrigued by the lines:

> "But this rare girl from city Sandburg sings
> Has heart, humility, and treasure-trove of things
> Far beyond the trivial scope or ken
> Of Hollywood's hardbitten movie-men."

Now we know. . . .

NEW YORK *(Continued from page 19)*

articles, and photo layouts, an 80-page production guide, 320 pages of publicity copy, and 287 still fotos, etc., etc. . . . Norman Panama and Melvin Frank celebrated their 25th anniversary as a team of writers-producers-directors. . . . A condensed soundtrack version of "The Longest Day" is being released by 20th-Fox records which tells the complete story of the film. . . . On the midnight mail train of the Long Island Rail Road, the conductors the other night got a big kick out of Ed Begley's winning an Academy Award. He used to travel this train regularly after appearing in Broadway shows, and the trainmen got to know him pretty well on his way to Merrick. They even took credit for some of his ability, kidding about how they used to offer valuable advice and coaching. Now, if they would only do something about getting this particular train to move a bit faster.

"List" For Decoration Day

NEW YORK — Universal's "The List of Adrian Messenger," which has been selected by the Theatre Owners of America for their third important Hollywood Preview Engagement with the release being moved up to Decoration Day, will have its world premiere at the Warner and Trans-Lux 52nd Street here May 29, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager of Universal.

"The List of Adrian Messenger," which was originally scheduled for August release, is being given an all-out advertising, publicity and promotional campaign in connection with its pre-release as TOA's Springtime Hollywood Preview Engagement, which will place it on the screens of theatres in some 300 key and sub-key situations for the Decoration Day holiday.

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CANADIAN Highlights

By Jay Alexander

WITH THE INCREASING number of motion pictures that have adult and more mature themes, exhibitors in this country are looking for more intelligent approaches to the censorship problem, particularly in Alberta and Quebec. All Canadian provinces but these two have a "Mature" or "Restricted" classification. The Alberta Theatres Association is circulating a copy of its application for an amendment to the Amusements Act to allow what would be a third category in the western province. It has asked its members to approve the request for amendment of its regulations so that "Any film so classified would be exhibited to a mature and adult audience only, 18 years of age and over."

The association has taken the position that failure to return the section of the letter by the member in which his opinion should be given will be deemed as favorable. The application, as submitted, will read: "A reason for amending this part of a former request is that all other provinces, except Quebec, now have a 'Mature' or 'Restricted' classification. We think that there are various benefits from a 'Mature' classification of pictures. A 'Mature' class would be of value to the theatre manager and a warning to the theatregoing public. In other words, a picture so classed would take the onus off the exhibitor as well as the censor board because the public would know that it was released for showing to a 'Mature' audience only. In making this recommendation, we feel it should in no way affect 'Family' or 'Ault' standards; and it is our sincere hope that a 'Mature' class would only apply where a subject cannot conform to 'Family' or 'Adult' ratings without seriously affecting story content. In our opinion, a 'Mature' picture could be shown in any theatre providing the minimum age limit of 18 years is adhered to by the exhibitor to the best of his ability. Inasmuch as many drive-in patrons are young married people with small children, we feel that a 'Mature' picture should be allowed providing no one is admitted between the ages of eight and 18."

The exhibitors' letter states that the distributors have agreed that film contract will contain a clause stating that any picture under contract that is subsequently placed in this 'Mature' category would relieve the exhibitor from obligation of playing the picture if he so chooses. The importance of the new classification is underlined by the fact that the bulletin of the Motion Picture Theatres Association of Ontario states the Ontario censors classified 10 features as "Adult Entertainment." Two others were classified as "Restricted."

Year in and year out, however, there are comments in Provincial Censors' reports that there are not enough children's pictures. Yet through the growth of the adult films have come theatres specializing in the showing of art or foreign films. Gerald Pratley, well-known Canadian film afficiando wrote in the Toronto Star: "Censorship is sensible, although still irksome, and how quickly we become accustomed to the new frankness." Toronto Globe and Mail film critic Frank Morriss wrote: "Foreign language films which, like olives, were once considered an acquired taste in Toronto, have become a staple diet in our moviegoing . . ."

De Lisio Joins Highroad

NEW YORK—Michael de Lisio has joined Highroad Productions as coordinator of publicity for Carl Foreman's "The Victors."

Youngerman Leaves Lopert

NEW YORK—Manny Youngerman, New York and New England zone sales representative for Lopert Pictures, has resigned.

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Exhib Support Pledged For Hollywood Museum

NEW YORK—Sol Lesser, president, Los Angeles County—Hollywood Museum, hosted a luncheon in the Regency Room of the Hotel Pierre for a group of some 20 members of the board of director and friends of the Hollywood Museum.

Lesser made a progress report to the group and highlighted recent developments that will bring together in one international center all of the audio-visual arts—motion picture, radio, television, and recording.

In describing the scope of the endeavor, Lesser said: "The Hollywood Museum on completion will represent a $14,000,000 public service institution. This will be a living institution that will not only gather priceless historic artifacts, but will be a continuous show of how the audio-visual arts are serving the people of the world in the communication of all forms of education and culture."

Lesser revealed that already many valuable collections of motion picture and recording treasures of the past have been given to the Hollywood Museum. Working relationships and contracts have been completed with many existing museums, libraries, and educational institutions.

Spyros Skouras spoke for the assembled group and expressed deep appreciation to Sol Lesser for his tremendous contribution to the motion picture industry and to the other communications media in carrying out this invaluable project that has been discussed for years, but has only achieved its present growth and potential under the guiding genius of Lesser.

A 12-minute sound slide film in color on the Museum and its operation was presented to the group.

Before the meeting closed representatives of exhibition indicated their desire to participate in a tangible way.

Those attending the luncheon were Barney Balaban, Spyros Skouras, Harry Kalmine, Ned Depinet, Adolph Schimel, Herman Robbins, Joseph Alterman, Taylor Mills, Arnold Picker, Arthur Mayer, George Probst, Bud Cherry, Richard Griffiths, Stanley Schneider, Richard Lederer, M. B. Zerwick, Harry Mandel, Richard Brandt, Leopold Friedman, and Ben Melniker.

NT&T Shifts Managers

BEVERLY HILLS, CALIF. — William H. Thedford, Pacific Coast division manager for NT&T Amusement Corporation, announced a series of managerial changes and promotions for Fox West Coast Theatres in southern and northern California.

Frank Ramsey, manager, Iris, Hollywood, moves into the Vogue, Hollywood, succeeding Al Sachs, who goes into the Fine Arts, Beverly Hills deluxe art house.

Peter Holm leaves the Capri, Van Nuys, to assume managerial reins at the Bruin, Westwood, succeeding Joe Jarno. Jarno checks into the Criterion to replace Dudley Winscott, who is on a leave of absence.

Larry Kanin, formerly assistant manager, Fox, Van Nuys, is being upped to manager of the Capri.

Phil Catherall, manager, Fox, Venice, shifts to Westchester at the Loyola to succeed Paul Flowers, who has been given a special assignment in the home office. Hugo Holbach transfers from the Fifth Avenue, Inglewood, to Venice.

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PHYSICAL THEATRE

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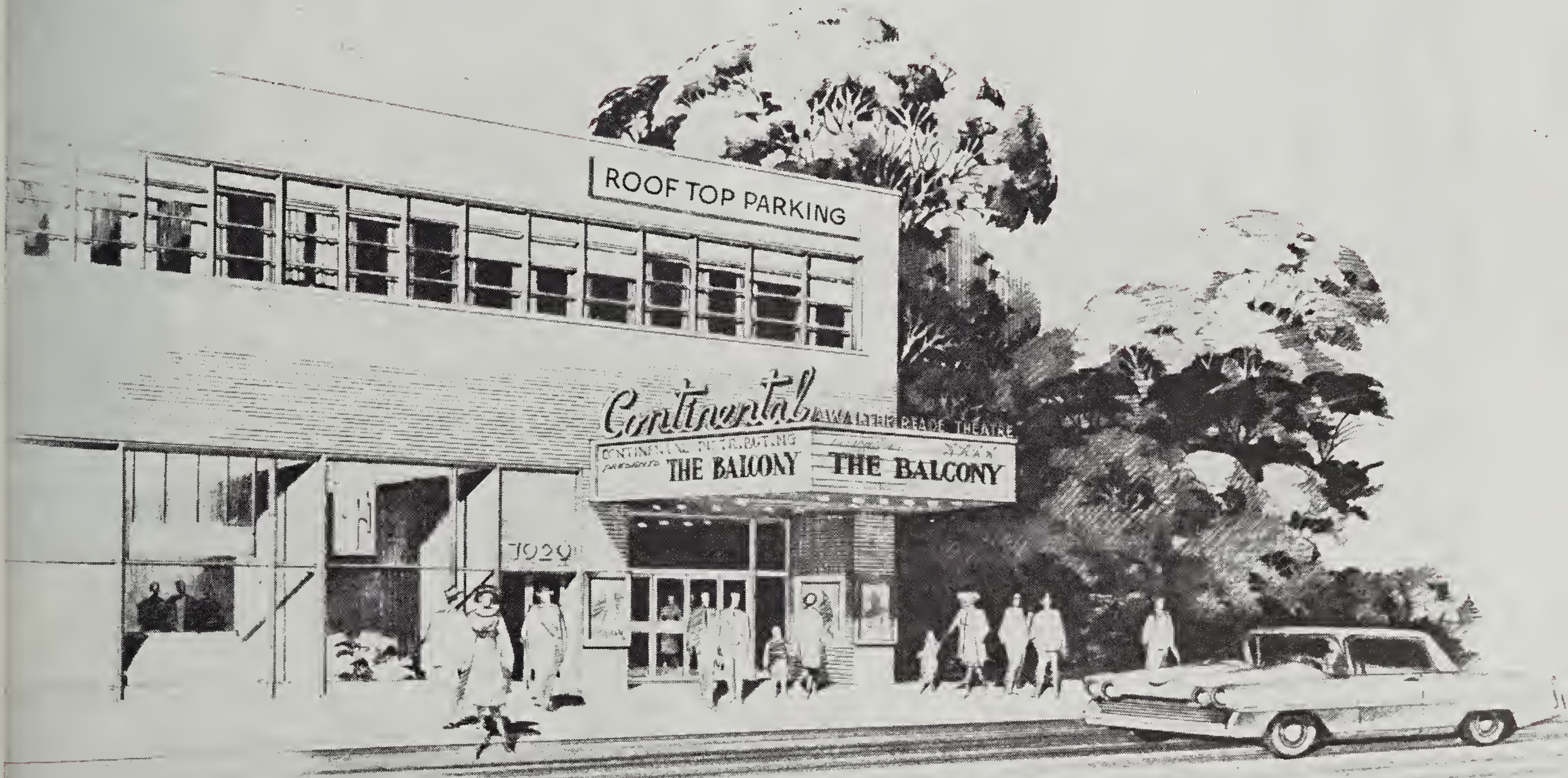
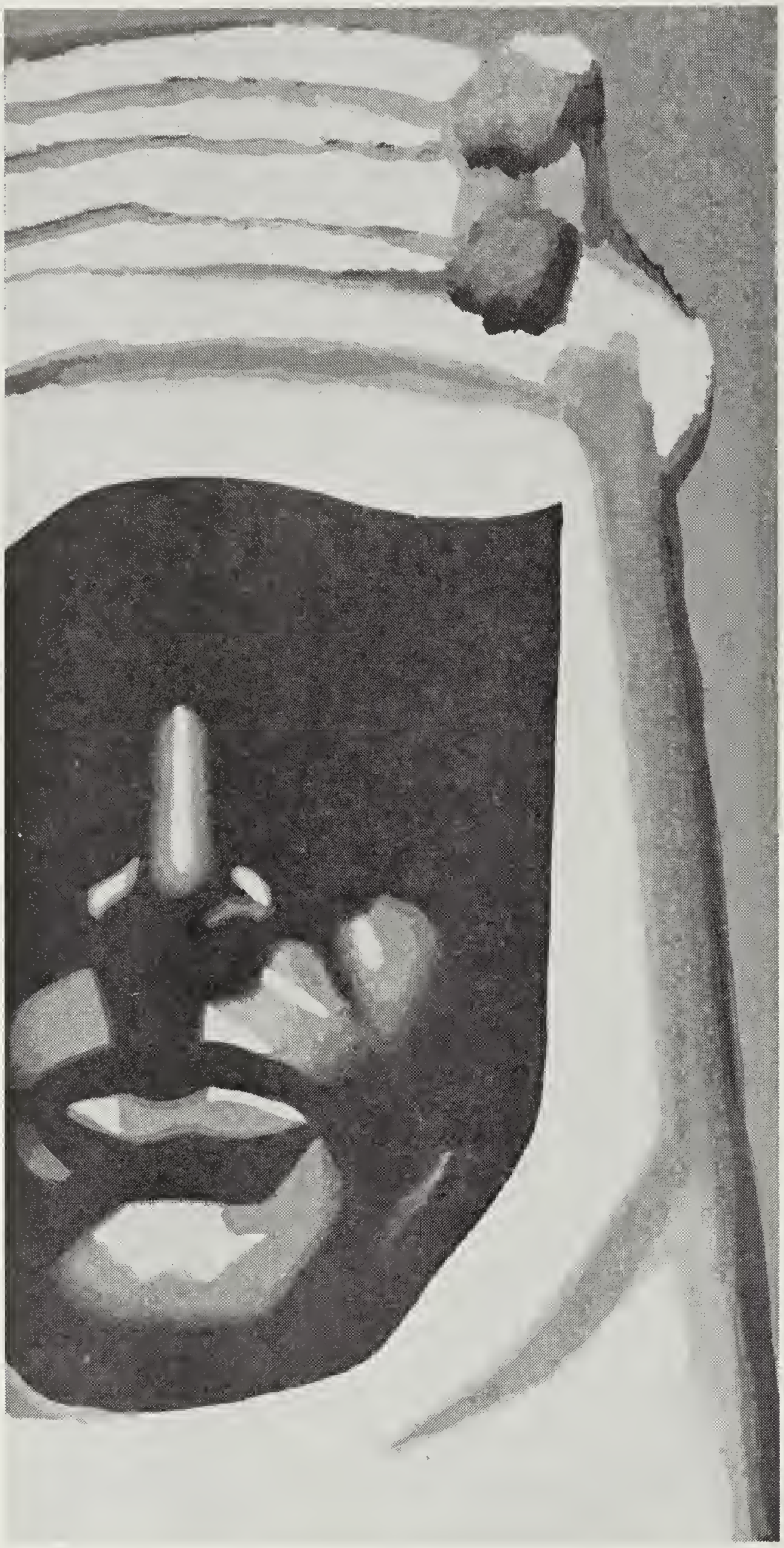
EXTRA PROFITS



COVER PHOTO • Architect's view of Walter Reade-Sterling Theatre's new Continental shows rooftop parking sign. Believed to be the first conventional with its own rooftop parking in the U.S., recently opened house has permanent art gallery. See story page PE-9.

Volume 18 Number 4
April 17, 1963

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



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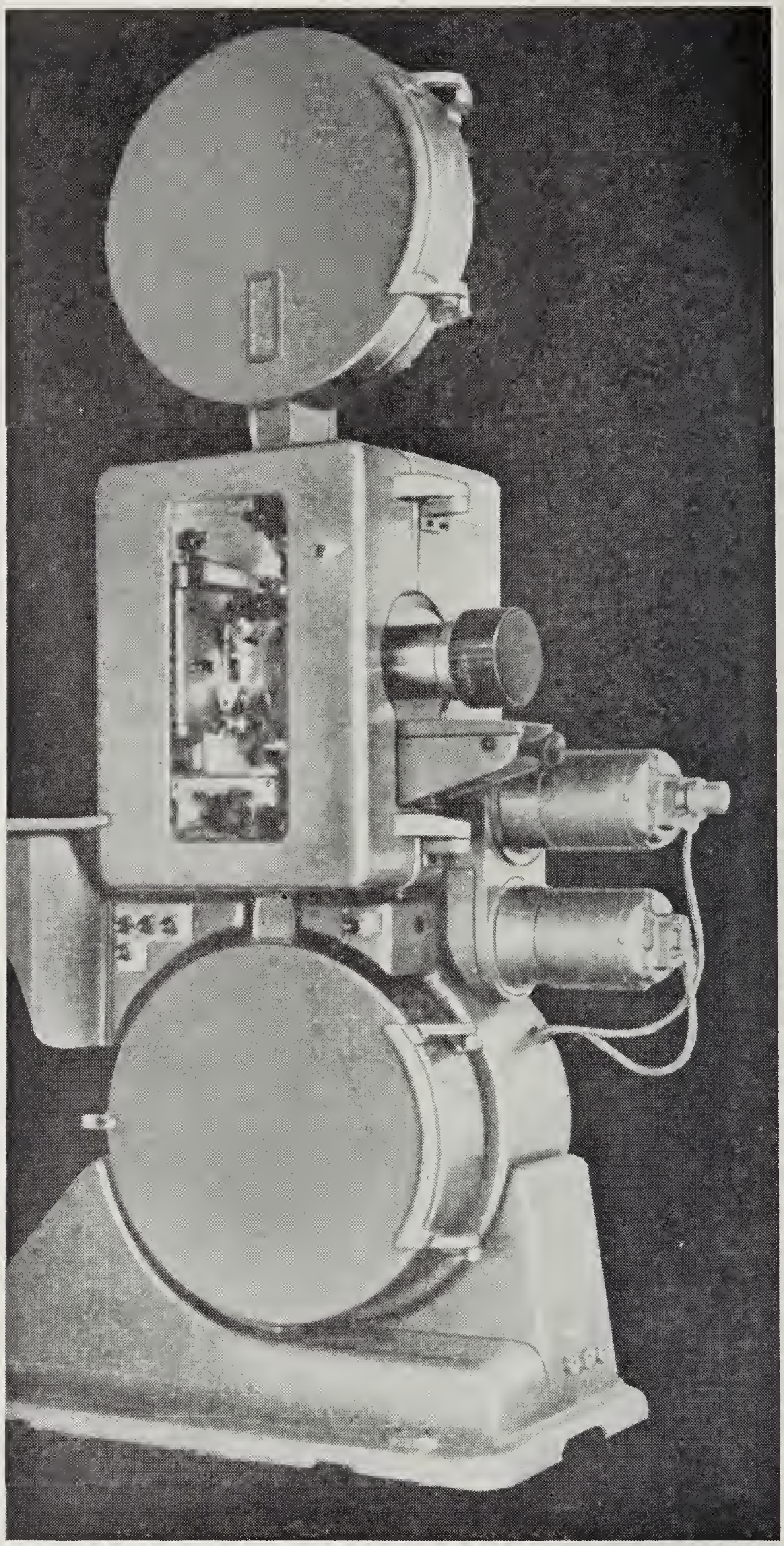

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Three of the past four winners of the Academy Award for Best Picture have been 70mm releases. "Lawrence of Arabia," this year's winner, was conceived specifically for the tremendous impact of the 70mm screen. Thus it is understandable why the Academy for Motion Picture Arts and Sciences has made a special award this year "to the North American Philips Company, Inc., for the design and engineering of the Norelco 70/35mm Motion Picture Projector."

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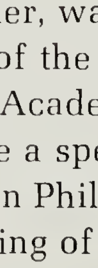

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EDITORIAL

It's Going To Be Twins

Ground is harder to come by and costs more, particularly in the larger cities and their suburbs. New building sites, more often than not, must be created by tearing down existing structures at considerable cost. When sites are obtained in areas undergoing a revitalization, most efficient use of the space secured is a must. High rising apartment buildings and multi-story office buildings get priority.

Yet, it is in these areas that the most attractive prospective sites for new motion picture theatres exist. Of course, there is the possibility of additional theatres in the suburban shopping centers. But the core of our urban renewal program is the ultimate rehabilitation of the cities, where the bulk of the American population is concentrated.

Wherever a high rise apartment complex is situated, shopping facilities must be taken into consideration. This is handled in different ways. Sometimes the needed retail stores are located on the ground floor of an apartment building. Another approach is the city shopping center. Either way, the city exhibitor's Nemesis, parking, must be taken into account.

With this in mind, we might consider the recent rash of announcements concerning twin, or piggyback theatres, a logical outgrowth of changing city life. There is no question as to whether or not a twin theatre, especially the piggy-back type, uses its ground area to better advantage. Twins give the exhibitor total audience capacities in excess of 1,000 seats, while avoiding the taboo of depriving the modern patron of the sense of security he allegedly drives from an "intimate" environment. They also offer the patron more of a chance to see a feature from beginning to end, if staggered running times are the rule, or to pick from one of two offings.

Let's look at New York City, which contains most of the twin theatres in operation today. New theatres are sprouting on the East Side, the scene of one of the most dramatic urban salvage operations yet undertaken. Space utilization is obviously being reckoned with. Rooftop parking made its debut last month in Queens at the new Walter Reade-Sterling Continental.

Interestingly, most of the new York houses have, to date, booked art attractions almost exclusively. While this may be dismissed by some in terms of the city's cosmopolitan makeup, we suspect that urban and semi-urban situations catering to the downtown area's new carriage trade may find themselves falling in line in the not-too-distant future. Another advantage of the twin concept of theatre design is that it gives the exhibitor double the booking leeway he now has. Controversial, what's-it-all-about presentations can be balanced with product more palatable to those who find new wave features hopelessly confusing.

Many exhibitors will want to consider the merits of this new school of theatre design. It appears to fill a definate need for the space conscious city exhib.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

Al deProspero, editor

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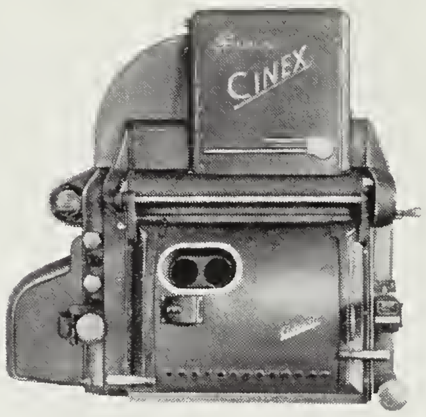

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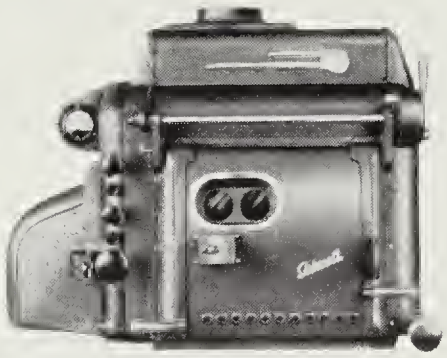

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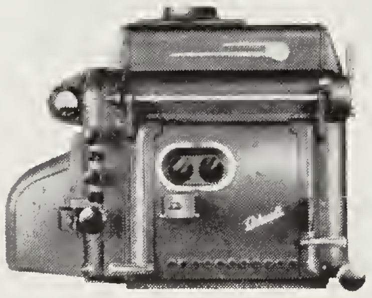

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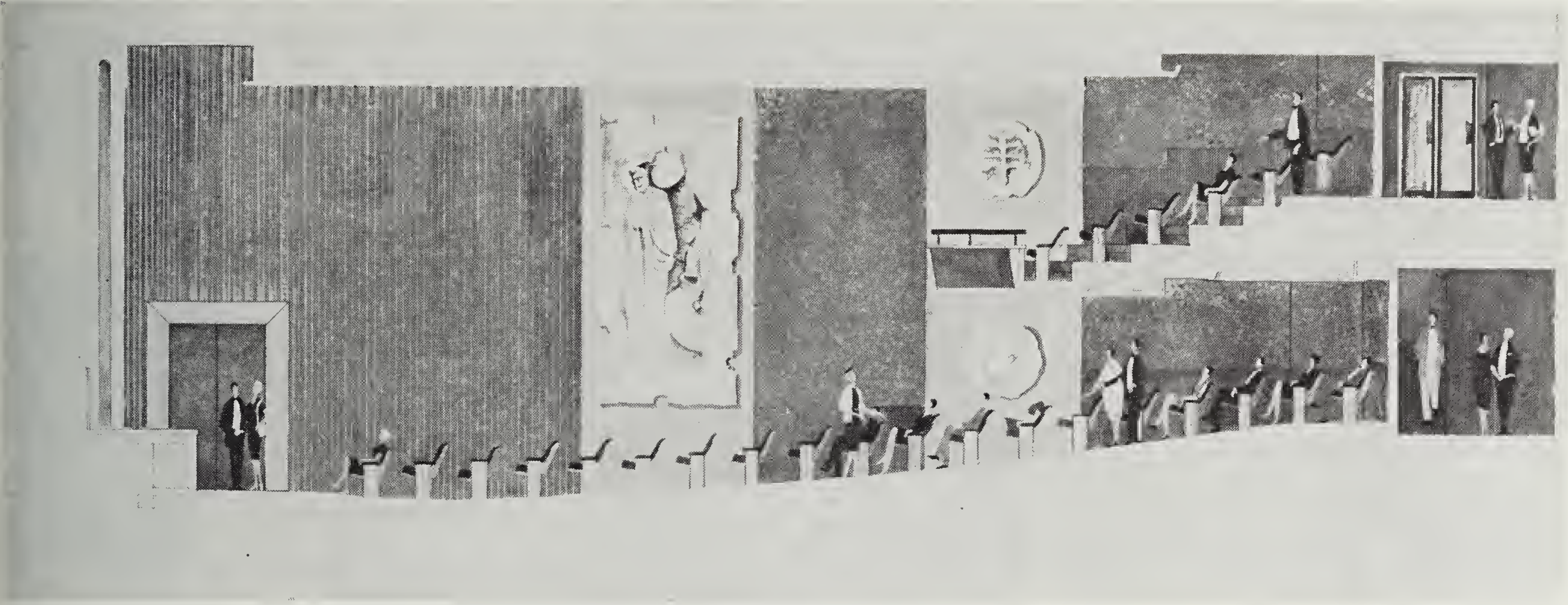
PHYSICAL THEATRE
Vol. 18, No. 4 April 17, 1963



Grecian theme dominates the new Trans-Lux East, N.Y.C. Drew Eberson was architect.

Lighting the modern theatre

Light remains one of the most fascinating phenomenon that our senses encounter. Throughout the history of civilizations where men struggled to know the world in which they lived through thought and intuition, rather than simply through their sensory perceptions, light has challenged the imagination and resources of those who would gain further understanding of what it is and to what applications it can be put.

We all know that light is the essential condition of vision for man. Without it, we are blind to much of what we call beauty. We also know that the absence of light masks and protects us from that which is visually unpleasant. It is on the basis of these two simple observations that light is put to use in the interiors of our buildings to minimize the unpleasant and accentuate the beautiful.

Light in the motion picture theatre presents us with many problems, as challenging as any which confronted the ancients. We must use such a wide range of illumination levels, ranging from the 40 or 50 foot candles that bathe our marquees and fronts in bright light, to the ½ or ¼ of a foot candle at the rear of the auditorium which approximates a condition of darkness, that a trip to the theatre exposes a patron to extremes of visual activity. We bring the patron into and out of the theatre in the same manner by which a deep sea diver is made to gradually adjust to a wide range of surface pressures on his body. By carefully controlling the transition, we avoid numbering the senses.

In the modern theatre, the judicious use of lighting is imperative.

First of all, the modern theatre is, by way of comparison to the theatres of twenty years ago, a stark proposition. Architecturally, we have for the most part, embraced functionalism in modern theatre design. But the functional school of design encountered problems with respect to man's need for warmth, be it in color, texture, or form. White and gray walls may have theoretically enhanced the patron's ability to immerse himself in the cinematic experience, but in practice, they often produced a containment similar to the feeling one might experience were they locked up inside a refrigerator.

Lighting has been employed to ease this prbolem somewhat, by lending tonal variety to whites, blacks, and grays, which have no chroma and so often create a cold or sterile atmosphere.

We have also seen interiors, designed in a functional vein, that have been overdecorated at great expense with countless objets d'art in an effort to offset this starkness. In many cases, attention could have been drawn to a single object of interest correctly located in the wasteland of a white or neutral wall by the effective use of lighting.

It is difficult for the eye to resist light, and often, its attention can be held by a lighted object or area and diverted from whatever you wish to deemphasize by contrast.

Color plays an important role in the decor of the modern theatre, simply because it is often played down in large masses or areas of the physical structure. The high visibility colors (red, yellow, and certain oranges) can be effectively employed where low brilliance is desired, yet, in the interest of safety and visual relief, high visibility is needed.

It is because light, as used in the indoor theatre, serves the two important functions of beautifying and illuminating for safety's sake, that the type of lighting decided upon in new theatre construction and extensive remodelings is best decided upon by collaboration among exhibitors, architects, interior designers, and lighting experts. If a theatre's lighting is poor, no one has to inform the owner. His eye will do this automatically.

If an exhibitor is in the unenviable position of running a house with poor lighting, there is much that he can do to improve the situation, ranging from such simple steps as changing the wattage of bulbs, to replacing or relocating lighting fixtures.

Do not hesitate to call on a lighting specialist. He will have the know how and equipment to make sound recommendations for providing your theatre with the safety and good apearance that proper lighting creates.

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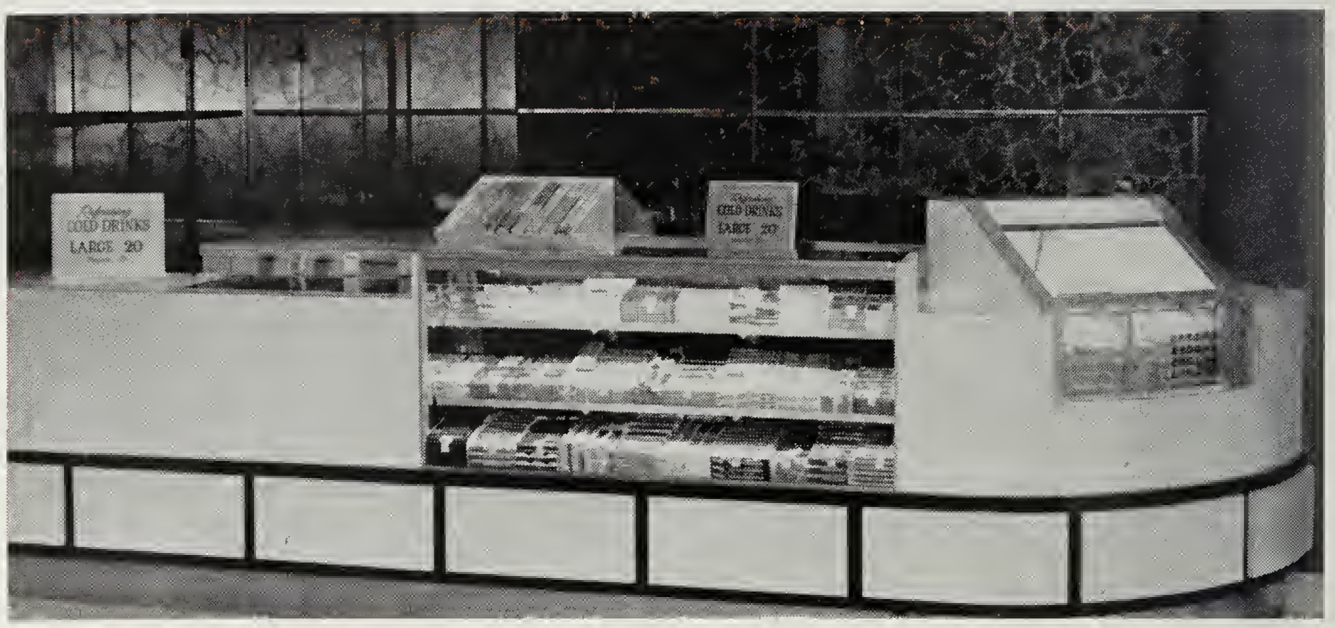
Al DeProspero, Editor

April 17, 1963

Stand Is Your Best Merchandiser



RKO 23RD. STREET concession stand features built-in Bally Ice Cream Merchandiser and built-in Amco multi-drink dispenser. A 36 in. service counter to the left of the dispenser can be removed and a 36 in. popcorn warmer installed in its place.

Packaging the great variety of products America produces is a sizeable task and an increasingly important one, as far as our overall marketing picture is concerned. This is especially true for impulse items, such as those sold in the motion picture theatre. Manufacturers of these items heavily emphasize packaging because, when it comes down to the buying decision, the package must literally sell the product.

Each package, in effect, constitutes a small, but complete advertisement. You might think of it as a sign. But before a sign, or any advertisement can sell, it must be seen, or have the necessary "exposure" as the ad men say. And with candy, as well as many other impulse items, the environment in which the "exposure" takes place is all important. It must attract and enhance the patron's desire for the items on display. It is for this reason that so many old style fronts on theatre confection stands are replaced by operators with sales savvy.

The modern concession area, like that in the new RKO Theatres' 23rd Street, N.Y.C., is designed to conform with the theatre's appointments and color scheme.

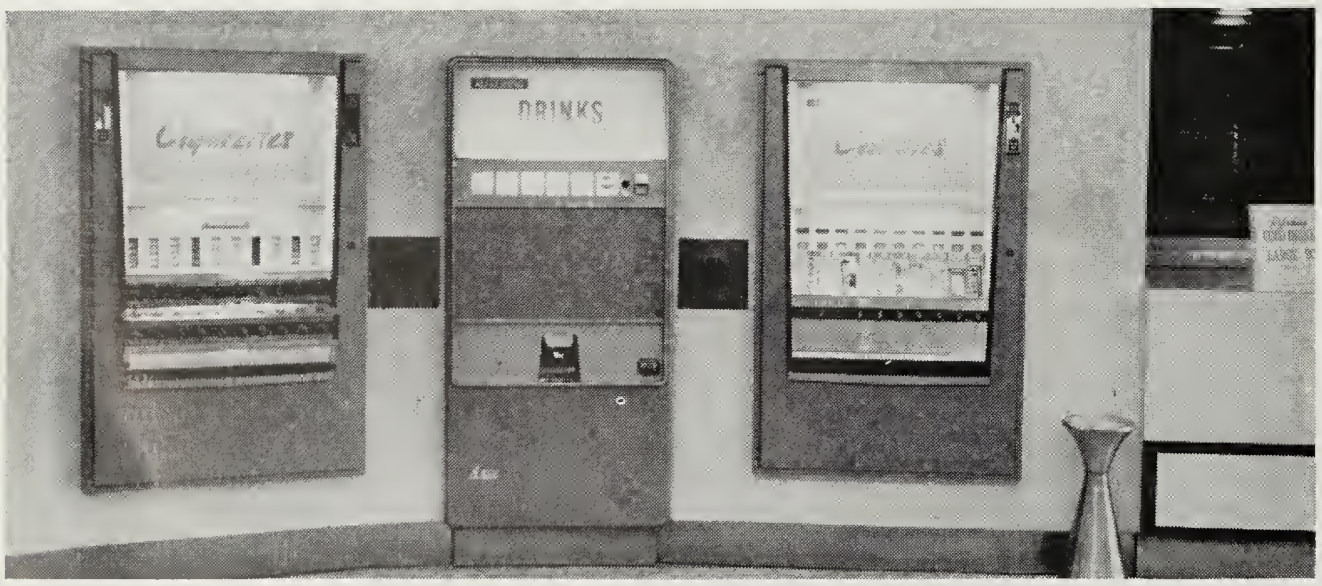
The three main colors in the RKO 23rd Street—blue, gold and white—have been carried over to the refreshment area in addition to basic black, and the very latest in trim functional equipment has been installed. The curtain wall above the concession stand and vending area is gold leaf and the cornice around the edge of the curtain wall, as well as the entire candy stand including Bally enclosure, service counter and masking around the three vending machines, is white sequin formica (white with gold fleck).

The metal trim on the Bally Ice Cream Merchandiser, hardware and rail light on the candy case, the three vending machines, the two waste cup chutes and the entire baseboard is of matching satin gold brass. The front row of lights underneath the canopy over the concession area has drop perforated brass skirts and the rear row of lights is recessed and flush. The formica trim around raised formica panels at the base of the candy case is black satin formica. The same black satin formica was used on the left wall of the concession area from the front of the case to the back mirrored walls, including a black satin formica covered door leading from the selling area into the adjoining stockroom.

The entire back bar is white sequin formica as well as the cigarette tray on top of the back bar. The back wall of the concession area is composed of antique mirrors in black and gold. Even the two easel cards advertising large and regular size drinks at the stand are of a gold finish with black lettering.

The candy prices at the stand are the regular, normal prices stocking name brand price-marked candies at 15c; 20c; 25c; 30c and 35c. The Bally Merchandiser is a 30-inch unit stocking 25c giant cups and king size ices as well as 25c chocolate covered ice cream Bon Bons. To the left of the counter is a three-unit Amco #30 carbonated cold drink dispenser manufactured by Amcoin-Selmix Industries of Long Island City. The regular nine oz. drink is sold at 15c and a 12 oz. drink at 20c. Pepsi Cola, orange and grape are sold manually at this location which was installed because this unit is flexible. The policy of the new theatre may vary with the type of film attraction. If a picture is booked

(Continued on page PE-11)



THREE VENDING MACHINES were recessed into a stockroom adjoining the theatre's candy stand for neat appearance. A small stock ice cream freezer is located in the upstairs stockroom, as well as additional storage space and a handy sink for general use.

Ballantyne Names Johnson Theatre Operations Head

A 30-year veteran of the theatre equipment business has been named director of theatre operations for Ballantyne Instruments and Electronics, Inc. of Omaha. Ballantyne is a division of ABC Vending Corp.

He is R L Johnson, of New Orleans, La.

Mr. Johnson's appointment was announced by J. Robert Hoff, Ballantyne executive vice president.

At Ballantyne, Johnson will be in charge of sales and supervise installation of theatre equipment, particularly in the firm's recently established theatre equipment leasing division.

In making the announcement, Hoff said, "We are extremely happy to have acquired the services of a man of Mr. Johnson's knowledge and background in the theatre equipment field. Mr. Johnson for a number of years was a Ballantyne dealer in the New Orleans film exchange area and so is well acquainted with our products," Hoff said. "And for the past five years Mr. Johnson has successfully owned and operated a 600-car drive-in theatre in New Orleans and thus is familiar with the problems and requirements of an outdoor theatre.

"Our company's rapid growth and expansion has made Mr. Johnson's appointment possible," Hoff said. "Ballantyne recently became the major distributor for the Norelco Model FP-20 35 mm projector under an agreement with the North American Philips Company. In addition, we have established a theatre equipment leasing division which leases all equipment and furnishings for both drive-in and indoor theatres," Hoff said.

A native of Mississippi, Johnson began selling and servicing theatre equipment in New Orleans in 1933. He had first become acquainted with the theatre business while in the U.S. Marines. For 12 years he was a Ballantyne dealer in New Orleans covering the states of Louisiana, Mississippi, Alabama and northern Florida.

Johnson's family will move to Omaha at the close of the present school term. Mr. and Mrs. Johnson have two sons and one daughter. One son is in the Air Force.

New NAC Members

CHICAGO—As a result of the accelerated membership drive now underway by the National Asociation of Concessionaires, five new members have recently joined the organization, it was reported by James O. Hoover, Martin Theatres, Columbus, Georgia, who is first vice-president and membership chairman of NAC.

New member firms and their categories are: *Concessionaires:* Howard Lockamy, Howard's Concession Service, Greensboro, N.C.; and George N. Nikolopulos, R & G Theatre Corp., Cicero, Ill.

Suppliers: Irving Mack, Filmack, Inc., Chicago 5, Ill.; Seymour T. Lazar, Lazar Kosher Sausage Factory, Chicago 25, Ill.; and John D. Hutchcraft, Par Kup Co., also of Chicago.

Demand Big For '63 Trade Show Booths

CHICAGO—Enthusiastic response to the first offering of exhibit space at the 1963 Motion Picture Theatre, Equipment and Concessions Industries Trade Show is reported by Louis L. Abramson, NAC Executive Director and Trade Show Administrator.

A brochure outlining details for the show being held in New York City's new Americana Hotel, Oct. 28-31, which is co-sponsored this year by Theatre Owners of America (TOA); National Association of Concessionaires (NAC); Theatre Equipment and Supply Manufacturers Association (TESMA) and Theatre Equipment Dealers' Association (TEDA) was recently mailed to prospective exhibitors in varying fields including theatre equipment, candy, popcorn, beverages, vending, meat products, food preparation equipment and other related industries.

Conventions of all four co-sponsoring organizations will be held concurrently at the Americana.

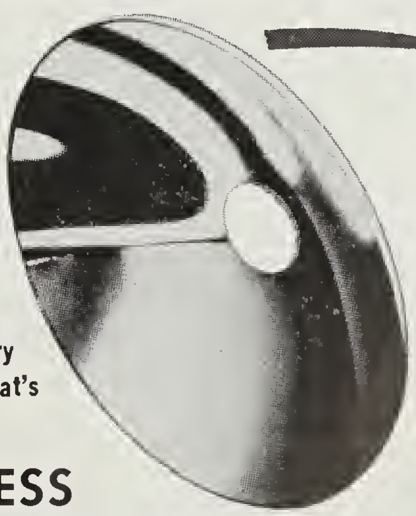
Bert Nathan, NAC Exhibit Chairman announced that the following companies have already reserved exhibit space, representing a total, thus far of 88 booths:

Adler Silhouette Letter Co., Los Angeles; American Seating Co., Grand Rapids, Mich.; Ballantyne Instrument & Electronics, Omaha, Neb.; Bally Case and Cooler Co., Bally, Pa.; Canada Dry Corp., Maspeth, New York; Castleberry's Food Co., Augusta, Ga.; Century Projector Corp., New York City; Clark Industries Inc., Nashville; The Coca-Cola Co., New York City; Continental-Apco, Inc., Westbury, L.I., N.Y.; Cretors and Co., Nashville; Crush International Inc., Evanston, Ill.; Curtiss Candy Co., Chicago; Dixie Cup, Div. of American Can Co., Easton, Pa.; Dr. Pepper Co., Dallas; Arthur H. DuGrenier, Inc., Haverhill, Mass.; George English, Inc., Berwyn, Pa.

Also Eprad, Inc., Toledo; General Precision Equipment Co., Tarrytown, New York; Gold Medal Products Co., Cincinnati; Green River Corp., Chicago; Griggs Equipment Co., Belton, Tex.; Henry Heide, Inc., New Brunswick, N.J.; Lily-Tulip Cup Corp., N.Y.C.; Lorenz Mfg. Co., Arlington Heights, Ill.; Manley Inc., Kansas City; Mason Candies, Mineola, New York; Mechanical Servants, Chicago; Mission of California, New Haven, Conn.; National Carbon Co., N.Y.C.; National Vendors, Inc., St. Louis; North American Philips Co., N.Y.C.; Origena Pizza Crust Co., N.Y.C.; Pepsi-Cola Co., N.Y.C.; Popcorn Products, Inc., TV Time Foods, Chicago; Reese Candy Co., Hershey, Pa.; Rex Packaging Div., The Bon Ami Co., Long Island City; Roll-A-Grill, Inc., N.Y.C.; Ross-Temp Inc., Chicago; Royal Crown Cola Co., Columbus, Ga.; Rowe AC Services, Chicago; Selmix-Amcoin, Long Island City; The Seven-Up Co., St. Louis; Star Mfg. Co. & Helmco-Lacy Div., St. Louis; Star Metal Corp., Philadelphia; Steel Products Co., Cedar Rapids, Iowa; Strong Electric Corp., Toledo; The Vendo Co., Kansas City; and Winchester Carton Corp., Winchester, Mass.

SMPTE Information Dept.

NEW YORK—Michael Denson has been appointed to the newly created post of director of information services for the Society of Motion Picture and Television Engineers.



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National General Plans To Add Ten Drive-Ins

BEVERLY HILLS—An expansion program for new drive-in theatres is moving rapidly, Irving H. Levin, executive vice president of National General Corp., reported at meeting of circuit's drive-in theatre managers here.

Drive-in theatres will play an increasing important role in the company's expansion plans, Levin declared, pointing out that "from our own pilot program of eight drive-ins we have learned that drive-ins contribute more profits per unit than hardtops."

Ten additional drive-ins are slated for operation within 18 months, Levin said, pointing out that the circuit's newest drive-in will open in May in San Jose.

Levin told the drive-in managers that they were the nucleus of the circuit's drive-in operations and had proved their ability and qualifications in drive-in operation.

The circuit, which now operates 213 hardtops, is looking forward to the time when it will have 50 drive-in theatres, Levin said. The drive-ins will either be constructed from the ground up or acquired, subject to Justice Department and Federal Court Approvals.

The meeting, conducted by William Upham, drive-in theatre co-ordinator, at circuit's homeoffices, discussed various drive-in topics including miscellaneous revenue activities, intermission trailers, operational procedures, maintenance to merchandising.

The group also visited NGC's Mobile Rentals offices and plant in Gardena where they were greeted by M. E. Hersch, NGC senior vice president.

Robert W. Selig, general manager of theatre operations, and William H. Thedford, Pacific Coast division manager, welcomed the group to the sessions.

Drive-in theatre managers attending were Ed Neal, LaVerne, Calif.; Wally Johnson, San Diego; Dick Ahlbrandt, Phoenix; Robert Gran, Littleton, Colorado; Roy Roper, Butte, Mont.; Alvin Young, Salt Lake City; C. A. Stewart, Topeka, Kansas; and John Echols, Las Vegas, Nevada.

NTS Ups Thomas M. Fisher

Thomas M. Fisher has been made co-manager with J. A. Conn of the Cincinnati Branch of National Theatre Supply Co., according to a recent announcement by J. W. Servies, vice president and central district manager.

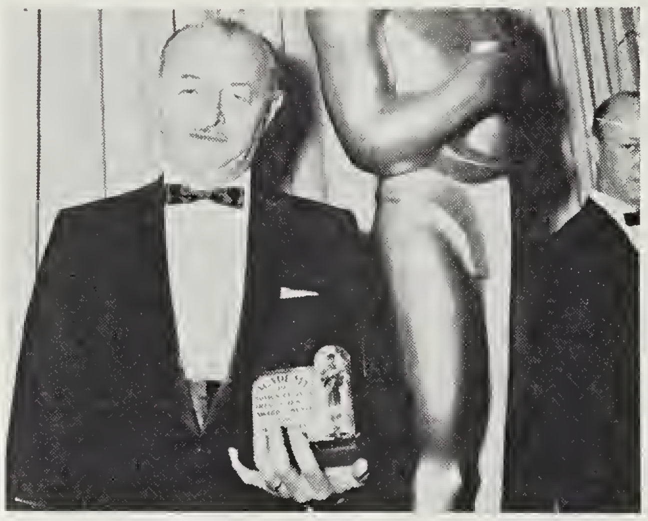
Fisher has been connected with National for three years as a sales engineer in both the theatre and motel fields covering Kentucky and southern West Virginia.

Prior to his joining National, Fisher was with RCA from 1930 to 1946 and with Midwest Theatre Supply from 1947 to 1960.

Oscar For Norelco 70/35mm

SANTA MONICA—The Norelco Universal 70/35 mm Projector received one of the special awards from the Academy of Motion Picture Arts and Sciences in recognition of outstanding technical achievement for the showing of the newer wide gage films. It is the first such award in the projection field since 1959.

Accepting a plaque for the North American Philips Co. was Fred J. Pfeiff, technical manager of the Motion Picture Equipment Department of the firm. Pfeiff has been closely associated with the development of the 70/35 mm projection system since it first became available in 1955. Originally designed and developed through the joint efforts of the American Optical Company and Philips, this projector introduced the 70 mm Todd-AO process—a 1957 Academy Award winner—into movie theatres. Jan Kotte of Norelco is to be commended as the original designer of this equipment.


Norelco's Fred J. Pfeiff

Today there are more than 450 installations of the projector in 35 states, Canada and other countries.

In receiving the award, Pfeiff stressed that motion picture audiences the world over are enjoying greater clarity and better quality of screen images with less eye strain, thanks to wider films and the award-winning Norelco projection equipment.

And there are important benefits to the exhibitor, Pfeiff pointed out, explaining that a single 70 mm print has been played for as many as 1600 runs. Film damage is greatly reduced, and the projector may be converted in minutes for either 70 mm or 35 mm operation, providing the theatre owner with greater versatility in presenting the latest films.

New 900 Seater Equipped Under Ballantyne Plan

The new, 900-seat Hudson Plaza Theatre in Poughkeepsie, N.Y. will be completely furnished under the recently announced new equipment program of Ballantyne Instruments and Electronics, Inc. of Omaha, Nebraska.

The theatre, located in the Plaza Shopping Center, is owned by John Broumas, who will furnish the building and handle the electrical contract, plumbing and heating. Ballantyne will do the rest, including supervision and installation of sound and projection equipment, screen and screen frame, Ideal seats, carpeting, draperies, box office and foyer.

Norelco 70/35 mm projectors with Ballantyne transistorized sound will be installed. In addition to Norelco and its own equipment, Ballantyne will use equipment and furnishings from these manufacturers in its complete theatre equipment program: Strong Electric, Altec Lansing, Altec Service Corp., Neumade Products Corp., Metropolitan Stage Equipment Co. and Ideal Seating.

The Hudson Plaza Theatre is scheduled for completion on or about June 1, 1963.

"Showman" Award Established

NEW YORK—In a long-overdue move, a "Mr. Showman" Award has been established to honor the exhibitor in much the same manner that "Oscar" honors those on the creative and producing sides of the industry. It is intended to honor the individual who, each year, makes the outstanding personal contribution to the film industry through unselfish service in the community and the creation of a proper image for the industry as a whole.

The first of these awards was made recently to Paul Ricketts, newly elected President of United Theatre Owners of the Heart of America. He was selected by ballot vote of members of the association as the outstanding showman of the year and the award was made during the annual Convention at the Continental Hotel in Kansas City, Mo.

The award was established as an annual event by Edward Lachman, president of Lorraine Carbon Co., Inc., Boontown, N.J.

Lachman made the presentation during which Ricketts was joined by Mrs. Ricketts and their son, both of whom were active in the showmanship events at Rickett's Theatre in Ness, Kansas that helped him win this coveted award.

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See Your Theatre Supply Dealer

New Reade-Sterling House Has Own Roof Top Parking

NEW YORK—The Continental, newest deluxe theatre of the Walter Reade-Sterling, Inc., circuit, and first new motion picture theatre in the Borough of Queens in nearly two decades, recently opened with Genet's controversial "The Balcony."

Located at 7020 Austin Street, of Continental Ave., in populous and fast-growing Forest Hills, the theatre is unique in that it is the first in the United States with its own rooftop parking. The theatre itself and stores are on the ground floor; the second floor contains office space and automobile space, with additional praking space over the office area.

The theatre seats 600 persons in plush surroundings, and incorporates all the latest innovations in sound and film projection. It will, according to Reade, present the finest films available not only from Hollywood, but all the film capitals of the world.

The Reade-Sterling Group is an integrated company operating approximately 40 theatres in New York and New Jersey, as well as motion picture and television production and distribution divisions. The company's cinemas in Manhattan include the unique twin theatres, the Baronet and the Coronet built atop it, which opened only last Fall, and the DeMille. It is also building another deluxe cinema on East 34th Street in Manhattan, and one at the Barclay Farms shopping center area near Camden, N.J., both to open this Spring. These new theatres including the Continental, represent an investment in excess of $5,000,000 by the company.

The new theatre occupies a newly-constructed building on the busy Austin Street area in Queens. The theatre entrance is at one corner of the front, with stores occupying the balance of the street level of the building. Access to the roof-top parking is by special ramps.

A further feature of the theatre is an Art Gallery where paintings and sculpture relating to the performing arts are being displayed. In addition the theatre has a special lounge where coffee is served without charge to patrons.

Coke Ups Quarterly Dividend

ATLANTA, GA.—Consolidated sales and profits for The Coca-Cola Co. set another all-time record in 1962, Paul Austin, president, announced following a meeting of the Company's board of directors here.

The directors voted an increase in the quarterly dividend on common stock to 67½ cents, from the previous quarterly dividend of 60 cents, an increase of 12½ per cent, which puts the annual dividend rate at $2.70 per share as against $2.40 per share in 1962.

Austin commented that 1962 had also been a record year for new construction and expansion in facilities both in the United States and abroad and that activity would continue on an expanded basis in 1963.

After provision for income taxes, reserves and all other charges, the company's net profit for 1962 was $46,736,395 or $3.38 per share, based on an average of 13,826,961 shares of common stock outstanding during 1962, as compared to $42,487,358 or $3.08 a share for 1961, an increase of 10 per cent.

Net profit for the fourth quarter of 1962 totaled $8,770,725 or 63 cents a share as compared to $7,673,939 or 56 cents a share for the same quarter of 1961 after provision for income taxes, reserves and all other charges, an increase of 12½ per cent.

Griggs Acquires Int. Line From Union City Body Co.

BELTON, TEX.—A major acquisition and expansion program was announced here by Griggs Equipment, Inc., manufacturer of school and theatre seating, and institutional furniture. The company revealed that it had acquired the complete line of International theatre chairs formerly manufactured by the Union City Body Company, Union City, Indiana.

The acquisition included dies, fixtures, tools and inventory. The several International models will be incorporated into the existing lines of auditorium seating manufactured by Griggs, which includes the original Push Back chairs, made exclusively by the company.

"The acquisition of the International line means that Griggs will now have the most complete and diversified line of auditorium seating in the world," said C. V. Griggs, president of the company.

Construction has been started on an addition to the Griggs Belton plants to provide additional manufacturing facilities, primarily for the production of the newly acquired International line. The construction will also permit some expansion of facilities for production of other Griggs auditorium seating line.

Completion of the building and installation of machinery is scheduled for completion shortly.

Switzer Award To Allen

Roy Allen of 10024 Tolcua Lake Avenue, North Hollywood, Calif., won the grand prize in the national sales contest staged by the Switzer Licorice Co. of St. Louis. Each quarter during 1962, a contest winner was selected. Then at the end of the year a grand prize winner was named. Allen also won the first quarter contest.

As grand prize winner, he was in for even more traveling. He and Mrs. Allen took a TWA jet to St. Louis, where they were met by Joe Switzer, dressed in a chauffeur's cap and carrying a dozen roses for Mrs. Allen.

On the following day, the Allens had luncheon at the Missouri Athletic Club. Here Roy received a handsome trophy in recognition of his achievement. That evening the Switzer executives and their wives honored the Allens at the Chase Club.

A TWA jet carried the Allens home on the next day, but their traveling days were not over—not quite. You see, the grand prize in Switzer's contest was a one-week vacation for two (expenses paid) in Honolulu.

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Ballantyne

INSTRUMENTS AND ELECTRONICS, INC.

1712 Jackson Street
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NEW PRODUCTS

. . . with Lighting interest

Outdoor Cantilevers

Two new series of fluorescent floodlights in single and dual adjustable cantilever mountings are now being offered by the Steber Division of Pyle-National. These outdoor weatherproof, corrosion-resistant aluminum floodlights are designed for use wherever high level illumination is desired.

Available for four or six 48, 72 or 96" 1500 ma fluorescent lamps, they are furnished with high-power factor, low temperature (-20°F) 120 volt ballasts. The unbreakable, extruded acrylic plastic door is completely sealed with polyurethane gaskets, and readily opened by loosening four quarter-turn fasteners.

The Series "FT" floodlights are high-styled tapered fixtures utilizing a unique, constant strength inner structural member for extra rigidity and durability. Its internally ribbed plastic enclosure is interlocked to an aluminum frame, and has a full length hinge.

The lights are well-suited for economical installations where low initial costs are a requisite. A uniquely designed, full length aluminum edging serves either as a latch or as a hinge to permit flexibility of access.

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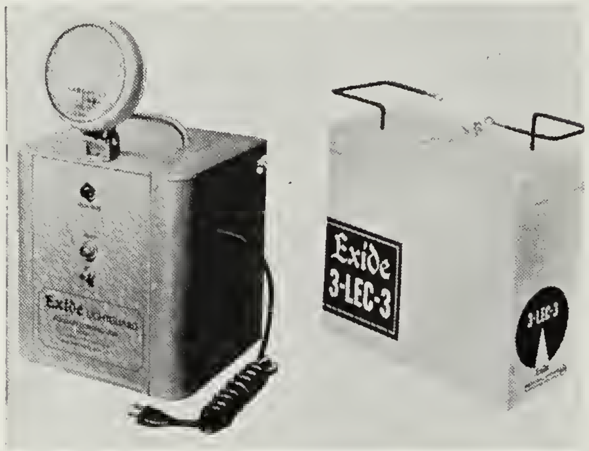

A new emergency lighting unit marketed by the Exide Division of The Electric Storage Battery Co., provides reliable, low-cost emergency lighting protection based on Exide's maintenance-free sealed lead-acid battery. The Exide Lightguard Model F, first application of the new type battery, is described by the company as "the culmination of 20 years of emergency lighting development and production."

The unit's permanently sealed 6-volt lead-acid battery, with 30 ampere-hour capacity, virtually eliminates the periodic maintenance required by other emergency and auxiliary lighting systems powered by conventional batteries. No water need be added during the entire life of the battery, estimated to be at least seven years, and no hydrometer testing is needed to determine the battery's charge level.

The new battery combines the power and rechargeability of the wet cell with the handling ease of the dry cell. Being sealed, it does not, like all other wet cells, require frequent attention and service to remain in operating condition, as the electrolyte cannot spill, leak or evaporate. A built-in voltmeter is offered as optional equipment.

The battery, charger and relay of the Model F are mounted in separate compartments of an acid-resistant 20-gage steel case, 10 inches wide, 9 inches deep and 9¾ inches high, on which can be mounted either one or two sealed beam lamps, horizontally and vertically adjustable. One to three additional lamps can be connected remotely, provided the total number of lamps does not exceed four. With one to three lamps, each lamp is 25 watts. In a four-lamp system, each lamp is 18 watts.

Illuminated Spheres

Colorful balls of light offer a striking and unusual approach to outdoor area lighting and provide distinctive visual identification at the same time. The internally illuminated acrylic plastic spheres, called Hi-Balls, are manufactured in a wide variety of colors and in nine different sizes, ranging from 8 to 72-in. diameter.

They consist of two hemispheres of translucent Plexiglas acrylic plastic sheet, a product of Rohm & Haas Company, Philadelphia. Those 35-in. in diameter and under are formed from $\frac{3}{16}$-in. thick plastic, larger sizes from ¼-in. sheet. The hemispheres are vacuum formed, using electronic air controls and specially designed sizing fixtures to a radial accuracy of one-half of one per cent. Acrylic plastic was selected for the spheres primarily because of its proven impact resistance. In addition, it is easy to form, dimensionally stable, weather resistant and available in a broad range of attractive colors. Standard Hi-Ball colors are white, red, orange, yellow, blue, coral, aqua, green, turquoise and clear, but they may also be made in any color in which Plexiglas acrylic sheet is available.

Macauley New S.O.S. Pres.

NEW YORK—SOS Photo-Cine-Optics, Inc. announced Alan C. Macauley and Jan T. Macauley together recently acquired approximately 53% of the outstanding common stock of the company. Eight years ago, the Macauleys became the first representatives for SOS in the 13 western states. Prior to 1955, the Macauleys were actively engaged in motion picture production.

Alan Macauley has become a director of SOS and its new president. Joseph A. Tanney, who has been president of SOS since its founding 37 years ago, has become chairman of the board.

The other new officers of the Company are: Dominick J. Capano, vice president and general manager; William H. Allen, engineering vice president and secretary; and Jan T. Macauley, treasurer.

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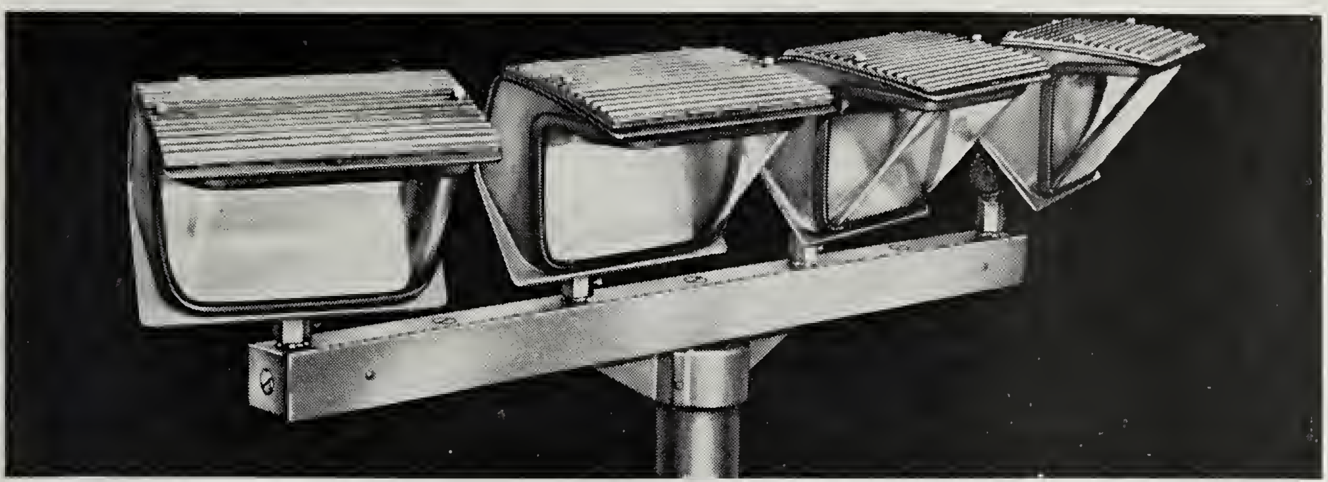
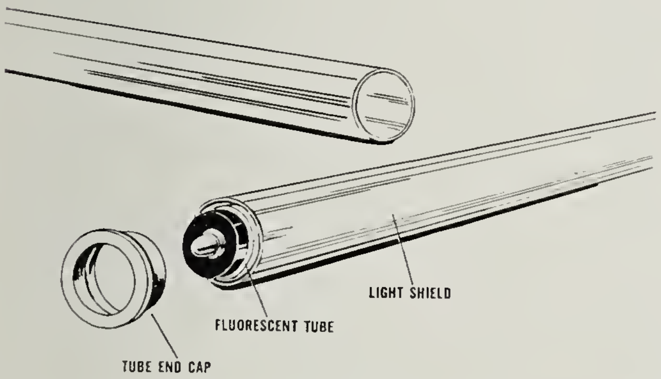


New specification wiring troughs and pole-top splice boxes just announced by Stonco Electric Products Co., Kenilworth, N.J., are designed to increase quartzlighting efficiency in outdoor areas, while cutting down costs of initial equipment, installation and maintenance.

Wiring troughs are precision extruded aluminum to provide greater structural strength with less actual weight. Full length gasketed covers expose entire trough interior for easier splicing, and are permanently chained to trough body for safe two-hand maintenance without pole-top acrobatics. A built-in bubble level permits precise trough alignment to 4° of horizontal, required for efficient operation of quartz iodine lamps.

The new wiring troughs come in 18″ 26″ and 38″ standard sizes for pole-top, wall or cross-arm mounting of up to eight 500W or six 1500W quartz floodlights. When more power per location is required, specification troughs are available in up to 110″ lengths for use on any flat surface. Sturdy cast aluminum pole-top splice boxes are complete with integral slip fitters for up to 4½″ pipe.

Light Shield



A new light shield has been introduced by Wheatland Electric Products Co., Carnegie, Pa., for unprotected fluorescent tubes in medium and low temperature operations. The striated plastic cylinder is, in effect, a "storm window" for the fluorescent lamp.

In independent laboratory tests, the light shield, complete with standard end caps, proved to maintain higher lighting values as temperatures went down. Light readings indicated up to 300 per cent better light, when shielded, at temperatures approaching zero degrees F. Unprotected tubes, in simultaneous tests, visibly lost lighting values to complete ineffectiveness.

The shield installs over any size T-12 fluorescent tube and mounts in standard fixtures. Installation procedure is simple and requires about the same time as re-lamping. The fluorescent tube is inserted in the light shield, end caps secured, and lamp assembly installed in the fixture in normal manner. When installed, the light shield creates the pleasant illusion of a much larger light source.

Light shields are produced in four sizes for nominal lamp lengths of 24, 48, 72 and 96-inches with a nominal outside diameter of 1⅞-inches. Light shields are designed to accommodate fluorescent, slimline, HO and SHO lamps.

In addition to cold weather advantages, the light shield protects against mechanical damage, bugs, dust, dirt and flying particles in normal temperatures. Use of the light shield is said to result in lower lamp maintenance, fewer cleaning cycles and less breakage.

STAND

(Continued from PE-6)

on a hard-ticket, two-a-day policy, a lot of drinks can be drawn quickly during an intermission period and the price of the drink can be changed according to the size of the cup.

The 36-inch server counter to the left of the Amco drink dispenser over to the black satin formica wall is removable and a 36-inch Buttered Popcorn Warmer can be installed in this section depending upon the type of film attraction. The warmer would be finished in the same white sequin formica.

The three vending machines are recessed into the stockroom which adjoins the concession area. A flush formica door to the left of the cigarette machine leads to a stairway to the basement and a metal fireproof door to the stockroom. An additional stockroom is located in the basement with a large stock ice cream freezer. A small stock ice cream freezer also is located in the stockroom behind the vending machines, which stockroom also includes shelving and a sink with hot and cold running water.

The beverage machine is a 1962 Apco ice-maker with two compressors. Six flavors are dispensed from this unit with ice in a nine oz. cup at 15c per drink. The flavors sold from this machine are: Coca Cola; root beer; orange, carbonated and non-carbonated; and grape, carbonated and non-carbonated.

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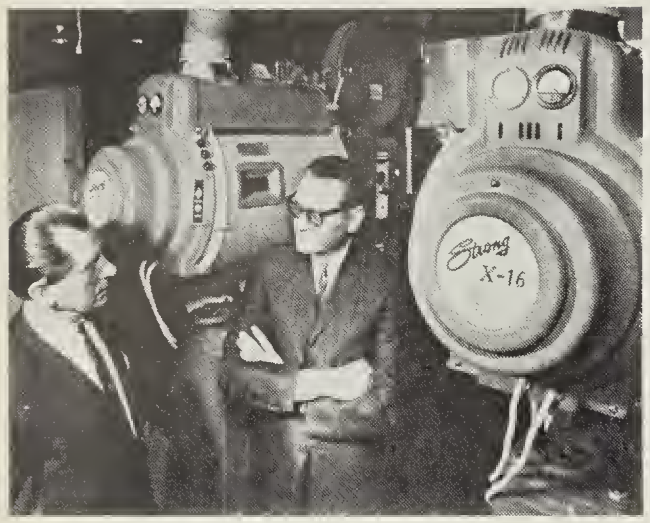

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SECTION TWO
VOL. 69, No. 16
APRIL 17, 1963

COLUMBIA

Bye Bye Birdie

MUSICAL COMEDY 112M.

Columbia
(Panavision)
(Eastman Color)

ESTIMATE: Solid, popular musical comedy entertainment.

CAST: Janet Leigh, Dick Van Dyke, Ann Margret, Maureen Stapleton, Bobby Rydell, Jesse Pearson, Ed Sullivan, Paul Lynde, Mary La Roche, Michael Evans, Robert Paige, Gregory Morton, Bryan Russell, Milton Frome. Produced by Fred Kohlmar; directed by George Sidney.

STORY: The news that rock-and-roller Jesse Pearson is about to be drafted sets off reactions in several places. To the teen-age girls it's like a catastrophe. To his friend and would-be song writer Dick Van Dyke, who is bankrupt and in love with his secretary, Janet Leigh, it's also a catastrophe because now Pearson can't plug his new song, which was to help Van Dyke financially. Leigh is also upset because she was hoping that success would help Van Dyke break away from his possessive mother, Maureen Stapleton. Leigh gets an idea for a coast-to-coast tv farewell to Pearson on the Ed Sullivan Show where Pearson could sing Van Dyke's song to a teenager symbolizing all the American teen girls. The name of Ann Margret is picked from his fan file. Ed Sullivan agrees to a several minute segment from Margret's midwest home town area. They all converge on the small town, even Stapleton, who doesn't want to let her boy out of sight. They take over Margret's home until her father, Paul Lynde, orders them out, but Van Dyke promises him he'll also appear on the tv show. Margret's boy friend, Bobby Rydell, is none too happy, and they have several spats. On the day of the show, Sullivan calls with the news that a sudden booking of the Russian ballet will just allow Pearson to come on and say goodbye to his fans. Van Dyke, who was a chemist, feeds the Russian conductor some special pills made to speed up the reflexes and Pearson gets the needed time to make his proper mark. Van Dyke tells Stapleton he is going to marry Leigh. She tells him she is going to marry a local businessman. Margret and Rydell are reconciled, and everything is more or less straightened out.

X-RAY: What was a popular play has been made into a film that should also prove extremely popular with those moviegoers desirious of spending almost two hours steeped in fun, color, lively and memorable tunes, etc. The use of film and the large screen has permited expansion of the stage property both in scope and in some of the routines, and most viewers should get a charge out of the lightweight result. It has a lot going for it such as the reputation of the play, which was enjoyed by thousands; the names in the cast; the tunes; the hard-hitting selling campaign, etc., plus the fact that most of the playoff will be coming during the summer months. It could and should prove a big grosser. The cast is good, as are the production and direction, although the film as a whole is a bit on the long side. The screenplay by Irving Brecher is based on the play by Michael Stewart, with music and lyrics by Charles Strouse and Lee Adams. Among the tunes heard are "One Special Boy," "How Lovely To Be A Woman," "One Last Kiss," "Happy Face," "A Lot of Livin' To Do," "Honestly Sincere," "Rosie," "Telephone Hour," "Bye Bye Birdie," and "We Love You Conrad."

TIPS ON BIDDING: Higher bracket.

AD LINES: "A Hit Play Becomes A Wonderfully Entertaining Movie"; "Fun For The Whole Family."

EMBASSY

Landru

DRAMA 114M.

Embassy
(French-made)
(English titles)
(Eastman Color)

ESTIMATE: Absorbing import.

CAST: Charles Denner, Francoise Legagne, Michele Morgan, Juliette Mayniel, Danielle Darrieux, Catherine Rouvel, Hildegarde Neff, Stephane Audran. Produced by Carlo Ponti and Georges de Beauregard; directed by Claude Chabrol.

STORY: Charles Denner is a petty swindler and second-hand furniture dealer, who inserts lonely-hearts ads in the French newspapers in 1917 and selects victims from widows and old maids with nest-eggs and no relatives to intefere. He takes them to a rented home in the country and disposes of at least 11 of the victims, among them Michele Morgan, Danielle Darrieux, Juliette Mayniel, etc. The news of the armistice spares the life of another potential victim, Hildegarde Neff. He also manages to find time for a mistress, Stephane Audran, and a wife, Francoise Lugagne, and family. After the war, the police catch up with the complaints which point in Denner's direction, and he is arrested on suspicion in Audran's apartment. He refuses to admit anything claiming innocence. He is brought to trial and convicted purely on circumstantial evidence. He is executed, proclaiming his innocence to the end.

X-RAY: This is a fascinating film for the most part, containing not only the implication of murder and mayhem but romance of a sort and bits of comedy as well. It's made all the more presentable because of the smoothness of Charles Denner in the title role and because of some good direction and attractive production values. Art house audiences should get quite a thrill out of the on-screen proceedings, with color providing a fine assist. Adult audiences should be sought for the import. The screenplay is by Francoise Sagan.

AD LINES: "Murder Will Out—Especially Eleven Of Them"; "He Liked Women Of All Shapes And Sizes—Especially If They Had Money."

MGM

The Four Days Of Naples

MGM
(Italian-made)
(English titles)

DRAMA 124M.

ESTIMATE: Inspiring import deserves highest rating.

CAST: Regina Bianchi, Aldo Giuffre, Lea Massari, Jean Sorel, Franco Sportelli, Charles Belmont, Gian Maria Volonte, Frank Wolff, Luigi DeFilippo, Pupella Maggio, Georges Wilson, Raffaele Barbato, Domenico Formato, Curt Lowens. Produced by Geoffredo Lombardo; directed by Nanny Loy; A Titanus-Metro Production.

STORY: The people of Naples are thrilled at the news that Italy has surrendered, and their subjection to the hated Nazis seems at an end. However, German forces declare marital rule and round up all the men of Naples with the intention of sending them to slave labor camps in Germany. Slowly, resistance on the part of the populace grows. Scattered incidents of anti-German activity soon explode into general revolution. The people find able leaders, including college professors, former Italian Army officers, and even a gang of young boys from the local reform school, who break out to assist in the fight for freedom and are led by their warden. Heroic deeds result in many deaths, including that of a seven-year-old boy who gives his life in the struggle and inspires the city to fight even more fiercely to drive out the Germans. With American forces nearing Naples, the Germans realize they have been beaten by the people and decide to leave Naples, giving up the slave labor idea. The victory belongs to all the people of the city, who desire only to live in peace and dignity.

X-RAY: In the tradition of the unforgettable "Open City," Italy has again come up with a realistic drama of human dignity, suffering, and war that deserves the highest praise wherever it is shown. This is a natral for art houses and special situations everywhere, and should rack up top business thanks to word of mouth and favorable reviews. Through a series of poignant, exciting, action-packade vignettes, the inspiirng story of the Naples uprising is told. No theatregoer will remain unmoved as the story unfolds, and action sequences are as exciting as anything put on film. The story is brilliantly produced and directed, and the anti-war message is strikingly powerful against the background or rare human courage and heartbreaking violence. This is a winner in all departments and deserves the best efforts of every exhibitor fortunate enough to play it.

AD LINES: "A City Aflame With The Desire To Be Free . . . A People Willing To

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Die For Their Liberty"; "World War II's Proudest Moment . . . The Screen's Most Powerful Drama Of Savagery And Heroism."

It Happened At The World's Fair

(323)

COMEDY
105M.

MGM
(Panavision) (Metrocolor)

ESTIMATE: All depends on Presley draw.

CAST: Elvis Presley, Joan O'Brien, Gary Lockwood, Vicky Tiu, Kam Tong, H. M. Wynant, Edith Atwater, Guy Raymond, Dorothy Green, Yvonne Craig. Produced by Ted Richmond; directed by Norman Taurog.

STORY: Girl chasing Elvis Presley and his pal, compulsive gambler Gary Lockwood, are broke crop-dusters in Washington state, who find themselves out of business when their plane is attached. As hitch-hikers, they are given a lift to the World's Fair by Chinese farmer Kam Tong and his niece, Vicky Tiu. Unexpected business prevents Tong from going to the Fair so Presley volunteers to escort the child while Lockwood sets out to find a shady character, H. M. Wynant, whom he hopes will help them out of their financial mess. Presley and Tiu make the rounds of the Fair until she gets a stomach-ache from all the candy, popcorn, hot dogs, etc. This calls for a visit to the dispensary, where Presley falls for nurse Joan O'Brien, who gives him the brush. Tong doesn't show up so Presley is "stuck" with Tiu. Lockwood has won a station wagon and a mobile home for them to live in from the trailer park manager. Tiu, sensing that Presley is love-sick for O'Brien, fakes illness, but the romance hits the rocks again when Presley is told that O'Brien has reported Tiu's predicament to the welfare board. Wynant advances the money for Lockwood and Presley to get their plane out of hock in exchange for their flying some freight to Canada. Tiu escapes from the welfare board just as Presley learns the freight is furs which are being smuggled out of the country. There is a battle royal, Tiu, who has been found by Presley, is reunited with her uncle as O'Brien and Presley are reunited and decide to enlist in the aero-space program.

X-RAY: This is all Elvis Presley, including 10 songs. The novelty of the location shots at the Seattle World's Fair may also assist. The Fair is something of a let-down, and these shots, with the exception of the monorail and the space needle, increase the impression that it was pretty much of a "country carnival." Of course, the Panavision and Metrocolor enhance things and little Chinese girl Vicky Tiu is cute as the dickens and a scene stealer beyond her years. The story by Sid Rose and Seaman Jacobs is pretty slight, while Norman Taurog's direction keeps things moving. It's all up to Presley and his army of teen-age fans.

TIPS ON BIDDING: Better program rates, depending on situation.

AD LINES: "All The Glamor And Excitement Of The Seattle World's Fair"; "Elvis Presley's Newest . . . He Sings 10 New Songs!"

20TH-FOX

Hand Of Death

MELODRAMA
60M.

20th-Fox
(Associated Producers)
(CinemaScope)

ESTIMATE: "Monster" dualler.

CAST: John Agar, Paula Raymond, Steve Dunne, Roy Gordon, John Alonzo. Written and produced by Eugene Ling; directed by Gene Nelson.

STORY: Scientist John Agar is working on the perfecting of a gas which will paralyze and render the mind susceptible to suggestion, and which he believes may be the means of ending any possibility of nuclear war. He continues his experiments despite the protests of his fiancee, Paula Raymond, and his scientist friend, Steve Dunne. An accident in the mixing of chemicals makes Agar very ill, during which time he accidentally kills his assistant, John Alonzo. He realizes that he carries the touch of destruction in his hands, and that he is slowly changing into a "beast." He destroys his laboratory equipment and sets out to locate doctor Roy Gordon, who he hopes will have an antidote. On the way, he accidentally kills a hitch-hiker and a service station attendant. When no cure seems to work, Agar kills Gordon and then goes after Raymond, who is hiding in a summer home. Police, summoned by Dunne, force Agar into the ocean and he drowns.

X-RAY: This program horror meller generates a fair amount of thrills and suspense and is actionful throughout its brief running time, although the "monster" is hardly believable. Acting, producton, and direction are average for this type of program fare where the picture will fill out time as a dualler.

AD LINES: "Doom Was Always In His Grasp"; "No One Dared Come Too Close—He Experimented In Horror!"

The Yellow Canary

DRAMA
93M.

20th-Fox
(CinemaScope)

ESTIMATE: Well-made mystery thriller.

CAST: Pat Boone, Barbara Eden, Steve Forrest, Jack Klugman, Jesse White, Steve Harris, Milton Selzer, John Banner, Jeff Corey, Jo Helton, Vici Raaf. Executive producer, Robert L. Lippert; produced by Maury Dexter; directed by Buzz Kulik.

STORY: Pat Boone is a singer idolized by teeners and others who has let success go to his head. Relations between him and his wife, Barbara Eden, are strained. He has neglected her and their infant son. He is constantly surrounded by his bodyguard Steve Forrest, a former policeman; valet and former boyhood friend, Steve Harris; press agent Jesse White; etc. After an opening night in Hollywood, they stop off at home to find that their son has been kidnapped and his nurse murdered. The police are summoned with Lt. Jack Klugman heading the investigation. A note arrives demanding $200,000, but the rendezvous is not kept by the kidnappers. Certain things indicate that the crime might be an inside job. Steve Harris is accused of embezzling some money from Boone, which he admits, but he denies having anything to do with the kidnapping. Boone gets him released from jail. Forrest urges that they follow up another clue regarding a hot money changer, but he is found murdered. The body of Harris is found hanging from the wall surrounding Boone's house. Klugman informs Boone that gun given him by Forrest was made unfirable, and another clue regarding his private phone line convinces Boone and Eden that Forrest must be behind the kidnapping. Boone deduces where he has hidden the baby, and he and Eden recover the infant. Boone is discovered by Forrest and two acomplices after he sends Eden and the infant away to safety and for help. Forrest thinks his gun still won't work and tries to overpower Boone, who shoots him. The police wind up the details.

X-RAY: Well-made and loaded with suspense as well as good production values, this mystery entry should entertain audiences well. It holds interest on high throughout until the revealing climax. Pat Boone plays a bit of a different role, and the others in the cast are quite good, aided by some smart direction which wraps up the yarn in fine fashion. The screenplay is by Rod Serling based on the novel, "Evil Come, Evil Go," by Whit Masterson. Boone sings three songs, "I'm Shooting High," "I Can't Begin To Tell You," and "You Make Me Feel So Young."

TIPS ON BIDDING: High bracket in some situations.

AD LINES: "An Unusual Murder Mystery Thriller"; "Thrills Galore As A Singer Gets Involved In Murder."

UNITED ARTISTS

The Great Escape

MELODRAMA
168M.

United Artists
(Mirisch)
(Color by Deluxe) (Panavision)
(Filmed in Germany)

ESTIMATE: Solid entertainment is exciting, suspenseful.

CAST: Steve McQueen, James Garner, Richard Attenborough, James Donald, Charles Bronson, Donald Pleasance, James Coburn, David McCallum, Gordon Jackson, John Leyton, Angus Lennie, Nigel Stock, Hannes Messemer, Robert Graf, Harry Riebauer, Hans Reiser, Robert Freitag. Produced and directed by John Sturges.

STORY: A truck convoy bearing Allied flying officers arrives at a newly-constructed prison camp where commandant Hannes Messemer informs ranking officer James Donald that there will be no escape from this camp. It turns out that they have gathered together all the "escape artists" who have made trouble elsewhere, hoping to keep them confined. The new arrivals immediately start to assess the vulnerability of the camp. Among them are Americans Steve McQueen, James Garner, who is adept at stealing needed escape materials, James Coburn, Charles Bronson, John Leyton, and others. A late arrival in a Gestapo car is Richard Attenborough, who has been warned that if he escapes again and is caught he will be shot. Attenborough takes charge, passing out assignments for another breakout, making sure that there will be sufficient disguises, passes, compasses, etc. Three tunnels are started and it is planned to break out 250 prisoners, which would thoroughly confuse and harass the enemy. Progress is good with all assigned to one tunnel eventually. Meanwhile, McQueen and a buddy, Angus Lennie, try to go over the wall on their own and are caught and thrown in solitary confinement. Their tunnel is discovered and work starts on one of the others. This is finished but is too short and the men are forced to sneak out under the noses of the guards. Seventy six get away before they are discovered. Each either singly or in pairs gets away using whatever facilities are available. McQueen gets on a motorbike and almost makes Switzerland but not quite. Garner tries to do it in a plane but doesn't make it. Attenborough is recaptured, and he and 49 others are shot by the Gestapo, which claims they tried to escape enroute back to camp. The Gestapo takes over from Messemer and things will be rougher now, but escape will still be uppermost in the minds of the prisoners. Three did get away.

X-RAY: Excitement and suspense on a grand scale are to be found in this film that will be remembered for its people, plot, and performances, all of which contribute mightily to make this superior entertainment. Comedy and drama are interwoven with action, and the big screen comes alive with a colorful pot pourri of happenings that should keep audiences enthralled. Some performances stand out and some of the people in the cast are better known than others, but when all the factors are combined, it emerges as a fine film that makes for grand theatre. The color and countryside where this was filmed are added assets. The smart screenplay has been written by James Clavell and W. R. Burnett, based on the book by Paul Brickhill.

TIPS ON BIDDING: Higher rates.

AD LINES: "'The Great Escape' Is Great Adventure"; "An Outstanding Motion Picture And One Of The Entertainment Highlights Of The Year."

UNIVERSAL

Paranoiac

Melodrama
80m.

Universal
(English-made)

Estimate: Interesting horror import.

Cast: Janette Scott, Oliver Reed, Liliane Brousse, Alexander Davion, Sheila Burrell, Maurice Denham, John Bonney, John Stuart, Colin Tapley. Produced by Anthony Hinds; directed by Freddie Francis; associate producer, Basil Keys.

Story: Janette Scott and Oliver Reed, brother and sister, together with their aunt, Sheila Burrell, attend memorial services for their parents. It seems that their older brother also committed suicide, although his body was never found. During the services, Scott catches a glimpse of the supposedly dead brother and faints. She is cared for by Liliane Brousse, whom Reed brought to the house as a nurse. She is a phoney with whom he is having an affair until half of the estate is given over to him. Reed tries to get money in advance from family solicitor Maurice Denham, but he turns him down. Scott, meanwhile, tries to commit suicide by jumping off a cliff into the sea, but she is saved by Alexander Davion, who resembles and claims to be her dead brother. Burrell and Reed claim he is an imposter, but Scott accepts him as does Denham. It turns out he is an imposter hired by Denham's son, John Bonney, who wants a share of the fortune into which he has been dipping. Reed tries to dispose of Scott and Davion but fails. Scott feels she is going mad when she finds herself falling in love with Davion until he confesses to her that he is not her brother. When Brousse decides to leave Reed, he kills her. Davion investigates mysterious noises in a deserted chapel on the grounds and finds that Reed is insane, keeping the skelton body of his dead brother whom he murdered in a vault. He is aided by Burrell. Reed surprises him, ties him up, and then sets fire to the chapel hoping to destroy all the evidence about the whole affair. Scott rescues Davion in the nick of time. Reed rushes in to rescue the body of his brother and perishes in the flames.

X-Ray: This horror drama has all the needed touches to make it properly terrifying, particularly at the climax when insanity, greed, and murder, as well as attempted murder, are uncovered. It takes a while to set the wheels in motion, but once this is done, it really moves. Interest is well enough maintained with performances capable and direction and production adequate. Jimmy Sangster wrote the screenplay, and the entry shapes up as an okay item for the program.

Ad Lines: "A Fortune Is Waiting At The End Of The Road To Murder"; "A Shocking Thriller With Murder And Mayhem."

Showdown

Western
79m.

Universal

Estimate: For lower half of program.

Cast: Audie Murphy, Kathleen Crowley, Charles Drake, Harold J. Stone, Skip Homeier, L. Q. Jones, Strother Maryin, Charles Horvath. Produced by Gordon Kay; directed by R. G. Springsteen.

Story: Audie Murphy and his friend, Charles Drake, are cowboys who drift from one job to another. They cash their last check in Adonde, which has no regular jail but rather a large upright post in the square with lengths of iron chains and collars for prisoners. This is used when killer outlaw Harold J. Stone and his gang are brought in. Drake loses money in a card game where he hoped to increase his stake so he could send some money to girl friend Kathleen Crowley, which he has been promising to do for years. A fight ensues, and both Drake and Murphy are imprisoned alongside of Stone. The latter decides to try and dig up the pole and free their chains and he forces all to help. Drake, when the break starts, steals some bonds from the express office, and when they are forced to go along, he fears for their lives and offers Stone the bonds for their lives. Stone sends him into another town holding Murphy as a hostage and having Drake followed anyway. He is returned in the custody of Stone's men, Drake having tried to go to the sheriff. Murphy learns that he sent the bonds on to Crowley. Murphy offers to go after it despite protestations from Drake, and Stone gives him several days, again sending men to follow him. He finds Crowley, who is a tough, hardened dancehall girl, and cares nothing for Drake. She refuses to return the bonds, telling him that Drake made her what she is by taking whatever she had and gambling it away. Murphy takes the money to save Drake, and she goes along. Drake is killed, and they escape, with Murphy killing Stone's henchmen and finally Stone himself in a duel in town. Crowley sees that she was wrong not to trust Murphy, and the future looks a bit brighter for them together.

X-Ray: Here is a fair and slightly involved western that has some action, average performances, and passable direction and production. Interest is moderately maintained in the screenplay by Bronson Howitzer. It should do okay in the supporting slot of the program.

Ad Lines: "The Iron Collar Marked All Who Wore It"; "An Unusual Action-Packed Western."

WARNERS

Island Of Love

Comedy
101m.

Warners
(Technicolor)
(Panavision)

Estimate: Cute and colorful comedy.

Cast: Robert Preston, Tony Randall, Georgia Moll, Walter Matthau, Betty Bruce. Vassili Lambrinos, Michael Constantine, Titos Vandis, Miranda Murat. Produced and directed by Morton DaCosta.

Story: Robert Preston, sometime moviemaker, real estate promoter, etc, finds a sucker-backer in gang leader Walter Matthau for a picture on Adam and Eve. Matthau insists that his fiance, ex-stripper Betty Bruce, be the lead. With the help of liquor, Preston talks writer Tony Randall in to turning out a script. The picture is a stinker with Matthau losing his two million dollars. He goes after Preston and Randall, but they are on a cruise for their health. They meet a professor who interests them in the Greek island of Paradeisos, known as an island of love. Preston sees a great opportunity to promote the place as a tourist attraction, and with the help of tavern owner Michael Constantine, they buy and plant in the waters around the island Greek Antiquities to prove the island was authentic. During this activity, Preston meets Georgia Moll, whose family protected Preston from the Nazis when he landed there during the war. He is impressed with the way she grew up but not with her fiancee, professor Vassili Lambrinos, who debunked the island's reputation. Preston's connivance pays off, and the press stories bring tourists seeking the island's magical qualities. The plot is uncovered and arrest follows, but the local priest confides to Preston that there is real evidence contained in a hidden cave. He gives Preston permission to make the discovery public and get off the hook, after which he and Moll can get married. As things are straightened out, Matthau arrives for a visit to relatives, but he is placated since Moll is a cousin and you can't kill relatives. Randall too is headed for the altar with another cousin for his own protection.

X-Ray: Music Man Robert Preston turns his energies to another field and another area but does not forsake the confidence game. Once again, he is adept at his part, giving a bit of substance to the lightweight yarn. He is ably aided and abetted by Tony Rndall and Walter Matthau, and while the entry is a bit on the long side, it is also generally entertaining, colorful, and amusing. The cast is efficient, and the direction and production are proficient. The release should win favor generally as part of the show where this type of yarn is acceptible. The screenplay is by David R. Schwartz based on a story by Leo Katcher. The use of color is an asset.

Tips On Bidding: Higher bracket in some situations.

Ad Lines: "Music Man Robert Preston In Another Fun Fest Of A Film"; " It's Fun-Fun-Fun All The Way As Robert Preston Goes To Town In His Music Man Way."

FOREIGN

LaFayette

Drama
110m.

Maco Film Corp.
(Technirama)
(Technicolor)
(French-made)
(English dialogue)

Estimate: Interesting historical import.

Cast: Jack Hawkins, Orson Welles, Howard St. John, Vittorio De Sica, Edmund Purdom, Michel Le Royer, Pascale Audret, Jacques Castelot, Folco Lulli, Wolfgang Preiss, Liselotte Pulver, Albert Remy. Produced by Maurice Jacquin; directed by Jean Dreville.

Story: As the battered and ill-equipped American Colonies wage a disheartening fight for freedom from Britain in 1776, Howard St. John as General George Washington sends Edmund Purdom as Silas Deane to France to recruit officers and soldiers. One of a group of aristocratic hotbloods he encounters is Michel Le Royer as the Marquis de Lafayette, a rich officer of the King. He agrees to try and get a ship and some men off at his own expense if he can come along and fight with Washington. He makes plans with American representative Orson Welles as Benjamin Franklin, while the King, Albert Remy, is none too pleased, figuring that Britain could consider his condonement of Le Royer's actions as an act of war. Le Royer's wife at first suspects that all of his meetings are with another woman until he lets her in on the plans. She is helpful in dealing with the Queen on his behalf, and her father, who doesn't want to get involved with the colonies. As the King decides to arrest Le Royer and the others, they escape in the vessel and reach the American colonies. His greeting is almost rude by the Congress until he explains that he wants nothing personally but only to help in the fight for freedom. After this, he is warmly welcomed and given the rank of Major General. St. John is impressed with him, and he is wounded in battle. St. John sends him to his plantation to recover. Back in action, he is ordered to harrass the British, and the defeat at Saratoga follows. Le Royer returns to France to seek more assistance, and a treaty is signed between the two nations. Le Royer returns with ships and men, after which the British suffer a final defeat.

X-Ray: This film is a fine subject for youngsters of school age as well as for their parents. For the former, it brings vital American history to life in color and with action and suspense, while for the latter it provides entertaining drama as well as action and suspense. While the length is a bit excessive, interest is well maintained, aided by a relatively simple yet attention-holding yarn, good performances, and impressive direction and production. The battle scenes featuring large bodies of men in startling color are of a memorable nature. Tie-ups with schools, museums, historical associations, etc., are definitely in order with this entry, and the result could be

(*Continued on page* 5040)

ALPHABETICAL GUIDE TO 219 Features Reviewed

This Index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

A

Air Patrol—70m.—Fox 5014
Almost Angels—93m.—BV 4989
Amazons Of Rome—93.—UA 5025
Antigone—88m.—For. 4983
Arturo's Island—90m.—MGM 5009

B

Bad Sleep Well, The—135m.—For. 5018
Badjao—100m.—For. 4991
Balcony, The—84m.—Misc. 5035
Barabbas—134m.—Col. 4977
Battle Beyond The Sun—67m—A-I 5033
Billy Budd—123m.—AA 4981
Billy Rose's Jumbo—125m.—MGM 5001
Birds, The—120m.—U 5034
Blaze Starr Goes Back To Nature—79m.—Misc. 4983
Brain That Wouldn't Die, The—71m.—A-I 5021
Bunny Yeager's Nude Camera—60m.—Misc. 5018
Bye Bye Birdie—112m.—Col. 5037

C

Cairo—91m.—MGM 5017
Candide—90m.—For. 5011
Carnival Of Souls—80m.—Misc. 5031
Carry On Constable—86m.—For. 5023
Carry On Teacher—86m.—For. 5023
Centurion, The—77m.—For. 5023
Chapman Report, The—125m.—WB 4979
Child Is Waiting, A—102m.—UA 5014
Come Fly With Me—109m.—MGM 5034
Cleo From 5 To 7—90m.—For. 4991
Come September—112m.—U-RE 5017
Confess Dr. Corda—95m.—For. 5015
Constantine and the Cross—114m.—Emb. 5001
Counterfeiters Of Paris, The—99m.—, MGM 8 5029
Courtship of Eddie's Father—117m.—MGM 5029
Crime Does Not Pay—159m.—Emb. 4993
Critic's Choice—100m.—WB 5035
Crooks Anonymous—85m.—For. 5026
Cross Of The Living—90m.—For. 5027

D

Damon And Pythlas—99m.—MGM 4978
Dangerous Charter—75m.—Misc. 5007
David And Lisa—94m.—Misc. 5011
Days of Wine and Roses—117m.—WB 5004
Devil's Messenger, The—72m.—Misc. 5032
Devi (The Goddess)—96m.—For. 4992
Diamond Head—107m.—Col. 5009
Diary Of A Madman—96m.—UA 5025
Dime With A Halo—94m.—MGM 5030
Divorce—Italian Style—104m.—Emb. 4981
Dr. No.—111m.—UA 5034

E

Electra—110m.—For. 5012
Elusive Corporal, The—108m.—For. 5027
Escape From East Berlin—94m.—MGM 4989

F

Face In The Rain, A—81m.—Emb. 5029
Fancy Pants—92m.—RE.—Par. 4989
Fatal Desire—80m.—For. 5018
Firebrand, The—63m.—Fox 5010
First Spaceship On Venus—80m.—For. 4995
Five Hours To Midnight—110m.—UA 5023
Flamboyant Sex, The—76m.—For. 5031
Flame In The Streets—93m.—For. 4987
Follow The Boys—95m.—MGM 5022
Four Days Of Naples The—124m.—MGM 5037
40 Pounds of Trouble—106m.—U 5003
Freud—139m.—U. 5006
Frightened City, The—80m.—AA 4977

G

Gay Purr-ee—86m.—WB 4991
Giant—201m.—WB-RE 5017
Girl Named Tamiko, A—110m.—Para 5001
Girl With The Golden Eyes, The—90m.—For. 4979
Girls, Girls, Girls—106m.—Par. 4994
Great Escape, The—168m.—UA 5038
Great Caruso, The—109m.—MGM—Re. 5013
Great Chase, The—77m.—Misc. 5011
Great Van Robbery, The—73m.—UA 5014
Gypsy—149m.—WB 4986

H

Hand Of Deoth—60m.—Fox 5038
Have Figure, Will Travel—70m.—Misc. 4986
Her Bikini Never Got Wet—74m.—For. 5027
Hero's Island—94m.—UA 4982
Hook, The—98m.—MGM 5013
Horror Hotel—76m.—For. 5015
How The West Was Won—155m.—MGM-Cinerama 4997
Huns, The—85m.—For. 5024

I

I Could Go On Singing—99m.—UA 5030
I Spit On Your Grave—100m.—For. 4987
I Thank A Fool—100m.—MGM 4982
If A Man Answers—102m.—U-I 4979
Il Grido—105m.—For. 5015
In Search Of The Castaways—100m.—BV 5005
Invasion Of The Star Creatures—70m.—A-I 5021
Island Of Love—101m.—WB 5039
Island, The—96m.—For 4995
It Happened At The World's Fair—105m.—MGM 5038
It's Only Money—84m.—Para. 4999
It's Wonderful To Be Young—92m.—Par. 4990

J

Joseph And His Brethren—103m.—For. 5007

K

Kamikaze—89m.—Misc. 4991
Kill Or Cure—88m.—MGM 4998
Kind Of Loving, A—112m.—For. 4983

L

La Viaccia—103m.—Emb. 4981
Lafayette—110m.—For. 5039
Landru—114m.—Emb. 5037
Lawrence Of Arabia—222m.—Col. 5005
Legend Of Lobo, The—67m.—BV 4993
Lion, The—96m.—Fox. 4978
Loneliness Of The Long Distance Runner, The—103m.—For. 4999
Long Absence, The—85m.—For. 5018
Long Day's Journey Into Night—175m.—Emb. 4985
Longest Day, The—180m.—Fox. 4986
Love and Larceny—94m.—For. 5018
Love At Twenty—113m.—Emb. 5021
Love Is A Ball—112m.—UA 5026
Lover Come Back—107m.—U-RE 5017
Lovers Of Teruel, The—85m.—For. 5016
Loves Of Salammbo, The—72m.—Fox 4994
Lucky Pierre—66m.—Misc. 4986

M

Madame—104m.—Emb. 5025
Man From The Dinners' Club, The—96m.—Col. 5034
Manchurian Candidate, The—126m.—UA 4990
Marco Polo—95m.—A-I 4981
Maxime—93m.—For. 4980
Mermaids Of Tiburon, The—75m.—Misc. 5007
Mighty Ursus—92m.—UA 5010
Mind Benders, The—101m.—A-I 5029
Miracle Of The White Stallions—118m.—BV 5033
Mr. Arkadin—99m.—For. 4996
Mr. Peter's Pets—75m.—Misc. 5011
Mondo Cane—105m.—For. 5036
Mongols, The—105m.—For. 4999
Monkey In Winter—104m.—MGM 5017
Mutiny on the Bounty—179m.—MGM 4998
My Six Loves—101m.—Par. 5025
Mystery Submarine—90m.—U 5010

N

Night Is My Future—87m,—Emb. 5009
Night Tide—84m.—A-I 5033
Nine Hours To Rama—125m.—Fox 5022
No Exit—85m.—Misc. 5011
Nude Odyssey—97m.—For. 5000
Nun And The Sergeant, The—73m.—UA 4990

O

Operation Bikini—80m.—A-I 5033
Operation Snatch—83m.—For. 4987

P

Pagan Island—60m.—Misc. 5018
Papa's Delicate Condition—98m.—Par. 5022
Paradise Alley—80m.—Misc. 4983
Paranoiac—80m.—U 5039
Passion Of Slow Fire, The—91m.—For. 4987
Password Is Courage, The—116m.—MGM 5010
Peeping Tom—93m.—For 5027
Period Of Adjustment—112m.—MGM 4994
Phaedra—115m.—For. 4992
Playgirl After Dark—92m.—For. 4984
Playtime—87m.—For. 5019
Poor White Trash—88m.—Misc. 4983
Pressure Point—89m.—UA 4978
Psychosissimo—88m.—For. 4984
PT 109—140m.—WB 5030

Q

Quare Fellow, The—85m.—For. 5012

R

Raven, The—86m.—A-I 5013
Reluctant Saint, The—105m.—For. 4980
Reptilicus—81m.—A-I 5009
Requiem For A Heavyweight—87m.—Col. 4977
Rice Girl—90m.—For. 5019
Riff Raff Girls—97m.—For. 5027
Ring-A-Ding Rhythm—78m.—Col. 4985
Robe, The—133m.—Fox-RE 5017
Room-Mates—90m.—For. 5031

S

Samson And The 7 Miracles Of The The World—80m.—A-I 5021
Savage Guns—85m.—MGM 5022
Sayonara—147m.—WB 4986
Scanty Panties—72m.—Misc. 5015
Scarface Mob, The—98m.—Misc. 4983
Secrets Of The Nazi Criminals—84m.—For. 4987
Seducers, The—88m.—Misc. 5007
Seven Capital Sins—110m.—Emb. 4997
Seven Seas To Calais—102m.—MGM 5030
Showdown—79m.—U 5039
Show Boat—107m.—MGM—Re. 5014
Sins of Lola Montes, The—75m.—For. 5019
Smashing Of The Reich, The—84m.—Misc. 4991
Sodom And Gomorrah—154m.—Fox 5014
Son Of Flubber—100m.—BV 5013
Son Of Samson—90m.—For. 4980
Spencer's Mountain—119m.—WB 5026
Stagecoach To Dancers' Rock—72m.—U-I 4990
Stakeout—80m.—Misc. 5007
Stranger Knocks, A—81m.—For. 5031
Sundays And Cybele—110m.—For. 5008
Sweet Ecstasy—84m.—For. 4987
Swindle, The—92m.—For. 5000
Sword Of The Conqueror—95m.—UA 4979
Swordsman Of Siena—92m.—MGM 4998

T

Tales Of Paris—85m.—For. 4988
Taras Bulba—122m.—UA 5006
Temptation—94m.—For. 5020
Term Of Trial—113m.—WB 5015
300 Spartans, The—114m.—Fox. 4978
Thirty Years Of Fun—85m.—Fox. 5023
To Kill A Mockingbird—129m.—U 5007
Too Young, Too Immoral—87m.—Misc. 4991
Tower Of London—79m.—UA 4994
Trial And Error—99m.—MGM 4998
Trial, The—118m.—For. 5028
Two For The Seesaw—120m.—UA 4995
Two Tickets To Paris—78m.—Col. 4997

U

Ugly American, The—120m.—U 5035

V

Varan, The Unbelievable—70m.—For. 4996
Vampire And The Ballerina, The—84m.—UA 5006
Very Private Affair, A—94m.—MGM 4982

W

War and Peace—167m.—Par.-RE 5017
War Lover, The—105m.—Col. 4989
Warriors Five—84m.—A-I 4993
We'll Bury You—75m.—Col. 4985
What Ever Happened To Baby Jane?—132m.—WB 4995
Where The Truth Lies—83m.—Para. 4985
Wild Is My Love—74m.—Misc. 5018
White Slave Ship—92m.—A-I 4993
Who's Got The Action—93m.—Par. 5006
Wrong Arm Of The Law The—91m.—For. 5040

Y

Yellow Canary, The—93m.—Fox 5038
Yojimbo—110m.—For. 4984
Young Guns Of Texas—78m.—Fox. 4999

LAFAYETTE

(*Continued from page* 5039)

a rewarding one. The screenplay is by Jean-Bernard Luc and Suzanne Arduini.

AD LINES: "One Of The Great Stories In American History Brought To The Screen As An Action Packed And Colorful Adventure That Will Long Be Remembered"; "The Story Of A Man Who Will Always Be Remembered By Americans Everywhere."

The Wrong Arm Of The Law

COMEDY
91M.

Continental
(English-made)

ESTIMATE: Amusing import boasts Sellers' name.

CAST: Peter Sellers, Lionel Jeffries, Bernard Cribbins, Davy Kaye, Nanette Newman, Bill Kerr, Ed Devereaux, Reg Lege, John Le Mesurier, Graham Stark. Executive producer, Robert Velaise; produced by Aubrey Baring; directed by Cliff Owen.

STORY: To the upper crust customers of his fancy dress salon, Peter Sellers is suave, elegant, and impeccable, but actually, he is one of the leaders of the underworld and a top member of the syndicate that has organized crime in London. When a trio of policemen begin showing up at planned jobs and take the loot but make no arrests, it's not long before the syndicate realizes that there is a gang of outsiders at work impersonating policemen. Sellers doesn't realize that the trio is being tipped by his girl friend, Nanette Newman, who gets the needed information from him during their moments of romance. The underworld and the police get together to stamp out the threat to both organizations, with inspector Lionel Jeffries acting as liaison. The trap almost catches the trio but they get away. Another is planned with a fake robbery involving a huge sum but Sellers plans a doublecross, hoping to get away with the suitcase full of bank notes. Jeffries anticipates him and handcuffs the suitcase to his wrist, and Sellers persuades him to go along in his plane, which is headed for the South Seas. Newman is hidden aboard and counts herself in. The police meanwhile capture the impersonators. It turns out that the police didn't trust Sellers, and he finds phoney bank notes in the loot bag. The closing sequence shows him presenting the latest in grass skirt creations modeled by Newman and being sewn by Jeffries.

X-RAY: The usual competent comedy group of regulars that have given viewers so much fun in other British imports has again been combined here, and the result is an amusing film that should find favor with the devotees of this sort of entry. It's all in jest and there are a number of laughs prevailing. The performances are good, as are the direction and production. It was written by Ray Galton, Alan Simpson, and John Antrobus from a screenplay by John Warren and Len Heath. The Sellers name provides additional boxoffice insurance.

AD LINES: "When Is The Law Not The Law? When Crooks Become Policemen"; "Crime Takes A Holiday When Police And Crooks Team Up To Catch Other Crooks."

MOTION PICTURE EXHIBITOR with SHOWMEN'S TRADE REVIEW

APRIL 17, 1963 SECTION THREE VOL. 69, No. 16

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force Exhibitors are invited to submit campaigns on specific pictures or institutonal ideas. Add EXPLOITATION to your permament theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Trip Around The World Top Prize In Col. Contest

NEW YORK—Columbia Pictures and the Diners' Club of America have launched a far-reaching nationwide sweepstakes contest promotion in behalf of the new Danny Kaye comedy, "The Man From The Diners' Club."

The grand prize will be a trip for two around the world on a Diners' Club Card as the guest of Columbia, The Diners' Club and Danny Kaye. Winner and guest will enjoy an exciting around-the-world inineary which includes stopovers in New York, London, Paris, Rome, Beirut, New Delhi, Hong Kong, Honolulu and San Francisco with all transportation, hotels, meals, and sightseeing covered by the winner's special credit card.

Special contest promotional materials have been made available to theatres playing the film, including a special contest trailer, display posters, and the entry blank forms for theatre patrons.

In addition to the regular national sweepstakes contest, two exhibitors—one east of the Mississippi; and one west of the Mississippi, who turn in the best contest promotional campaigns will also be awarded special prizes. These two awards will be based on the most complete, original and imaginative contest campaign developed by a showman in behalf of the sweepstakes.

Campaigns may be submitted in any form; but must be documented by photographs of lobby displays, store windows, store windows and other promotional exhibits, tear sheets or clips of press publicity, evidence of any radio or television promotions and samples of any and all other means of promoting the contest.

"Longest Day" On Record

NEW YORK—An unusual original album presenting a condensed soundtrack version of Darryl F. Zanuck's "The Longest Day" is being released by 20th Century-Fox Records.

The album features the voices of John Wayne, Peter Lawford and Richard Burton as well as many other of the 42 international stage and screen personalities starred in the film. News commentator Lowell Thomas provides an added commentary.

It is believed that this is the first time that an album has been released which utilizes the voice track of a film to tell a complete story.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of MOTION PICTURE EXHIBITOR.

Teen-Age Girls Like Hudson, Day; Prefer Seeing Movies In Theatres

On the set at the Universal studio, Universal City, Cal., Rock Hudson chats with Seventeen Magazine's Ralph Martin as they look over the magazine's new survey on "The Movie-Going Habits Of Teen-Age Girls" in which the actor ranked first with the teens as their favorite male star.

NEW YORK—To teen-age girls, the Number One box-office attractions are Rock Hudson and Doris Day. But, to exhibitors from coast to coast the Number One box-office attractions are teen-age girls.

They watch movies on television, but prefer seeing them in a theatre; recommend pictures to their friends, who "frequently" follow those recommendations; and patronize downtown theatres, neighborhood houses, and drive-ins.

This is the picture of the American girl as reported in Seventeen Magazine's new survey on "The Movie-Going Habits Of Teen-Age Girls." Based on 1,490 replies to the questionnaire sent by the teen publication to its Consumer Panel, the new study indicates that in any given week almost half (45.5%) of all teen girls go to the movies. Almost all (98.9%) watch movies on television, but more than three-quarters (78.1%) prefer to go out to a movie theatre. Almost one-fourth (23%) go to the movies twice a month; 16.5% three times a month; 11.6% once a week.

Four out of five of the teen girls attend movies with girl friends, three out of four with boy friends; but they rarely go with their parents. And, when they see a film, it's most often at a downtown theatre (31.3%), a neighborhood house (26.6%) or a drive-in (9.5%), but, almost never (58.3%) at an art house.

Teens tell others about movies they like. 80.2% often recommend films to friends; 37.8% often recommend them to dates; 45.8% to their parents. Frequently friends (52.4%) follow these recommendations; almost as frequently, dates (46.5%) do; parents "sometimes" (48.4%) take the lead from their youngsters.

The 13-to-19 year-olds named as their favorite male stars Rock Hudson, Cary Grant and Troy Donahue. Female favorites are Doris Day, Natalie Wood and Sandra Dee.

Favorite types of films among teens are musicals (20.8%), comedies (20.1%), and romances (18.2%). Least popular among teen girls are westerns (.3%), science fiction (.3%) and documentaries (.5%).

As to what factors make teens want to see a movie, 42.8% base their decisions on the type of picture; 41.5% depend on word of mouth recommendations; 39.1% according to the film's stars; 27.9% on the basis of magazine movie reviews; 23% on its popularity as a book.

Almost half (45.9%) said magazine adver-

(Continued on page EX-496)

Cowboy Suits Via MGM

NEW YORK—Gross Tailors, Inc., Denver, top manufacturer of western apparel, has been commissioned by MGM to design some of the Texas outfits worn by James Garner, Phil Harris, Chill Wills, and Charles Watts in "The Wheeler Dealers."

A national tie-up will be consummated to display the costumes with dealers and distributors of Gross Tailors, Inc.

THESE BIRDS ARE ON THEIR WAY TO CINCINNATI
The BIRDS
The birds is coming!

Charles Whitaker, far right, manager, Palms, Detroit, Mich., recently staged a pigeon relay race that eventually brought them to Cincinnati in connection with Alfred Hitchcock's "The Birds." The race was sponsored by Universal, United Detroit Theatres and the Michigan Pigeon Association of Detroit.

Industry Poster Salutes National Library Week

NEW YORK—Eighteen current books which have recently been made into films, or are presently in production, are featured in the industry's 1963 poster saluting National Library Week in April.

Each year for the past five years members of the Motion Picture Association of America have participated in celebrating National Library Week by preparing a special poster honoring the occasion.

This year the two-color poster headlined "From Books To Films" is being distributed to 5,000 key libraries throughout the country. Through the cooperation of the Theatre Owners of America 1,700 copies have been mailed to leading exhibitors. The Army and Air Force Motion Picture Service requested 600 copies of the poster this year for display at theatres and libraries in army camps and military posts. A total of 8,000 copies of the poster are in distribution.

Libraries report that they find the poster very helpful. Many build special displays around the poster of the books featured. This year the poster highlights the following books which have been or are being made into films:

Allied Artists' "Soldier In The Rain" and "55 Days At Peking"; Buena Vista's "Savage Sam" and "The Incredible Journey"; Columbia's "Lawrence Of Arabia" and "Diamond Head"; MGM's "How The West Was Won" and "The Courtship Of Eddie's Father"; Paramount's "Dear and Glorious Physician" and "The Carpetbaggers"; Warners' "Spencer's Mountain" and "PT-109"; 20th-Fox's "The Longest Day" and "The Leopard"; United Artists' "Dr. No" and "A Child Is Waiting"; and Universal's "The Ugly American" and "The Birds."

Ohio Exhibitors Compete For Better Family Business

COLUMBUS, O.—Ohio exhibitors competing in the statewide promotion of better family business, co-sponsored by the Independent Theatre Owners of Ohio and the Ohio Federation of Women's Clubs, are asked to send their entries to Ken Prickett, ITOO executive secretary, as soon after the close of the contest as possible. The contest ends March 30.

Prickett asked contestants to send in scrapbooks containing all advertising and publicity material on the promotions. Books should be accompanied by the entrant's name and address, theatre name, number of pictures promoted and their titles, results of the campaign in terms of percentage increases over average business, and a statement from the district chairman as to the effectiveness and benefits of the campaign.

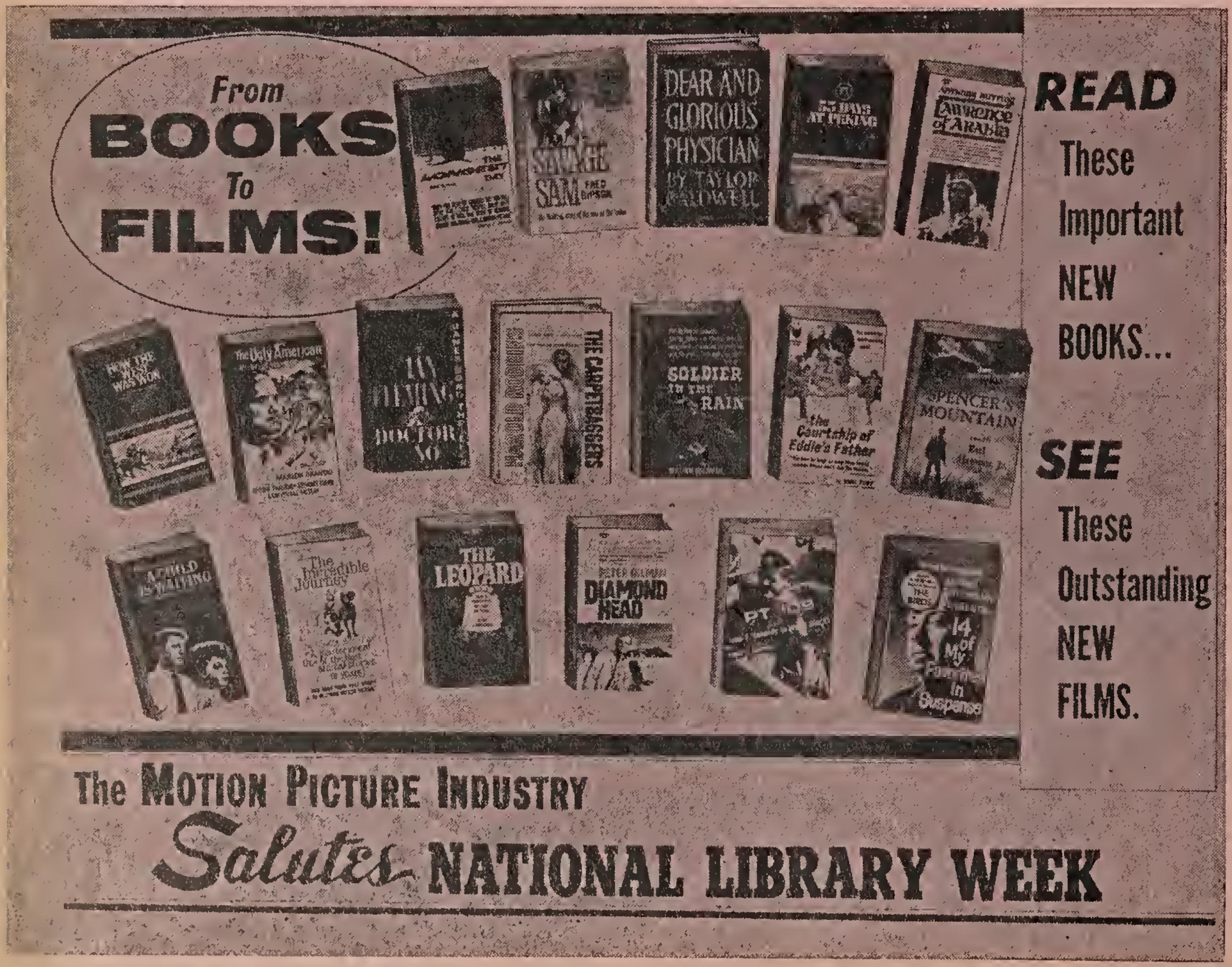
The state has been divided into 11 districts for the contest. Eleven theatre managers, one from each district, will be awarded scrolls. Winners will be chosen by the judges on the basis of the best jobs done in cooperating in promoting family attendance.

"Hud" Gets Book Boost

NEW YORK—A major book promotion for "Hud" has been set by Paramount Pictures with Popular Library, which is publishing Larry McMurtry's novel in a 50 cent paperback edition.

Originally published in hardcover as "Horseman, Pass By," the novel carries the same title as the Paramount release in the new Popular Library edition, which is illustrated with art from the picture on front and back covers.

Rack cards, streamers and other promotional materials are being used in store and window displays and local tie-ins.


From
BOOKS
To
FILMS!
READ These Important NEW BOOKS...
SEE These Outstanding NEW FILMS.
The MOTION PICTURE INDUSTRY
Salutes NATIONAL LIBRARY WEEK

Saluting National Library Week (April 21-27) the motion picture industry through the Motion Picture Association of America, features some 18 current books being released this year as films in a two-color poster being supplied to some 6,000 key libraries throughout the U.S.

Opinion-Makers Promise Support For "LaFayette"

NEW YORK— Screenings of Maco's "Lafayette," the authentic story of the colorful hero of the American Revolution, have been conducted for 39 educational, historic, religious, patriotic and community organizations. Representatives of each group have promised support of the film through internal publications, special mailings to members, or distribution of educational material and production information on Lafayette and the film.

Among the organizations which have attended showings of "Lafayette" are the Society of Mayflower Descendants, Methodist Church of New York, Bureau of Audio-Visual Instruction of the New York Board of Education, YMCA, YWCA, American Legian, National Council of the Churches of Christ in America, Sons of the American Revolution, Teachers of Social Studies, United Parents Association, Associated YM-YWH's of New York, Association of English Language Teachers, Boy Scouts of America, and Girl Scouts of U. S. A.

A study guide on Lafayette and his times, for use in the classroom, has been prepared as part of the promotional campaign for the film. The four-page printed folder contains a biography of the French nobleman, observations about him by famous persons, unusual facts and anecdotes about his life and an approved bibliography prepared by the New York Public Library.

An unusual aspect of the study guide is that, except for photos of scenes from the film and a box describing the authenticity of the production, it contains no mention of "Lafayette." This has been done to gain wider approval for use in schools and by young peoples' groups.

The New York Board of Education has approved both "Lafayette' and the study guide, which will be distributed throughout the school system.

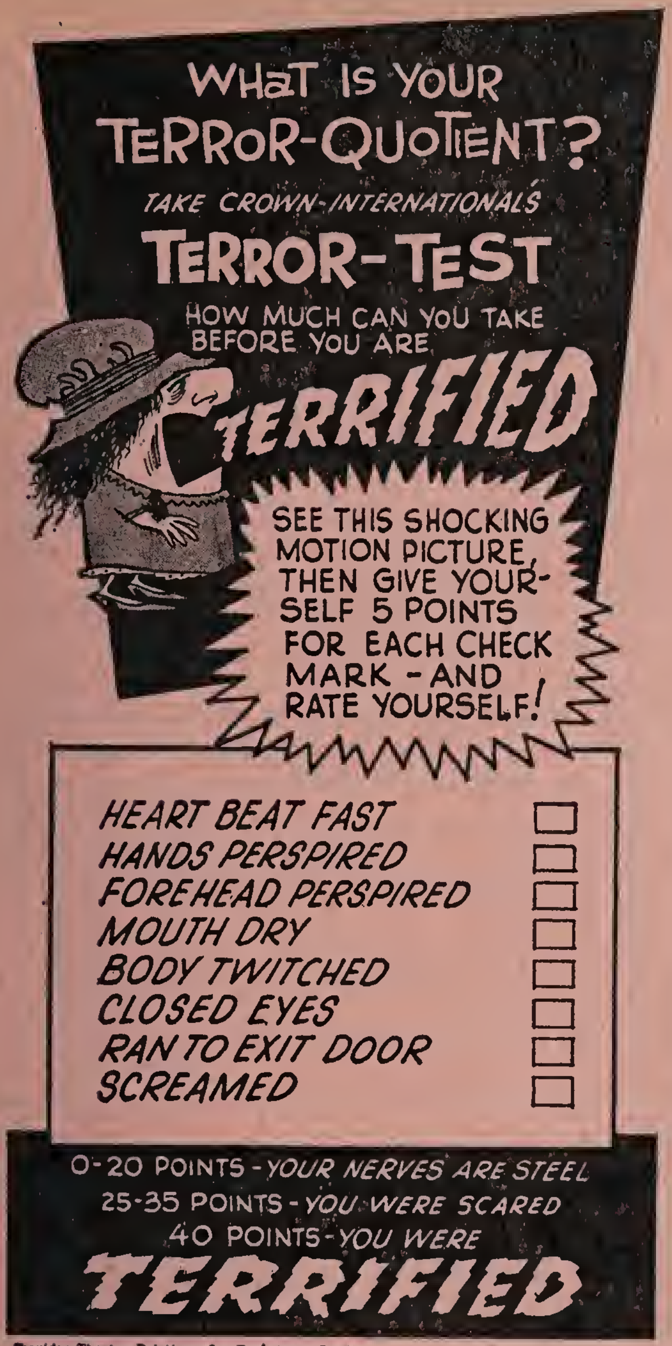
"Escape" Tools On Display

NEW YORK—An unusual display of POW escape tools highlighted the invitational preview of United Artists' "The Great Escape" at the Rivoli. The many pieces of prisoner-fasioned escape equipment were replicas of those used during the actual World War II mass breakout on which the film is based.

The display will be sent on a national tour with C. Wallace Floody, technical advisor on the picture and a leading participant in the actual escape preparations. The equipment also will be displayed at the world premiere of the film in London on June 21 at the Odeon, Leicester Square Theatre.

Among the "Great Escape" implements are a wood and cloth air pump for supplying oxygen to tunnelers, forged Wehrmacht identification stamps, a pick-axe with a baseball bat handle and an axe-blade made from metal rods removed from the bottom of a prison truck; and a trolly cart for transporting prisoners through tunnels, made of bed slats and wheels improvised from material at hand.

All of the equipment and tools were faithfully recreated for the picture with approximately the same materials used by the original POW's, and with the help of Floody, one of the major tunnelers in the escape.



WHAT IS YOUR
TERROR-QUOTIENT?
TAKE CROWN-INTERNATIONAL'S
TERROR-TEST
HOW MUCH CAN YOU TAKE
BEFORE YOU ARE
TERRIFIED

SEE THIS SHOCKING
MOTION PICTURE,
THEN GIVE YOUR-
SELF 5 POINTS
FOR EACH CHECK
MARK - AND
RATE YOURSELF!

HEART BEAT FAST ☐
HANDS PERSPIRED ☐
FOREHEAD PERSPIRED ☐
MOUTH DRY ☐
BODY TWITCHED ☐
CLOSED EYES ☐
RAN TO EXIT DOOR ☐
SCREAMED ☐

0-20 POINTS - YOUR NERVES ARE STEEL
25-35 POINTS - YOU WERE SCARED
40 POINTS - YOU WERE
TERRIFIED

Sheridan Theatre Printing · San Francisco, Calif.

NEW YORK—These "Terror Test" cards will be used to establish individual fear thresholds and breaking points and will be a key feature of Crown International's advertising-exploitation of "Terrified," upcoming release.

The novel "terror quotient" approach allows for self-rating by patrons of their physical and mental reactions to the film. Patron is to check each reaction on card provided by exhibitor, each check mark to count five points. Individuals in 5-20 range will rate as having nerves of steel. Patron within 25-35 points will be rated "scared." Over 40 points will win "Terrified" rating.

The terror quotient cards also will offer one free burial to onyone dying of fright while viewing "Terrified" on presentation of card to mortuary.

"West," Hertz Tieup Boosts Travel Interest

MGM and Hertz Rent A Car have arranged a tie-up for the publicizing and promotion of MGM-Cinerama's "How The West Was Won" by all of the organization's international outlets.

Hertz has directed a special bulletin to all offices in the U.S. and Canada and overseas to give the film full exploitation support. Promotion will be keyed to the Hertz campaign of increasing interest in travel to America's historic sites, national parks and scenic areas photographed for the epic story of the winning of the west.

As travel inducements with the promotion Hertz is featuring reduced rates for weekend and three-month rentals.

BRITISH Activities

By Jock MacGregor

LIONEL JOHNSON, of the ABC, Camberwell, London, SE, England, never lets a week go by without completing an extensive campaign. For Wessex's "Mix Me A Person" he arranged for nearby public houses to cooperate with Booth's Gin "Mix Me A Drink" contest. In turn, several of these are controlled by Courage, the Brewers, and they provided a natural when he played "The Password Is Courage." For "Term Of Trial" he concentrated on legal angles. Completing a book tie-up were a model of the Old Bailey Court Building, wigs as worn by the legal profession and suitable documents. Patrons were invited to judge a fictitious trial which was to be decided by a retired High Court Judge living locally, for mystery prizes. Entry forms were obtained at the theatre and participating stores. A number of window displays working on the words 'terms' and 'trial' were effected. "Do you know any person who resembles Peter Finch or Susan Hayward?" was the question he asked when playing "I Thank A Fool." Photos were displayed in the foyer and prizes were presented to the two with the strongest resemblance. For "The Loneliness Of The Long Distance Runner," a relay race was organized from St. Paul's Cathedral to the theatre on the opening Sunday for local boys clubs. All competitors wore ABC badges and small signs plugging the booking. For three weeks prior to the event sports stores featured eye-catching window displays. Yet another British film to get the full treatment recently was "Guns Of Darkness." For this, 'the man in the dark,' my assistant, received written questions about films and mystery prizes were given to any patron who stumped him. The questions and answers were displayed. Paperbacks of the film were used as the 'mystery' prizes.

C. HAYDEN REED, manager. Odeon, Rutherglen, Scotland, says that "Cashing in on the fact that someone in distress always attracts a great deal of attention, I arranged a special interest stunt for the week prior and throughout the run of "Carry On Cruising," the first in this popular series to be shot in color. My chief of staff dragged himself around the town with his head bandaged, arm in splints, and left leg limping. He looked a pretty pitiful sight. For added effect he had a pair of crutches. A card of his back read: "Nothing will stop me going to the Odeon to see'Carry On Cruising'—New laughter maker at the Odeon." He caused a great deal of interest; and I am sure that my box-office benefitted. For the more routine approach to regular showmanship, I had over-printed paper bags for use in super-markets, grocers and other stores in the district; and phoney newspaper contents bills reading: "They're back, The Carry On Team in 'Carry On Cruising' etc. I also arranged a number of window displays with travel agents providing a natural for stills, resort posters, and steamship bills."

"Horn" Sells Inflight Pix

NEW YORK—Essex-Tandem's Paramount release, "Come Blow Your Horn," has been selected as the featured attraction in the giant newspaper advertising campaign launching TWA's "Inflight" motion picture service on overseas economy flights.

A scene from the Frank Sinatra film is prominently featured in the TWA display ads appearing in over 35 leading newspapers throughout the country.

Radio Push For "Six"

NEW YORK—Paramount Pictures and New York radio station WHN conducted a week-long, around-the-clock radio contest on "My Six Loves" at the Paramount, Trans Lux 52nd Street in Manhattan and Loew's Metropolitan, Brooklyn.

Listeners submitted their "Six reasons why I want to see Debbie Reynolds in 'My Six Loves'." Prizes included electric hair-dryers and 100 guest tickets to the N.Y. Paramount.

Chicago radio star Sig Sakowicz, of stations WGN and WTAQ, recently interviewed members of his "Mother's Fan Club," who turned out a thousand strong at a special screening of United Artists' "I Could Go On Singing" at the Esquire. The film opens early in May at the B&K United Artists Theatre in Chicago.

THE EXHIBITORS' EXPLOITATION EFFORTS

A scramble for balloons bearing passes and other prizes was but one of the many games played at the annual picnic held by Robert Michaelson, manager, Yucca Drive-In, Santa Fe, N. M., as a patron good will builder.

ROBERT MICHAELSON, manager, Yucca Drive-In, Santa Fe, New Mexico, has held a "party" resembling an old-fashioned picnic for his patrons each year. He says, "It is surprising to meet people later in the year who remark about these parties. As a good-will attempt the stunt can't be beat. You really can't expect to make anything on it, but on the other hand, the cost of the party is usually covered by those attending. Here is how I did it this year. Opened at three p.m. KTRC radio broadcast from the drive-in at no cost. No charge at the box-office until five p.m. Then, for every ticket purchased, I buy one. Games such as three-legged sack races, chocolate pie eating contests, eat a cracker and whistle, etc., are some of the games played. Silver dollars are given as prizes. Four hundred balloons with a nickel or dime or ticket good for item in concession stand are freed ond the kids scramble for them. All day long whatever is purchased in concession stand is duplicated by me. At eight p.m. everything goes back to normal. This is about five minutes before the first intermission. If advertised properly there is good attendance. Three family type films in color were the screen attraction. Besides the cars already in before five p.m., an additional 179 came in at half price and after eight p.m., at full price. My drive-in has a 500-car capacity. These parties are real work and take time; but you will find that your customers remember it by coming back time after time."

TOM MAGUIRE, veteran publicist, Allied Films, went after the moppets in a big way to bring 'em in to see Crown International's "First Space Ship On Venus" at Detroit's 5200-seat Fox. A contest tied in with American Airlines and the 25-store Federal Department Stores. Four tickets were furnished by AA. Two were "regular" tickets good from Detroit Metropolitan Airport to Venus for the 36 million mile flight No. 5008 on AA's Astro-Satellite leaving March 25, 1983. Two other "open-end" tickets for return were also supplied. Federal was given 100,000 contect tickets obtainable only in its stores and carried contest information in its display advertising. Fox screen cross-plugged Federal. More realistic prizes than the tickets included "space" radio transistors (an RCA discount deal), plus season tickets and passes. This was cross-plugged in theatre ads and on TV spots. Federal went up with 125 signs; and American did similarly. Following the opening there was a secondary letter contest for annie oaklies. Another promotion was a high school screening for school paper editors and science teachers attended by 490 persons. For the best written review there were additional prizes. The Detroit Free Press reviewer addressed the student editors on how to review motion pictures. There were other angles such as the timing of the reviews, the judging of the students' efforts and the running of their 'copy' in the professional press. A really gimmicked campaign was developed with the Krun-che Potato Chip Company, a local concern recently acquired by Sunshine Biscuits. This firm ran a "Space Coin" effort using plastic coins with 60 to a set, in much the same fashion as the cigarette concerns used to issue baseball cards to induce kids to swap. The theatre used clip package fronts for a two-for-one deal. Krun-che also included "Space Ship" in newspaper ads, three half hour tv shows on three stations five days a week and 15 weekly spots. This was cross-plugged by the theatre in lobby, screen ads, radio and television. Krun-che also donated 500 packages of chips for the student editor screening. Awards were made by the house to Krun-che's ad agency, its promotion manager, Federal officials and the science teachers.

GENEVA WOOD, manager, Trans-Texas' Fine Arts, Denton, Texas, attributes some of her highly successful two-week run of Warners' "Days Of Wine And Roses" to one simple, but successful sidewalk stunt. "Using the title as a key, one week in advance," she says, "we set up a small table in prominent view of people passing by the theatre. The display featured a bottle of wine, a half a dozen roses, two wine glasses, and a sign reading: Reserved for Joe and Kirsten. Starting Wednesday, (date). A six-sheet backdrop was used to highlight the display. The public showed great interest and there were many favorable comments. Believing the demonstration to be real, several individuals attempted to pour the wine. Unsuccessful, they found the imitation wine had been secured to the table. Before the initial campaign, a count down effect was created by placing a poster in the box-office which read: "21 (or whatever number necessary) more days 'till 'Days Of Wine and Roses'." Because of the sign, the cashiers received many questions, which they were glad to answer, from passers-by concerning the picture. Also, a counter display was placed in a prominent local book store with a window card surrounded by the pocket-book editions of "Days Of Wine and Roses." Also helping to create interest in the picture, 25 window cards were placed in prominent points throughout the city two weeks in advance of playdate.

Press Kit Aids "Cleo"

NEW YORK—The biggest publicity kit ever created for a film campaign was unveiled at a "Cleopatra" campaign conference of 20th-Fox field advertising-publicity representatives.

The kits were developed in anticipation of every conceivable print media requirement, and cover all facets of the production and its principals. Included are 85 feature stories, by-line articles and photo layouts, plus an 80-page production guide—in all more than 320 pages of publicity copy and 287 still photos.

The press kit will be employed world-wide by the company.

TEEN-AGE GIRLS

(Continued from page EX-493)

tisements usually make them most want to see a movie; 30.5% said television advertisements; and 28.4% said newspaper ads.

Almost three-fourths of the teens (70.4%) have been a Cinerama movie and, of those, almost all (95.8%) enjoyed it. Only half (51.6%) have a theatre in their vicinity equipped to show Cinerama. And, of the 44.9% who have no Cinerama theatre in the vicinity, 85.9% said they would like to have one.

More than three-quarters (76.7%) of the teens said they would not make any SPECIAL effort to see a picture which was classified by age if they were younger than that age. And, if they were old enough to see it, but had a younger brother or sister, 84.4% said they would NOT take him or her to see it.

More than half (51.3%) said they would disagree with the movie industry if it established an age classification for all movies under the headings of "Movies for those under 16 years old . . ." and "Movies for those 16 and over . . ." 68.1% of those teens agreed that "There should be NO CLASSIFICATION at all."

For Theatre-
Tested and Approved

THEATRE
FORMS
AND
SYSTEMS

write to
Exhibitor
Book Shop!

Actual sample sheets
of all "Plus Services"
will be sent on written
request

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

EQUIPMENT WANTED

WANTED—100 and 135 amp. rectifiers, 100 to 135 amp. arc lamps, XL projectors, late model seats and other booth equipment. HARRY MELCHER ENTERPRISES, 3238 West Fond Du Lac Ave., Milwaukee 10, Wis. HI 2-5020.

WANTED: Used Brenograph Effects Machine. PRINCESS PAT THEATRE, Alberton, P.E.I., Canada.

FILMSLIDES

FILMSLIDE Inserts. Whitley, 2123 Stanley Avenue, Fort Worth, Texas.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

SEATS WANTED

WANTED—Bodiform or Pushback seats, in good condition. Must stand inspection. One thousand or more. A. E. SCHALLA, 1307 S. Wabash Ave., Chicago 5, Ill.

SPEAKER CONES

SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

THEATRES FOR SALE

FOR SALE: Chief Theatre, Mora, N. M. No competition, 322 seats, rent building. Ideal family operation. $8,000 cash.

CAPITOL THEATRE and Income Property, downtown Chambersburg, Pa., drawing area-35,000. Theatre—Modern, fully equipped, 900 seats. Income Property—2 store rooms, 3 apartments. Contact ELSIE V. JOHN, Real Estate Agency, 611 S. Coldbrook Ave., Chambersburg, Pa.

A SHOWMANS DREAM! In beautiful hunting and fishing country, modern theatre, 6—A.M.F. automatic modern bowling lanes, special pool and game area, snack-bar with booths to seat 70 people, all under one roof, 2-large parking lots at doors, doing fine business for 15 years, same owner. H. TY ZEIGLER, Ickesburg, Penna.

FOR SALE OR RENT, small town theatre, located in Connecticut. 750 seating capacity. Parking for 150 cars in rear of theatre. Money-maker for owner-manager. Reply directly to PERAKOS THEATRES, 468 Main Street, New Britain, Connecticut.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC.. 100 Taylor Street, Nashville 8, Tennessee.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER—EXPLOITEER. 25 years indoor and drive-in experience east, west coasts; also exploitation, advertising, publicity for film companies in east. A.B. Excellent references. Decent salary and working conditions. Will relocate. **BOX A417, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MATURE MANAGER of the highest integrity available for New York City. 20 years at theatre just sold. Best references. **BOX B417, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

CITY MANAGER; Desires good opportunity with chance of advancement. Experienced all phases conventional and drive-in operation—top circuit. Excellent references. College background Under 30. Contacts wanted **BOX C417, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila 7, Pa.**

YOUNG MAN, 22, wants position as conventional theatre assistant manager or manager, preferably New England or New York. Five years experience. Bondable, can supply references. **PETER SILLOWAY, 22 Spring St., St. Johnsbury, Vt.** (417)

OPERATOR, South Jersey area, relief or full time. Young, reliable, sober, excellent references. Willing to go as far as Millville or Pitman, N.J. **THOMAS J. CARPENTER, 109 E. Hight St., Glassboro, N.J.** (417)

WANTED: Projectionist, Massachusetts near Boston. **BOX B43, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER WANTED, experienced, aggressive for delux 1st run drive-in. Start $125.00 weekly, immediately. Drive-In experience preferred, but not essential. **HELLMAN ENTERPRISES, 251 N. 13th St., Phila. 7, Pa.** (410)

DRIVE-IN MANAGER available April 1. Experienced both as theatre and bowling manager. Sober, honest, best references. **LYLE C. YOUNG, Sun Air Drive-In Theatre, P. O. Box 267, Cathedral City, Calif.** (410)

PROJECTIONIST, licensed, non-union, film lab technician, editing, synchronizing, on all mm film. 20 year experiece. Very strong ideas. Married, would relocate in Florida or California. **BOX C43, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

Address all Correspondence to — ***The A-MAN Corner*** **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* You enable us to continue serving you, and you enable us to save the ten cents the Post Office charges for each returned copy due to address changes including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy.

Please notify:

CIRCULATION DEPARTMENT
MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE

EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ______________________

Title ______________________

Address ______________________

____

____

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila. 7, Pa.

LONG DAY'S JOURNEY INTO NIGHT

Has over 150 key city dates—with more pouring in every day!

NEW YORK
now in its
27th
week at LOEW'S
TOWER EAST

LOS ANGELES
continuing at the
MUSIC HALL after
13
smash weeks at the
HUNTINGTON HARTFORD

PHILADELPHIA
5th
great week at the
CHELTENHAM

CHICAGO BREAKS
14
YEAR-OLD RECORD AT CARNEGIE

LOEW'S CIRCUIT
AND SELECTED
THEATRES IN
NEW YORK APRIL
24th

CONTACT YOUR LOCAL EMBASSY EXCHANGE **TODAY**

JOSEPH E. LEVINE
EMBASSY PICTURES CORP.

Embassy Pictures Corp., 1271 Sixth Avenue, New York 20, New York...............JUdson 2-2100
1301 South Wabash Avenue, Chicago 5, Illinois..................Code 312—922-7728; 922-7729
1620 West 20th Street, Los Angeles 7, California................Code 213—731-4163; 731-4164
988 Market Street, San Francisco 2, California.............Code 415—PRospect 6-9665—6-9666
193 Walton Street, N.W., Atlanta 3, Georgia................................Code 404—523-1711
312½ South Harwood Street, Dallas 1, Texas......................Code 214—RIverside 8-7249-50
20 Winchester Street, Boston 16, Massachusetts......................Code 617—HUbbard 2-3325
1313 Vine Street, Philadelphia 7, Pennsylvania..........................Code 215—MArket 7-3368
1117 Warner Bldg., 13th and E. St., N.W., Wash. 4, D.C.............Code 202—638-2920, 2921

Joseph E. Levine in association with Ely Landau and Jack J. Dreyfus, Jr. presents
KATHARINE HEPBURN RALPH RICHARDSON
JASON ROBARDS, JR. DEAN STOCKWELL in
Eugene O'Neill's LONG DAY'S JOURNEY INTO NIGHT
Produced by ELY LANDAU Directed by SIDNEY LUMET An Embassy Pictures Release

MOTION PICTURE

EXHIBITOR

APRIL 24, 1963

Volume 69 Number 17

IN TWO SECTIONS • THIS IS SECTION ONE

"Mad" Spotlight On Hollywood

(See page 6)

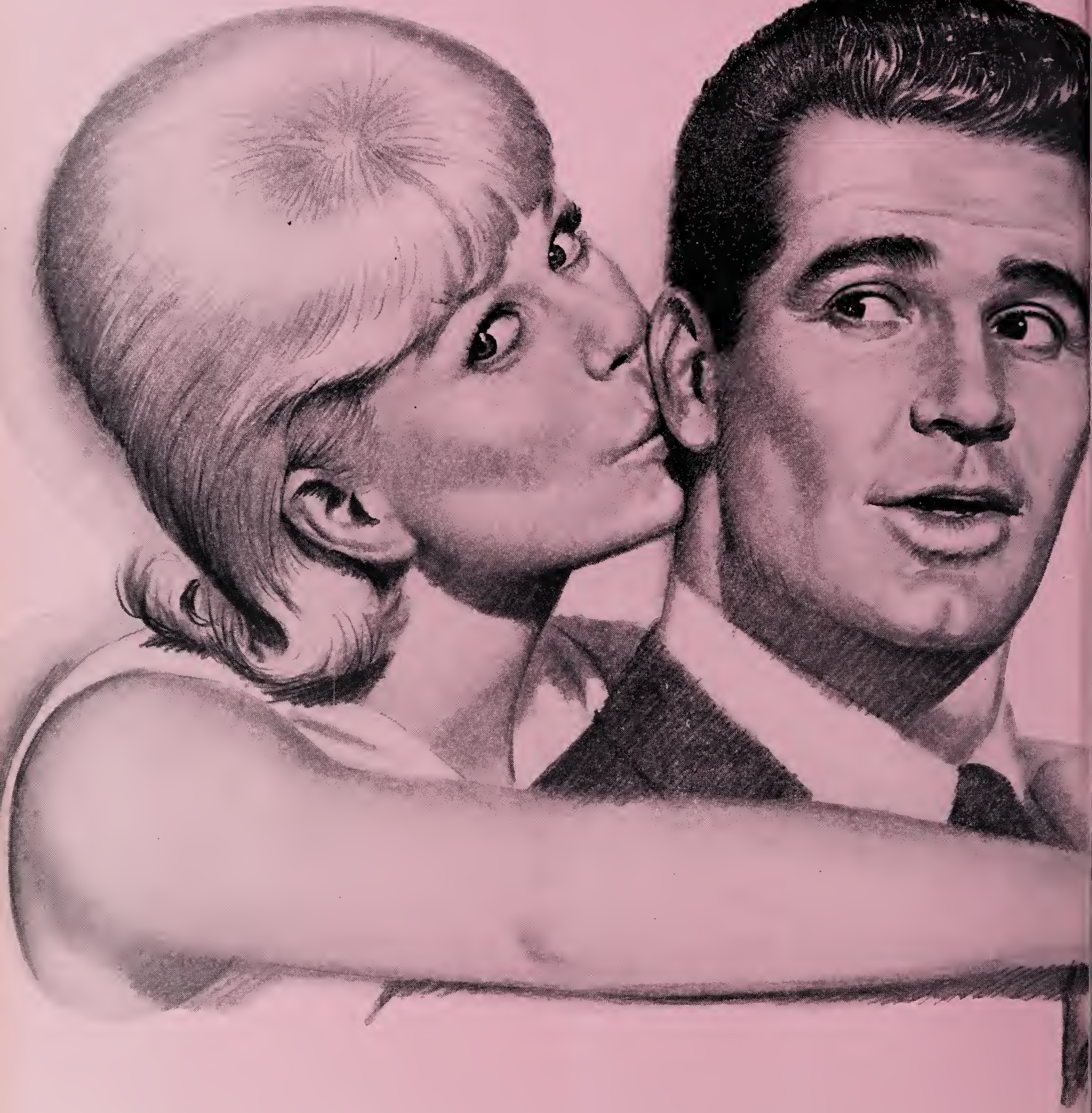
Texas Exhibs In Censor Fight

(See page 10)

Seen are Sam Rosen, left, and Si Fabian, Stanley Warner chiefs. The circuit recently opened the new College Theatre, Storrs, Conn., and announced that SW will sponsor two scholarships to the University of Connecticut—superb public relations. Story on page 7.

GET RID OF THE BAD APPLES . . .

see editorial—page 4



A Universal Release

co-starring **Arlene Francis** with Edward Andrews · E

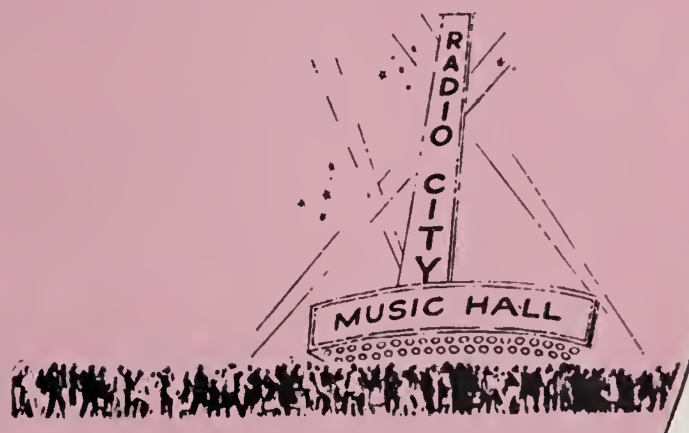
Screenplay by Carl Reiner · Directed by Norman Jewison · Produc

Universal Happily Announces for Your Summer Playing Time...

Doris Day and **James Garner** enjoying

"The Thrill of It All"!

A Ross Hunter-Arwin Production



COMING TO RADIO CITY MUSIC HALL

• Reginald Owen • Zasu Pitts • *Guest Star* Carl Reiner

Hunter and Martin Melcher • A Universal Release • in EASTMAN COLOR

The Trade Paper Read by Choice—Not by Chance

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MOTION PICTURE
EXHIBITOR
Plus...
SHOWMENS TRADE REVIEW

GET RID OF THE BAD APPLES—OR ELSE

The motion picture industry is just not big enough to encompass the men who serve it well and those few distributors and exhibitors who ignore the best interests of the many for the sake of a fast buck. The large majority of theatremen, producers, and distributors who make up the first-mentioned group simply have to get rid of the few who peddle filth for profit.

Disreputable titles, so-called "sexy" advertising, and similar practices draw the criticism of press, pressure groups, and just plain citizens who have every right to battle these money-mad promoters. It is our opinion that this criticism is justified. While we abhor political censorship and do not believe it can solve the problem, we have no sympathy for the theatreman or distributor who gets into trouble with the authorities over a trashy piece of film. These nauseating buck-grabbers deserve what they get.

Motion pictures rose to greatness as a medium of entertainment and never was meant for the selling of sex under the name of art either on the screen or in front of the theatre. Fast-buck features with questionable titles should be shunned by community-minded theatremen. Also, they should not be advertised by the trade press. This is our position, and we conduct our business in just this way. MOTION PICTURE EXHIBITOR will not accept an advertisement for a film we would be ashamed to show in a theatre. Of course, it should be noted that this applies to trash, not tasteful adult entertainment.

Each exhibitor and distributor handling this garbage should ask himself one morning while shaving, "Is it worth it?" We don't think it is. If this industry does not rid itself of these undesirables, an enraged public will demand action from other sources. Who can blame them?

In Washington, Representative Jim Wright, Texas Democrat, took a look at Congress and came to the conclusion that 10 per cent of his colleagues were bad boys. He suggested Congress adopt a code of conduct to keep its members in line. A motion picture code of conduct wouldn't be a bad idea either. As the Congressmen said, "For the sake of the Republic, we simply cannot permit a little handful of irresponsible miscreants to tarnish the good name and reputation of this government and this nation."

Change just a few words and the quote fits the motion picture industry as well.

PETE HARRISON NEEDS YOUR HELP

There are very few old-timers in the motion picture industry who don't know Peter Harrison. He founded the well-respected Harrison's Reports and was one of those rare men who never feared to speak his mind. Sure this got him into a few scrapes, but more important, it won him the respect of the industry he served so long and so well and a host of friends.

Pete is living on the west coast now. He is 83 years old and is suffering from an incurable disease. Fortunately, doctors say its progress can be curbed and Pete should be with us yet for quite some time.

This grand old man needs help, and if show business has as much heart as showmen say, that help should be forthcoming.

MOTION PICTURE EXHIBITOR has never asked the film industry to come to the aid of an individual before. However, we feel so strongly that Pete Harrison deserves a financial boost from the industry he still loves so well, that we are glad to make an exception.

If you find it within your hearts to support this cause and show this honest gentleman that his industry has not forgotten him, please send your contribution, made out to Pete Harrison, to us here at MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

We will acknowledge each check received and in that way spare Pete the strain of doing so himself. He'll be so grateful, and you'll feel better yourself for having helped a man who made a real contribution to the world of motion pictures for 40 years and is no longer able to help himself.

Have a heart!

GIFT FROM THE EASTER "BIRDIE"

It's all smiles at Columbia as the lines continue to swell at the famous Radio City Music Hall in New York. "Bye Bye Birdie" has broken every record at the venerable showplace, registering an almost unbelievable Easter Week gross of $233,825.

For the rest of the world, it was the Easter Bunny that brought good tidings. For the men at Columbia, the good news came from the Easter "Birdie."

Serving the Reader First—Which Serves the Advertiser Best

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Mrs. Helen Deitrich, widow of **Theodore Deitrich,** an executive for many years of Hearst Metrotone News, died at the age of 88 in Elgin, Ill.

Wid Gunning, 77, founder and publisher in 1915 of Wid's Films and Film Folk, parent of The Film Daily, died in Sherman Oaks, Calif. A former newspaper film critic, he launched Wid's as a weekly in 1915, switching to a daily in 1918, and turning it into the Film Daily in 1922. After disposing of his interest in trade publishing, he went to Hollywood and became associated with the production of several films. He had long been retired, and is survived by his wife, a daughter, and two sons.

W. Houston Hendrix, 70, Greensboro, N.C., theatre executive, who started in the theatre business in 1909, died. At the time of his death he was secretary-treasurer of Reidsville Amusement Company. Surviving are his wife, a son, two daughters, three sisters, and nine grandchildren.

George W. Lane, Jr., 82, president, Maine-New Hampshire Theatres Corporation, and a prominent financier and civic leader, serving as an officer and director of more than 50 corporations and organizations, died at Auburn, Maine.

Iowa Tax Hike Likely

DES MOINES—It appears the admission tax on theatres will be boosted one cent, effective July 4, as a result of the major tax bill in the Iowa legislature.

The House passed a bill increasing the state sales tax from two to three per cent as the major source of new revenue. The sales tax applies to theatre and other amusement admissions so they would be increased likewise to three per cent under the bill.

The tax bill is now before the Senate and it is expected to pass there in the three per cent sales tax form.

"GOLDEN CORN"

Walt Disney has another winner in "SUMMER MAGIC." Youthful, exuberant Hayley Mills stirs up a happy brand of lively fun, and veteran Burl Ives adds considerable musical charm, putting over seven songs that must send Mr. and Mrs. Theatregoer plus the kids out humming happily.

Add to this, the considerable talents of Dorothy McGuire, Una Merkel, Eddie Hodges and a top supporting cast, and you have a heartwarming, colorful, sensitive picture that is bound to give a good account of itself at the boxoffice.

The sophisticates may call it Technicolor corn, but the showman will recognize it as golden corn, a treat for family audiences in the best Disney manner.

Here is a film destined to win friends for the industry, rather than "Oscars" for the producers. Right now, the industry needs friends as much as it needs "Oscars."

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., APRIL 22

Columbia Acquires Assets Of Aldon-Dimension Music

NEW YORK — Leo Jaffe, executive vice-president substituting for A. Schneider, president of Columbia Pictures Corporation and Screen Gems, Inc., announced that Columbia Pictures-Screen Gems had completed a multi-million dollar deal with Al Nevins and Don Kirshner for the acquisition of the assets of Aldon Music-Dimension Records, successful popular music publishing and record organization.

Jaffe announced that all music publishing and record activities for Columbia Pictures-Screen Gems will be under the supervision of Kirshner, who will have the title of executive vice-president in charge of those activities.

Jaffe praised Nevins and Kirshner for the outstanding progress achieved by Aldon-Dimension in the past four years. He particularly stressed the youth and vitality of the organization and emphasized its accomplishments in developing young talent. Present at the press conference in addition to Jaffe and Kirshner were Stanley Schneider, vice-president of Columbia Pictures; Jerome Hyams, executive vice-president of Screen Gems; and Robert Ferguson, Columbia vice-president.

The Aldon-Dimension organization, described by Time Magazine as "the fastest rising phenomenon in the business," holds the all-time record for placing hits on top 10 charts. In 1961 and 1962 they placed 12 and 10 hits respectively on the BMI listings. For the first three months of 1963, Aldon-Dimension has already placed six songs on the top 10 list.

The 28-year-old Kirshner said that he was "drawn to the Columbia organization because its forward-looking views are parallel to mine. I believe that the entertainment industry needs young, vigorous creative talent and the people at Columbia Pictures-Screen Gems feel the same way." He cited the Columbia management for its continuing efforts to align itself with the outstanding talent in the world of entertainment and further declared, "We've been wanting to expand our company into the motion picture and television fields for some time and Columbia-Screen Gems certainly offers the most opportunities in that direction."

It was also announced that a new BMI corporation was being formed which will be called Screen Gems-Columbia Music, Inc. The new company will take over the assets of Aldon Music, Gower Music, and SG Associates. Also being formed is a new ASCAP company, Col-Gems Music Corp., which will absorb Nevins-Kirshner Music, Colpix Music, and Screen Gems Music. The new combined operation will also encompass Colpix Records, May Records, and Dimension Records.

BROADWAY GROSSES

"Birdie" Still Sets Pace

NEW YORK—With all hold-over product in the Broadway first runs, the Easter holiday continued to spark grosses with Radio City Music Hall truly sensational with the third week of Columbia's "Bye Bye Birdie."

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"My Six Loves" (Paramount). Paramount stated the third session would hit $24,000.

"Bye Bye Birdie" (Columbia). Radio City Music Hall, with stage show, reported $140,000 for Thursday through Sunday, and over $200,000 for the third week. Record breaking business.

"The Longest Day" (20th-Fox). Warner claimed $24,000 on the 29th week.

"Lafayette" (Maco). DeMille did $23,000 on the second week.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $65,000 on the fourth week.

"Mutiny On The Bounty" (MGM). Loew's State had $28,000 for the 22nd week.

"Nine Hours to Rama" (20th-Fox). Astor reported $7,500 for the third week.

"The Courtship Of Eddie's Father" (MGM). Victoria did $18,000 on the fourth week.

"Lawrence Of Arabia" (Columbia). Criterion stated that the 18th week would tally $62,000.

"The Ugly American" (U). Rivoli had $30,000 for the second session.

"The Birds" (U). RKO Palace reported $30,000 for the fourth week.

Attending the recent invitational New York preview of United Artists' "The Great Escape" at the Rivoli on Broadway were, left to right, Walter Mirisch; Salah M. Hassanein, executive vice-president, United Artists Theatres; Mrs. Lottie Mirisch; Harold Mirisch; and David V. Picker, United Artists vice-president.

Kramer Puts Spotlight On Hollywood

250 Newsmen From Every Corner Of Globe Invited To Preview Of "Mad World", New Cinerama Dome Theatre

HOLLYWOOD—In a dramatic move to spotlight international attention on the fact that Hollywood is the entertainment capital of the world, Stanley Kramer and United Artists announced they are inviting more than 250 reporters from every corner of the globe to Hollywood for the International World Press Preview of their spectacular Cinerama entertainment film, "It's A Mad, Mad, Mad, Mad World." On Sunday, November 3, the unprecedented press gathering will be an integral part of the opening festivities for the United Artists release which will launch the new Cinerama Center Theatre, first major motion picture theatre to be built in Hollywood in 33 years, and the first of a planned global series of specially built geodesic dome theatres to house Cinerama attractions.

Kramer's announcement, made at a unique open air press conference at the site of the new theatre, came as a ringing reaffirmation of faith in Hollywood and it provided the first spirited action taken to revive world interest in Hollywood as the entertainment center for the entire globe. UA and Kramer will share the cost of the world-wide junket, which they estimate at $400,000.

Joining Kramer at the conference were Arnold M. Picker, executive vice-president of United Artists which is distributing the film; William R. Forman, president, Pacific Drive-In Theatres, which will operate the Cinerama Center; and Nicholas Reisini, president of Cinerama Corporation.

"We are out to silence once and for all," Kramer emphasized, "the prophets of doom who insist on writing Hollywood's obituary every five minutes. They say put up or shut up. Okay, we're putting up."

Picker divulged the basic releasing plan for the picture. "We will open in Los Angeles at the new Cinerama Center Theatre on Nov. 7. The next date will be on Nov. 10 in New York City at the new Warner Cinerama Theatre. Chicago will also open up that week and between then and the end of the year we will open the picture in 30 situations across the country."

Decision to take the bold step, said Kramer, was predicated on the fact that "It's A Mad, Mad, Mad, Mad World" was the biggest "Made in Hollywood" feature in some years. "More than that," he added, "it's a picture which is peculiarly Hollywood since in our opinion, it could not possibly have been made anywhere else in the world. The combination of talent, technicians, and facilities in Hollywood is unequalled anywhere.

"And in the parlance of the sporting fraternity we are putting our money where our mouth is. We are proving it and we are paying for it.

"We will prove that Hollywood is the vital living, exciting center of entertainment activity," Kramer emphasized. "We intend to have our global guests see everything. We want them to visit not only all movie studios, but all television film studios and the live television centers for that is what Hollywood is—a place where entertainment is created."

Three New Films Slated For Pitt COMPO Plan

PITTSBURGH—Three pictures have been selected by the exhibitors committee for the COMPO merchandising plan in the Pittsburgh exchange territory.

The pictures and their opening dates are Universal's "The List of Adrian Messenger," opening date, Wednesday, May 29; Universal's "Tammy and the Doctor," opening date, Wednesday, June 12; and Paramount's "The Nutty Professor," with Wednesday, June 19 as opening date.

Harry Hendel, COMPO coordinator of the plan in Pittsburgh, reports that 40 area theatres will open with these pictures.

Phila. MPA Sponsors "Cleo"

PHILADELPHIA—The Motion Picture Associates will sopnsor a charity benefit of 20th-Fox's "Cleopatra" at the SW Stanley on June 28, announced Jerry Levy, Columbia, president of MPA. Mort Magill, branch manager, Buena Vista, is chairman for the benefit; and tickets will be available through Edward Adleman, New Jersey Messenger Service.

Forman in announcing the construction of Cinerama Center, revealed that it was being rushed in order to be available for the world premiere of "It's A Mad, Mad, Mad, Mad World." Noting this, Kramer commented that the wedding of a new theatre and a new film offered an "ideal opportunity" to present a major motion picture in perfect surroundings and under controlled conditions.

The location of the Cinerama Center will be on the site of Muller Brothers, world's largest service station on Sunset Boulevard.

Timetable for the "Hollywood is the entertainment capital of the world" gathering, Kramer declared, still is being planned but is expected to begin Oct. 30 and run through the entire week culminating in the International Press Preview. It is expected that the world press will visit film studios, telefilm studios, TV stations, and Disneyland, and possibly Las Vegas during that week.

The International Press Preview will be followed by an all-night party at the Beverly Hilton Hotel at which the stars of the film will present a special entertainment program.

Cinerama Center is the first of a projected total of more than 300 Cinerama theatres based upon the Geodesic Dome principle developed by R. Buckminster Fuller. Razing of existing structures has already begun on the four acre site.

Parking facilities for more than 500 cars will be provided at the Sunset Blvd. site. The Cinerama Dome Theatre presents a new approach to the use of precast concrete construction. Cinerama Center Theatre will be of a structure of approximately 140 feet in spherical diameter with an interior height of 51 feet. Welton Becket Associates, A. I. A. are adapting the Cinerama—R. Buckminster Fuller designs for Pacific Theatres, developer of the property.

The Cinerama Center Theatre is the first stage in a full-scale development of the property to be known as Cinerama Center. Included in the overall plans are a high-rise office building, multi-story parking garage, retail shops, and landscaped mall.

Clem Perry Heads New MGM Art House Unit

NEW YORK—Metro-Goldwyn-Mayer announced that Clem Perry, one of the best-known figures in the art house field, has joined the company as the head of a newly-formed art house unit.

Perry's coming to Metro marks a new departure in policy. For the first time, a separate organization will be established by the company to work exclusively on the handling of pictures of special interest to art houses in the United States and Canada.

Among the pictures Perry will be immediately handling are "The Four Days of Naples," an Academy Award nominee currently enjoying a successful run at the Beekman Theatre; "Vice and Virtue," directed by Roger Vadim; "Any Number Can Win," starring Jean Gabin and Alain Delon; "Two Are Guilty," starring Anthony Perkins; and "Family Diary," starring Marcello Mastroianni, the 1962 winner of the Best Picture award at the Venice Film Festival.

A 30-year industry veteran, Perry has been associated with some of the most successful art house operations, including 15 years as vice-president and general manager of Rugoff Theatres.

Detroit Welcomes Mai Kai

DETROIT—For the second time in 20 years—the first occasion being six months ago—a new indoor theatre was completed when the Mai Kai (Polynesian for "the finest") opened its $1.5 million doors.

Builder-owner and operator is Nicholas George Theatres. It seats 1,400, and the 22-acre site could hold up to 3,000 cars.

The front is faced with white marble, relieved by black porcelain enamel fins.

The equipment includes a 60 foot screen, 35 and 75mm projection, closed-circuit tv installation, stage equipped for live shows, and air conditioning.

Opener was "Son of Flubber" with red carpet treatment. In addition to the feature, the trade and press showing boasted the Mai Kai Orchestra with Belinda Blanchard, high school bands, baton tossers, and the Disneyland Caravan of stars featuring Annette Funicello, Tommy Kirk, Clarence Nash, and Candy Candido. Local tv celebrity Robin Seymour was emcee.

Wilson (Bill) Elliott who has been identified in these parts with Warner Bros. publicity, bobbed up in the role of general manager.

N.Y. Allied Preps Meet

BUFFALO, N. Y.—Samuel E. Rosenblatt, head, Acme Theatres, Albany, N. Y., and Morry Slotnick, general manager, Coronet and Fine Arts, Rochester, N. Y., were named co-chairmen of the 1963 convention of Allied Theatres of New York State at the Concord Hotel, Lake Kiamesha, N. Y., on July 29-Aug. 1.

President Sidney J. Cohen said the "two men were picked for co-chairmen to make sure that this will be a convention second to none."

Uneasy Truce Continues In Classification Fight

ALBANY—Motion Picture Association of America and other industry organizations may be prematurely celebrating their "victory" in recommittal of the Marano film classification for school children bill. This is part of an agreement between Joint Committee on Obscenity and MPAA for expansion of "The Green Sheet" to include the reviewing and audience-rating of foreign films and others not submitted to Production Code Authority for its Seal of Approval. Promise also was made that "The Green Sheet" would be more intensively distributed in New York State.

Aside from the "wait and see" attitude which Assemblyman Luigi R. Marano, Brooklyn Republican and Joint Committee chairman, has adopted toward the pledge—and which he has frequently emphasized—one group consistently supporting the film classification measure seems to think the agreement is, in effect, "much ado about little."

"It is almost ridiculous," commented this source. "The Green Sheet's ratings are so complicated and the setup is so involved that it requires a college graduate to understand them. One must look here and look there to ascertain how a picture is rated."

"Why doesn't the MPAA adopt a simple, quickly identifiable rating system like that employed in the National Legion of Decency ratings posted in the rear of Catholic churches here?" He added, "Five colored strips, placed over the titles of pictures in six Albany motion picture theatres, indicate: "Family," "Adults and Adolescents," "Adults Only," "Dangerous" (morally objectionable in part for all), and "Condemned." Anyone can easily and quickly learn how a particular film is classified."

Courtney Joins MGM-TV

NEW YORK—Alan D. Courtney, executive in television programming, joined MGM-TV in a major executive position, it was announced by Robert M. Weitman, MGM studio head.

Formerly vice-president in charge of network programming for the CBS Television Network in New York, Courtney will move west in his new position.

Previously, he had been vice-president of MGM-TV, and for 13 years, with NBC-TV, the last five as vice-president in charge of network program administration.

SW To Sponsor Two Scholarships At U of Conn. As New House Opens

STORRS, CONN.—Stanley Warner theatres is sponsoring two scholarships at the University of Connecticut, it was announced by S. H. Fabian, president, at the dedication of the new College Theatre on the University Campus here.

In explaining that the policy of the College would be designed with special consideration for the entertainment requirements of a University community, Fabian said "We look forward to a long residence at Storrs as students of your tastes in screen entertainment.

"We aim to major in this subject. And it is our ambition, after not too many semesters, to achieve graduate status and earn a summa cum laude in your affections.

"The motion picture has become an indispensable instrument of contemporary life. It is serving mankind as a teaching aid, as a source of information, and as the world's most popular entertainment.

"Our technicians, craftsmen and creative artists are constantly striving to advance the art of story-telling. The program of the College Theatre will be a choice selection from the world's leaders in motion picture production.

"As a token of our desire to serve this community, I am happy to announce that two Stanley Warner Scholarships will be available annually at this University, commencing with the college year beginning September, 1963.

"These scholarships—one for the boys and one for the girls—will be bestowed to deserving Connecticut students at the discretion of the University."

Present from Stanley Warner were Harry M. Kalmine, Stuart H. Aarons, Miles H. Alben, Charles A. Smakwitz, Bernard Rosenzweig, Jack L. Yellin, Gio Gagliardi, W. S. McDonald, Harry Goldberg, Philip Harling.

In addition to Fabian, the speakers were United States Senator Thomas Dodd of Connecticut. Dr. Homer D. Babbidge, Jr., President of the University, and Joe Francis of ABC-TV network was the master of ceremonies. The opening picture is "To Kill A Mockingbird."

A big delegation of film men from Boston and New York also attended.

Paul N. Lazarus, Jr., executive vice president, Samuel Bronston Productions; and Ernest Sands, general sales manager, Allied Artists, are seen at a recent New York conference at which they discussed release plans on Bronston's "55 Days At Peking," which AA will distribute in the U. S. and Canada.

Students Urge Integration

DENTON, TEX.—A group of 50 students from North Texas State University, both Negro and white, picketed in the Denton downtown area with banners calling for the integration of Interstate Theatres here.

Although campus activities are integrated, several downtown businesses have remained segregated.

There were no reports of disorder and no arrests were made, according to the local police.

The students, less than half of them carrying signs and placards, paraded mostly in front of Denton's two downtown theatres.

Bert Christian, a Negro senior student from Longview, serving as spokesman for the group, said they did not represent any particular group.

"We are interested in the integration of all recreation facilities of Denton, particularly the theatres," he said. "We in the minority have no place to go."

Christian said J. P. Harrison, manager, Interstate Circuit's Denton theatres, had explained that he was working under instructions of the district manager in Dallas.

Para. Reports Loss Of $3,410,000 For 1962; Board Approves Dividend

NEW YORK—Paramount Pictures Corporation reports an estimated net loss of $3,410,000 for the 1962 fiscal year. This loss compares with net income of $5,668,000 for 1961. Apart from these results, sales of investments and other assets provided a profit of $1,642,000 during 1962 as compared with $1,480,000 profit in 1961 from sales of investments in that year, the company reported.

Gross income in 1962 totaled $106,286,000, as compared with $115,514,000 in the year ending Dec. 30, 1961.

The Internal Revenue Service, the company noted, has been examining the corporation's tax returns for the years 1953 through 1960. The company stated that it is in complete disagreement with the Service's position on certain adjustments proposed and that it will contest such adjustments through all available avenues. However, the company added that in the interests of prudent management, a provision was made in 1962, out of retained earnings, in an amount of $5,000,000 for possible additional taxes of the prior years involved.

The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock, payable June 3 to holders of record May 17.

Fla. Construction Booms

JACKSONVILLE—Herman B. Meiselman, Charlotte, announced here that a new 1,000-seat indoor motion picture theatre will be built in the Cedar Hills shopping center outside the western city limits of Jacksonville.

In the same general area west of the city, recent announcements have disclosed that Kent Theatres is building a new drive-in theatre, that the Meiselman chain is constructing another outdoorer, the Fox, and that a new indoor house is soon scheduled for the DeBartolo shopping center where Loew's Twin Normandy Outdoorer was located before closing March 24.

Meiselman, who has a sizeable circuit in North Carolina, operates the local first-run Town and Country Theatre and the subrun Midway Drive-In. The coming Meiselman indoorer will be built by the operators of the Cedar Hills shopping center and will be leased to Meiselman. Construction is expected to start within 60 days.

Universal has Rock Hudso
Towering Action-Romanc
Book it Now for a Gloriou

co-starring **Rod Taylor · Mary Peach · Barry Sulliva**

Leora Dana *and* Leif Erickson · Screenplay by Robert Pirosh · Directed by Delbert M

n "A Gathering of Eagles"
pecial for this Summer!
ox Office 4th of July!

Henry Silva • Robert Lansing • Kevin McCarthy • Richard Anderson

duced by Sy Bartlett • A Universal Picture • in EASTMAN **COLOR**

Texas Exhibs Face Censor Problems; Legislature Also Mulls Tax Relief

DALLAS—Concern was expressed by Texas COMPO and the Texas Drive-In Theatre Owners Association in letters to their membership when the House Jurisprudence Committee reported out H.B. 159 for future action by the legislature. They urged exhibitors to contact their representatives at once to vote against the bill.

The proposed legislation, known as the Miller Bill, eliminates the three exemptions currently provided for commercial motion pictures which affords protection for exhibitors. These exemptions affect pictures that have a Code Seal of MPAA; have passed customs office at U. S. Port of Entry; and have passed in interstate commerce.

Kyle Rorex, speaking for Texas COMPO, warned that the bill, if allowed to become law, would be stimulus for zealots, reformists, and alarmists to try to force puritanical standards on local theatre screens.

"It removes all guidelines for exhibitors to follow in booking film. Heretofore exhibitors depended completely on regulations of decency as enforced by the Production Code authority of MPAA for domestic pictures and the U. S. Customs Offices for foreign-made product imported into this country," Rorex stated.

Earlier in the legislative session the State Senate passed the Parkhouse measure which is similar to the Miller bill in the House except it exempted Code approved film which reportedly would account for at least 90 per cent of the product playtime around the State.

On the other hand, proposed amendments to the sales tax law are cause for elation for theatre owners in Texas who have been required to pay a two per cent gross receipts tax on all concession items sold but not allowed to collect the tax from the public on individual items and/or aggregate sales retailing for less than 25 cents.

While the suggested amended law exempts vending machines dispensing items selling for 24 cents or less, theatres will be required to prove that better than 50 per cent of their sales are under 25 cents before they can receive a certificate of exemption (for sales under 25 cents) from the State Comptroller.

Many exhibitors had joined in mass lawsuits filed by Texas COMPO to recoup protested tax payments made last year under that controversial part of the tax law that exempted the public from paying tax on items sold under 25 cents but required the retailer to pay on a gross receipts basis.

The amendment law has passed the House and is expected to find a favorable reception in the Senate.

Other legislation pending would eliminate the state admission tax which is levied comparably to the federal admission tax. Some concern is felt on Film Row that such action might bring about application of the sales tax on movie admissions which would bring strong industry opposition.

Dreeben Leaves Industry

NEW YORK—Irving Dreeben, who was with Columbia Pictures for 10 years in the Indianapolis and Buffalo exchanges, and for the last several years with National Screen Service, has joined the Equitable Life Assurance Society of the U. S.

Magazine Honors WB For Developing New Stars

NEW YORK—Warner Brothers was selected by Photoplay magazine as the first studio to receive the magazine's recently inaugurated "Front Cover Award."

At a luncheon-press conference, held at Toots Shor's Restaurant in New York, Morey "Razz" Goldstein, general sales manager for Warner Brothers Pictures, accepted the "Front Cover Award," presented by Frederick A. Klein, executive vice-president and general manager for publishing of the Macfadden-Bartell Corporation.

Warners was selected "because of its foresight and initiative in discovering, training and developing, through the medium of tv, new talent for the American picture screen."

Included among those who attended the presentation were Richard Lederer, national director of advertising, publicity, and exploitation of Warner Brothers; Gerald A. Bartell, president and board chairman, Macfadden-Bartell; Nat Fellman, vice-president, Stanley Warner Theatres; Harry Goldberg, vice-president, Stanley Warner Theatres; Fred Herkowitz, vice-president, R.K.O. Theatres; Ed Hyman, vice-president, American Broadcasting-Paramount Theatres; and Don Baker, Loew's Theatres.

Miss Newcomb Joins USIA

WASHINGTON—Patricia Newcomb, film industry public relations executive, will join the U.S. Information Agency in a new post, it was announced by George Stevens, Jr., director of USIA's Motion Picture Service.

Miss Newcomb will fill a newly created position as special assistant to Stevens, with responsibility for Government liaison with the motion picture industry and artists.

Miss Newcomb most recently was vice-president of Arthur P. Jacobs Company, Beverly Hills public relations firm.

Para. Int. Ups Michaud To Division Manager Post

NEW YORK—Henri Michaud has been appointed division manager for Continental Europe, North Africa, and the Middle East for Paramount International Films, Inc., it was announced by its president, James E. Perkins. Michaud, who will also retain his duties as the company's director of sales for special productions, succeeds the late John B. Nathan.

MICHAUD

One of the most experienced and best known film executives in European and world circles, Michaud was appointed director of sales for special productions for Paramount International in May 1962, being responsible for sales activities for top budget, "blockbuster" attractions throughout the world, exclusive of the U.S. and Canada. His recent assignments have included "The Counterfeit Traitor" and "Hatari!"

Joining Paramount in 1944, Michard was assistant division manager for Continental Europe, North Africa, and the Middle East for 18 years. He also headed special sales units for Europe for Paramount's "The Ten Commandments" and "Psycho."

In his new appointment, Michaud will continue to make his headquarters in Paris.

"Peking" Premieres Set

NEW YORK—Samuel Bronston's production of "55 Days at Peking" has been set for its United States premiere in three New York theatres, the RKO Palace, RKO 23rd Street, and the Trans-Lux, 85th Street, on May 29. Simultaneously, the picture, which is being distributed in this country by Allied Artists, will open in 11 other cities.

The 11 cities which will join New York in the United States premiere are Chicago, Philadelphia, Boston, Pittsburgh, Detroit, Cleveland, Minneapolis, Buffalo, San Francisco, Washington, D. C., and Toronto.

Virginia exhibitors met recently at the Cavalier Hotel, Virginia Beach, to discuss plans for their annual convention to be held July 15-17. Seen, front row, left to right, are John Broumas, secretary and TOA representative, Washington, D.C.; Roy Richardson, Suffolk; T. I. Martin, president, Culpeper; Syd Gates, general chairman, Norfolk; Al Crosby, Virginia Beach; Lou Bress, Portsmouth; and, standing, same order, Lee Hofheimer, Norfolk; Nick Goldhammer, Radford; Dave Kamsky, Richmond; Walter Lowry, Pitts Circuit, Fredericksburg; Robert Barcalow, Norfolk; Bill Jasper, Newport News; Sidney Bowden, Norfolk; and Carlton Duffus, Ashland.

Film Board Head Seeks Broadened Powers

COLUMBUS, O. — Single court decision labeling a picture obscene "would go a long way" to discourage the making of such films, declared Victor Goodman, chairman of the city film review board. His statement came in a letter to the editor of the Columbus Citizen-Journal in which Goodman took exception to the newspaper's editorial which criticized an ordinance approved by the board designed to strengthen the board's enforcement of laws against obscene films.

Goodman said that if City Council approves the ordinance and the Ohio Legislature enacts a pending amendment to the state's anti-obscene literature injunction powers to include movies, then the board will have greatly increased control over objectionable films.

The city ordinance would require theatre owners to list titles and give descriptions of all pictures, to reach city officials three days prior to opening. The newspaper said this ordinance "would do little good." Goodman said the editorial sacrificed accuracy for brevity.

Said the editorial: "The name of a movie often tells little about it. A 'description' would depend upon who wrote it. A synopsis of 'Hamlet' might cause a review board to bar it. 'West Side Story' might be barred on a bare description of the plot. We oppose pre-censorship of movies—or of books or newspapers—in principle. Our courts have pretty well knocked out censorship. There are tough statutes on filth that can be enforced if complaints are filed. What saddens us is that really good movies that are clean and entertaining often fail because the people who clamor for better movies don't go to see them."

Goodman replied: "It's high time that thinking persons stopped shouting 'censorship' in the few cases in which a movie is declared by a court to be obscene. Even one such action and clear-cut recognition of obscenity as obscenity would go a long way toward discouraging the making of obscene films." He said the board would continue to work for improvement in its methods of operation, within the framework of the Constitution.

Goodman said the Citizen-Journal's editorial was inaccurate in its statement that films would be barred on the basis of the submitted descriptions. He did say, however, that if the legislature approves the injunction amendment then the board could take court action to prevent the showing of films regarded by the board as obscene.

Lean As Guest Director

HOLLYWOOD—George Stevens announced "with gratitude and appreciation" that David Lean, winner of the Academy Award this year for his direction of "Lawrence of Arabia," has agreed to delay his return to England in order to direct special sequences of "The Greatest Story Ever Told."

Lean had expressed pleasure at the warm welcome accorded him by American directors during his visits here, and sees his unique association with George Stevens as a gesture of gratitude to his fellow filmmakers in Hollywood. He also expressed his desire to work for the Directors Guild minimum, which he will contribute to the Guild pension plan.

Puerto Rico Circuit Adds Shopping Center Theatre

PONCE, PUERTO RICO—An overflow audience greeted the opening of the first movie theatre in Puerto Rico to be located within a shopping center.

The Santa Maria, latest addition to the circuit of Commonwealth Theatres of Puerto Rico, Inc., made its debut with the showing of "West Side Story." The 800-seat theatre is situated in the leading shopping center of Ponce, Puerto Rico's second-largest city.

The first-run house will charge a top admission of $1.50. It is the first entirely new theatre to be constructed in Ponce in over 20 years, and is the company's 44th theatre.

With the opening of the Santa Maria, Commonwealth Theatres has added four new theatres to its circuit in the past 10 months, including a 1,200-car drive-in which is the largest on the island.

The company also owns concessions and vending machines, which it operates both within its theatres and in independent locations across Puerto Rico.

AIP Ups Quinlivan

PHILADELPHIA—Appointment of Joseph F. Quinlivan as Philadelphia branch manager for American International Films was announced by Edward Heiber, eastern division sales manager. Quinlivan had headed the firm's local and advertising divisions since 1959.

Prior to joining American International he had worked on the sales staff of Warner Bros. Pictures.

UA Promotes Tessler

NEW YORK—Jack Tessler has been promoted to the position of assistant foreign publicity manager of United Artists, it was announced by Fred Goldberg, UA vice-president.

Cutting the ribbon recently for the opening of the new Trans-Lux East Theatre in New York and the premiere of Universal's "The Ugly American" were, left to right, Deputy Mayor Paul Screvan; Marlon Brando, star of the picture; George Englund, producer-director; and Tony Randall, one of the guests.

"Lawrence" Marks Seventh "Oscar" Winner Playing In Sack Theatre

BOSTON—Sack Theatres has the distinction of winning the "Oscar" for films seven times in as many years, and in an outstanding showmanship campaign, Ben Sack had advertisements for "Lawrence of Arabia" winning the Academy Award made up and ready to go the morning after the announcements.

It was the seventh straight year that Sack Theatres won a best picture "Oscar," and the hard hitting Boston exhibitor who is credited with beautifying more theatres in the city than anyone else, and who made outstanding motion picture houses out of the city's old legit houses, brought plenty of showmanship to his seventh straight win.

In addition to the "Oscar" advertisements, and radio and television coverage and marquee signs for "Lawrence of Arabia," Sack was congratulated by Boston's Mayor John F. Collins, who appointed him chairman of the Mayor's Field Day, an annual affair for charity, as a public honor for his "outstanding showmanship and effort for the motion picture industry in the city of Boston."

All Boston newspapers carried headlined stories, "7th Best Picture Oscar In As Many Years For Sack Theatres," and listed the award winning films that have won in Sack theatres since the exhibitor started off on his fast rising career in Boston exhibition seven years ago.

Sack Theatre records for "Oscars" began in 1957 with "Around the World in 80 Days," at the Saxon. "Bridge on the River Quai" made it a second "Oscar" win in 1958 at the Gary.

"Ben-Hur" at Sack's Saxon won in 1960. And two years later, "West Side Story" at the Gary won the top award. With this year's "Lawrence" at the Gary, it brings Sack Theatres' total to seven Academy Awards for best pictures, an exhibitor record that would probably be hard to match.

It is doubtful if any other individually operated theatre group in any other city can make the same claim, Sack said. "Our unprecedented record began in 1957 when the late Mike Todd chose the new Saxon Theatre for his New England premiere of "Around the World," Sack said.

Sack announced a new lineup of films for his theatres starting with "Ugly American" which opens at his Music Hall, now being occupied by the Metropolitan Opera company, on April 23. He has bought "55 Days at Peking" (AA) for the Saxon opening May 29 for four weeks in a novel switch which will be shown as a "limited roadshow engagement." "Irma La Douce" is booked for June 29 at advanced prices to follow. The big picture for Sack, "Cleopatra," opens at the Music Hall, June 26.

Sack reported that more than 5,000 requests for tickets were made for "Cleopatra" after the initial announcement. The boxoffice at the Music Hall is now selling tickets. Group sales are under the direction of Allen Friedberg, group sales director for the engagement.

Alexander Heads Hispano Fox

NEW YORK—Ralph Alexander has been appointed general manager of Hispano Fox Co., the 20th-Fox organization in Spain ,it was announced by Seymour Poe, executive vice-president of the film company.

Downtown Torch Parade To Launch Annual WOMPI Convention In Dallas

DALLAS—Miss Rosemary White, executive chairman, met in the new Variety Club quarters at the Holiday Inn with industry officials, including executives of exhibition, distribution, and allied industries, to outline the initial phase of the international WOMPI convention to be held in Dallas, Sept. 13-14-15.

She revealed that the kick-off for the three day conclave will be a downtown torch parade Thursday night, Sept. 12.

She further elucidated that the Retail Merchants Association and the Dallas Chamber of Commerce are joining with WOMPI in saluting the motion picture industry and will cooperate with full page newspaper advertisements, special sales, displays, window placards, etc. The Restaurant Association is also initiating a campaign to get people down-town early to eat and stay for the parade.

The parade will start at 6:30 p.m., traveling the full length of down-town Dallas and will terminate in front of the theatres on Elm Street, Interstate's Palace, Tower, and Majestic, and Trans-Texas' Capri, which will have the world premiere showing of four motion pictures complete with celebrities, stars, city and state officials, bands, lights, and other appropriate fanfare. Streets, stores, and theatre fronts will be colorfully decorated with flags, pennants, bunting, and banners. The whole affair will receive extensive tv, radio and press coverage.

In conjunction with this salute to the motion picture industry, the Governor of Texas and the Mayor of Dallas will issue a joint proclamation designating the week of Sept. 8-14 "Movie Week in Texas and Dallas."

Miss White asked for the support of each industry official present and requested that their companies take part in this monumental undertaking by having a float in the parade featuring forthcoming or current motion pictures.

"The down-town merchants were most receptive to this parade and for the opportunity to participate. As Thursday is the night the stores are open late, they realize the tremendous drawing power of this attraction," Miss White told the group.

Mrs. Mable Guinan is co-chairman with Miss White, and their aim is to make the WOMPI convention the biggest event in the history of the motion picture industry. "Recalling the 1940 Variety Club convention which was held in Dallas and from which the motion picture industry derived so much benefit public relations wise, our ambition is to top it," Miss White concluded.

Those assisting and advising the executive chairman and committee with the initial phase of the convention are Raymond Willie, vice-president and general manager, Interstate Theatres; W. E. Mitchell, vice-president and general manager, Texas Consolidated Theatres; Francis Barr, director of advertising, publicity, and exploitation, Interstate Circuit; Conrad Brady, assistant general manager, Interstate Theatres; Pat Hudgins, assistant general manager, Texas Consolidated Theatres; John Allen, executive vice-president, Frontier Circuit; John Rowley, president, Rowley United Theatres; Earl Podolnick, president, Trans-Texas Theatres; Norm Levinson, general manager, Trans-Texas Theatres; Hal Cheatham, director of advertising, publicity, and exploitation, Dallas Interstate Theatres; Al Reynolds, general manager, Stanley Warner Texas Theatres; Alton Sims, executive, Rowley United Theatres; H. J. Griffith, president, Frontier Theatres; Julius Gordon, president, Jefferson Amusement Company; Bill Slaughter, official, Rowley United Theatres; Mike Shapiro, general manager, WFAA Radio and TV; Clyde Rembert, president, KRLD Radio and TV; William Payne, amusement editor, Dallas Morning News; Phil Isley, president, Phil Isley Theatres; William O'Donnell, president, Cinema Art Theatres; Sam Landrum, general manager, Jefferson Amusement Company; James A. Prichard, division manager, Allied Artists; Douglas Desch and Sebe Miller, officials, Buena Vista; Jack Judd, branch manager, Columbia; Sol Sachs, division manager, Continental; Louis Weber, branch manager, MGM; Bernard Brager, branch manager, Paramount; Fred Hull, division manager, MGM; Vern Fletcher, branch manager, 20th-Fox; Russell Brentlinger, branch manager, United Artists; R. N. Wilkinson, division manager, Universal; Walter Armbruster, branch manager, Universal; Ed Williamson and H. C. Vogelpohl, officials, Warner Bros.; Herman Beiersdorf, division manager, American International; Don Grierson, branch manager, American International; Kyle Rorex, executive director, Texas COMPO; Paul Short, division manager, National Screen Service; Kenneth Clark, executive vice-president, Motion Picture Association of America; and Joe Jackson, executive, Interstate Theatres, and chief barker, Dallas Variety Club.

James O. Cherry, city manager of Interstate's Dallas theatres, is the parade master.

Arriving in Miami, Fla., recently for the opening of MGM's "Come Fly With Me," star Dolores Hart was greeted by Sonny Shepard, vice-president and director of advertising, Wometco Theatres.

Para., Embassy To Film Third Robbins' Property

NEW YORK—An agreement for a third major production to be signed in the last six months has been completed between Paramount and Joseph E. Levine, it was announced jointly by Levine and Jack Karp, vice-president of Paramount Studios.

The new property is novelist Harold Robbins' latest book, "Where Love Has Gone," which Levine's Embassy Company and Paramount will produce and release following the filming of the two previously announced undertakings, "The Carpetbaggers" and "Nevada Smith."

A unique aspect of the Paramount-Levine deal is that all three properties are taken from material written by Robbins and all three scripts will be prepared by John Michael Hayes.

Exhib Wins $100 Award In Charlotte Libel Suit

CHARLOTTE—Robert E. Schrader, part-owner and manager, Visulite, Charlotte, was awarded $100 damages from the Knight Publishing Company, publishers of the Charlotte Observer, in his $150,000 libel suit over an editorial which appeared in the Observer Sept. 4, 1960, in connection with his arrest and later acquittal in court of obscenity charges in connection with the showing at the Visulite of a film about a nudist camp.

A Mecklenburg County Superior Court jury set this as the amount of actual damages, but decided that there was no malace in the publication of the editorial and therefore did not answer four other issues submitted it. It deliberated two and a half hours after a five-day trial before reaching its verdict.

Schrader sought $100,000 in actual damages and $50,000 in punitive damages, alleging that the editorial in question had damaged his reputation.

The editorial was concerned with a trial in City Recorder's Court at Charlotte in the summer of 1960 in which Schrader was acquitted of violating a law against obscene movies by showing the British film, "For Members Only," which concerns life in a nudist colony.

Observer editor C. A. McKnight agreed that there were insufficient grounds for conviction on such charge, but said, "meanwhile, theatre owner Schrader and others like him who pander to prurience earn no credit, nor do his patrons."

Schrader testified during the trial that he had tried to operate his business as an "art theatre," but as far back as 1957 had commented that motion pictures with "sex and western" themes were the only ones making money.

McKnight testified he had not seen the film and did not know Schrader personally.

Harry Kerr, manager of a film distributing firm, testified that "I believe Mr. Schrader to be one of the best showmen in North Carolina. He runs a clean, honest house."

Former Police Chief Jesse R. James and Mrs. Lee Elmore, a former president of the Charlotte Parent-Teachers Association, testified about a conference of community leaders that led to seizure of the film and Schrader's trial. James said he had received "several hundred complaints in regard to this picture."

Mrs. Elmore, who said she saw "For Members Only" at James' request, described it as "shocking and indecent."

Asked if she would deny anyone the right to see it, she said, "I wasn't trying to deny anyone the right to see it," but in her opinion it was "shameful."

The jury which heard the case was shown the film in question, as was the jury which acquitted Schrader in 1960.

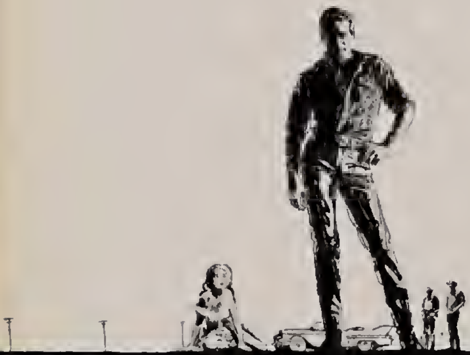
Judge James McRae said he would hear motions or further pleadings in about a week. There was no immediate indication whether either side would appeal the verdict.

This is **HUD**...

PAUL NEWMAN

is

"HUD"



A SALEM-DOVER
PRODUCTION CO-STARRING

MELVYN DOUGLAS
PATRICIA NEAL
BRANDON DeWILDE

PRODUCED BY
MARTIN RITT AND IRVING RAVETCH · DIRECTED BY MARTIN RITT
SCREENPLAY BY IRVING RAVETCH AND HARRIET FRANK, JR.
PANAVISION® · FROM A NOVEL BY LARRY McMURTRY · A PARAMOUNT RELEASE

Most movies

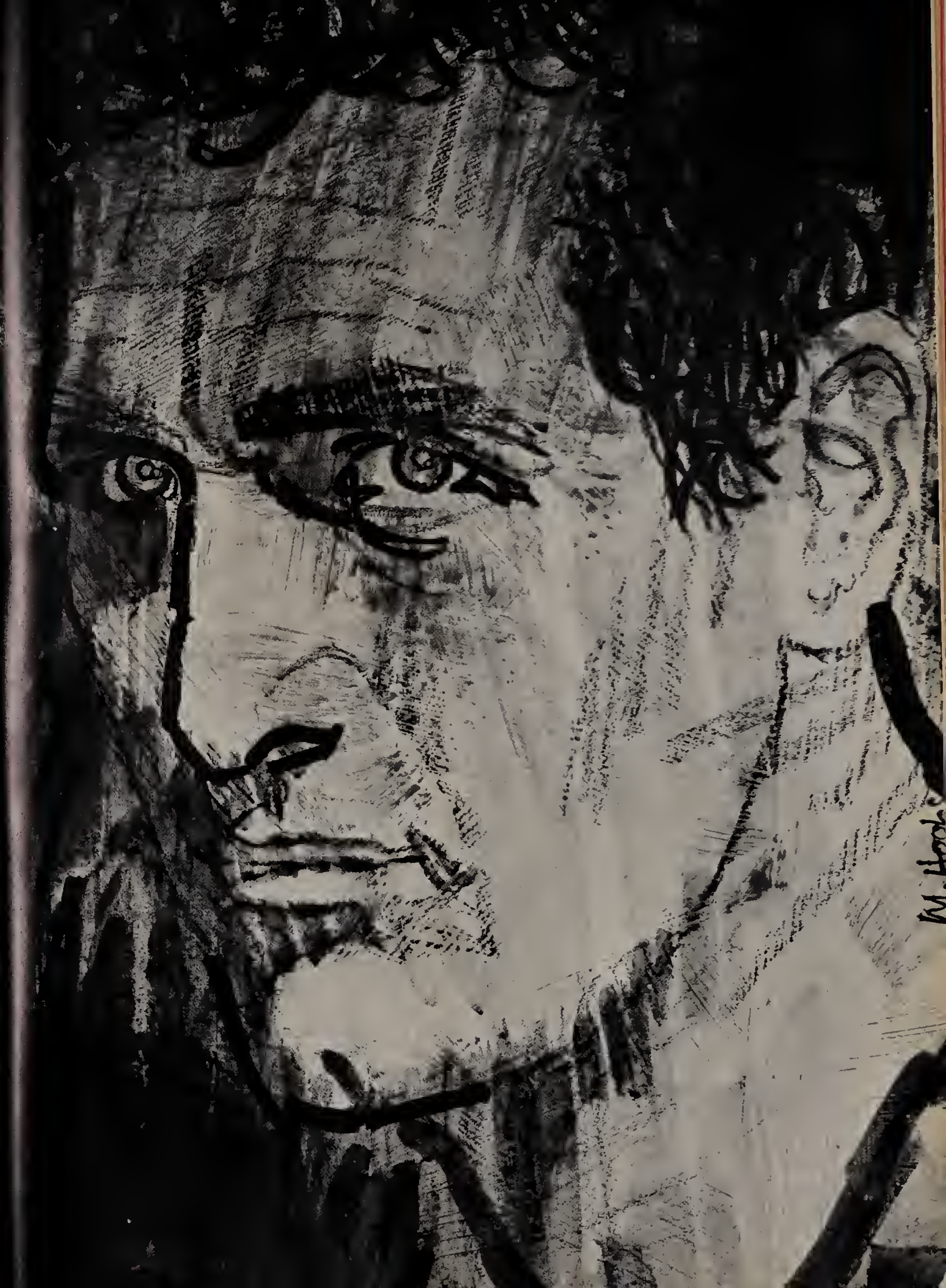
leave people untouched. Though they may entertain, one leaves them behind when leaving the theater. But there is, today, a powerful motion picture which you can't ignore. The title of this picture is "Hud." That's a man's name.

And as Paul Newman plays that man, he lives. He is. He's the kind of a man who makes this country what it is. And Newman shows him as he really is — without the usual sugar coating. Paul Newman is that man...a man with a barbed wire soul.

People react to Hud. Women find him fascinating. He possesses them. Men either hate him or admire him. But nobody is indifferent to Hud. Whether people love him, hate him, or fear him, Hud himself just doesn't give a damn.

"Hud" had to be made. It's a picture that shows us something of ourselves we rarely see. You don't just look at it. You live it.

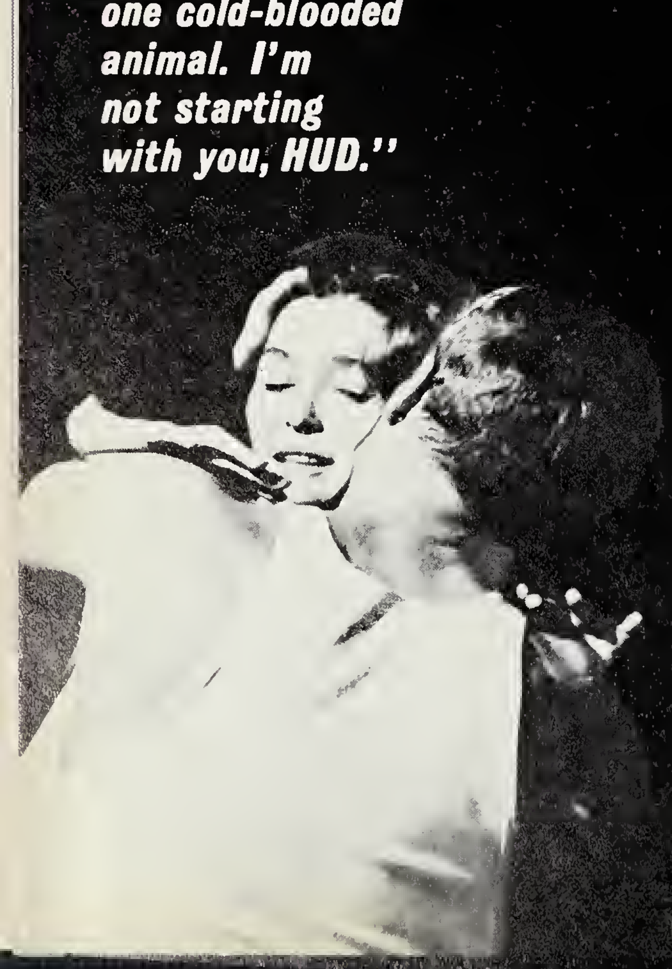
You ought to see "Hud." It's a beautiful, honest motion picture.


M. Hook

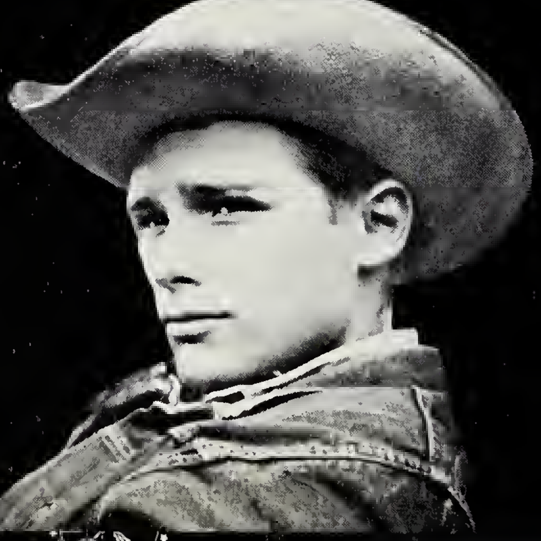
HUD

"I don't know which I run the hardest—my car or the country girls that showed up at the dances."

"I've already put in time with one cold-blooded animal. I'm not starting with you, HUD."



"You just don't give a damn, HUD! That's the whole of it!"



"How'd a man like you come to be a son to me, HUD?"

RELEASE

Motion Picture Councils Convene In Philadelphia

PHILADELPHIA—The ninth annual conference of the Federation of Motion Picture Councils convened at the Warwick Hotel in Philadelphia.

Representatives of film councils from all parts of the United States were welcomed by Federation president, Mrs. W. Lashley Nelson. Also extending a warm greeting to Federation members was Maurice S. Osser, City Commissioner of Philadelphia; and Mrs. Henry Simmons, conference chairman, representing the hostess council—the Philadelphia Motion Picture Preview Group.

Mrs. Margaret G. Twyman, director of the community relations department of the Motion Picture Association of America, also welcomed the delegates and expressed best wishes for a most successful meeting from the motion picture industry and the Association.

Following reports from the council presidents, Mrs. Raymond Kanagur, Greater Detroit Motion Picture Council, and Mrs. Paul Appel, Larchmont-Mararoneck Motion Picture Council, spoke on the subject, "Making Your Community Council Conscious."

Addressing the group, Charles Lee, vice-dean of the Annenberg School of Communications of the University of Pennsylvania, spoke on "Communications in a Changing World." Lee directed his attention to all of the communications media—magazines, books, and newspapers—and in connection with motion pictures stated: "The future will find many more graduates of communications schools, such as the Annenberg School, going into the motion picture industry. It is a challenging media. Motion pictures in the future, I believe, will be addressed to specialized audiences, such as "Freud" and "Sundays And Cybele." Mr. Lee also commented on the proposed Hollywood Museum. He felt that this cultural center would provide a tremendous impetus to new research and study in the film field.

Also addressing the luncheon meeting was Mrs. Roderic B. Thomas, Texas Motion Picture Board of Review. She spoke on the subject "Responsiveness—the Key to Cinema Enjoyment." In referring to the importance of the motion picture in American culture, she said: "Of all popular art forms, the motion picture in its 50 years has made the greatest progress and been the least studied."

The slate of officers elected for the two-year term 1963-1965 are as follows: president—Mrs. William Sullivan, Motion Picture Council of Greater Cleveland; first vice-president—Mrs. Leroy Lewis, Larchmont-Mamaroneck Motion Picture Council; second vice-president—Mrs. Irvin J. Haus, Better Films Council of Milwaukee County; secretary—Mrs. John A. Smith, Better Films and TV Council of Greater Pittsburgh; and re-elected for treasurer—Mrs. Roderic Thomas, Texas Motion Picture Board of Review.

Addressing a later session, Eliot Elisofen, color photographer of Life serving as color consultant to George Stevens in the production of United Artists' "The Greatest Story Ever Told," talked on "The Meaning of Color."

Peter Funk, author-businessman who wrote the book on which Paramount's film, "My Six Loves," is based, spoke on the subject "Books into Films."

Mrs. Catherine Edwards, former motion picture editor of Parent's Magazine, spoke on "Audience Responsibility." In discussing mo-

(*Continued on page* 16)

The NEW YORK Scene

By Mel Konecoff

IN ANSWER to an invitation to an "April-ghoul luncheon" from those stalwart MGM showmen, Fred Schwartz and Si Seadler, we rendezvoused in front of Loew's State on Broadway hungrily anticipating Bloody Marys, Zombie Zoup, Witches' Brew with Kreplach, Entrails en Brochette, Hungarian Ghoulash, Braised Brains, Soft-boiled Eggtoplasm, Candied Carrion, etc., in the Haunting Room of Chateau Henry IV.

As we approached, school-age kiddies paraded there carrying signs with ghoulish themes, waiting for a horse-drawn hearse with clear glass sides of the type Dracula often used to cruise the mountains of Transylvania. When it finally did appear in the middle of crushing Broadway traffic, there was a vampire-type gal therein who refused to stay dead. As curious crowds blocked traffic, a limousine drove up and out popped a ghoul in a high hat, and while a hidden record player pounded out the rock-n-roll rhythms of "The Ghoul In School," the formally-dressed horror put the kids through "The Ghoul Gruel" (not a breakfast cereal) while newsreel and still cameramen recorded all for posterity.

We got into limousine, black of course, to follow the hearse, and the crowds kept asking "Are they alive?" At this point we decided to wave just to prove a point. At lunch, we not only received a bit of nourishment but a "Do-It-Yourself Werewolf Kit" which contained a phial of Werewolf Potion, directions, Wolf Fur, and a tube of Witch's Tears. This is headed for newsmen, columnists, disc jockeys, and others, and we might as well tip these assorted people that it really doesn't work.

As Schwartz put it, it's good to get back to being in show business. Activity is what keeps public interest alive, and exploitation pictures need exploitation. In case you're wondering what all of the foregoing is about, it seems that MGM's special sales unit (including Schwartz, Seadler, etc.) has a horror film package due for saturation release in May—"Werewolf in a Girls' Dormitory" (The Ghoul in School) and Boris Karloff in "Corridors of Blood"—and all the great accessories that go with it including lobby and promotion records, etc.

As the boys intimated, here is a chance to do boxoffice business and have some fun at the same time. For those of you who can't get the horror package, you probably can get Schwartz and Seadler if you want to spend a little more.

A-HAUNTING WE WILL GO: In a similar category and in a similar vein but through a different department, an interview was in order with producer-director Robert Wise, whose film, "The Haunting," is to be released by MGM in October. He admitted that it was a story of the supernatural with no ghosts to be seen but rather their spooky presence is felt. It will be sold as an adult terror picture, according to present intent.

Pomotion preparations were in evidence during the 12 weeks of filming in England, with special stills shot, trailers planned, special material sent out to press people, etc. This was his first film in that country and in his opinion the technicians vary from good to fair, with overtime a problem because of difficult union rules. Still, with all that, the film, which qualified as an Eady Plan picture, came in for $1,125,000, and he reported that he would like to go out and help in the selling if he has the time. Prior to opening, tours by experts (?) on the supernatural will be in order, as will seances ghost-to-ghost (oh boy).

Wise, who turned out the highly successful and much-honored "West Side Story," admitted that this picture was quite a change of pace. He'll be glad to get back to Hollywood to make an unspecified picture before the end of the year and one for Fox in 1964, "The Sand Pebbles." "The Haunting" is based on Shirley Jackson's novel, "The Haunting of Hill House," and has Julie Harris, Claire Bloom, Richard Johnson, and Russ Tamblyn investigating the legend surrounding an old house with blood-curdling consequences.

BULLETIN: Joe Levine finally left New York for Natal, South Africa, where "Zulu" is in production. We've alerted the jungle telegraph to give him a pot-boiler of a welcome.

20th-Fox Names Three To New Publicity Posts

NEW YORK—Three new appointments to the 20th-Fox publicity department were announced by Harold Rand, director of world publicity for the film company.

The three who will report to publicity manager Mort Segal are James P. O'Neill, national magazine and book contact; Eugene Secunda, tv, radio, and music contact; and Alan Bader, New York newspaper and national wire services contact.

O'Neill, a veteran entertainment promotion specialist, previously was public relations consultant for the Loew's Hotels, and before that had been director of publicity at the Seattle World's Fair. He has worked as a publicist with such companies as United Artists, Columbia, and Hecht-Hill-Lancaster Productions. A well-known magazine contributor, his articles have appeared in Reader's Digest, Colliers, and Argosy.

Prior to joining 20th-Fox, Secunda worked as a press representative for several Broadway plays. As a film publicist he was associated with Universal-International, and at one time worked for public relations counsellor Arthur Cantor, specializing in tv accounts. He was news editor for a Boston radio station, WBMS, and served as a general assignment reporter with the New London (Connecticut) Day in 1958-59.

Bader, a publicist for 10 years in the motion picture field, most recently handled the New York premiere engagements of "LaFayette" and "Fiasco in Milan." He has been associated with Embassy Pictures, Universal-International, and RKO Radio Pictures.

CANADIAN Highlights

By Jay Alexander

THE SHOWING of motion pictures on television in prime evening time has had an adverse affect on theatre business, according to the annual report of Famous Players Canadian Corp. J. J. Fitzgibbons, president and managing director of the company, says in the annual report that his company was "adjusting our operations as quickly as possible." But the company showed an increase in profit, $1.54 per share, as compared to $1.40 per share in 1961. The 1962 results however, included 50 cents per share of profits realized on sale of fixed assets, whereas the 1961 results included 36 cents per share of such profits. Dividends of $1 per share were paid during the year.

Fitzgibbon says the company relinquished the operations of eight theatres, on which leases and operating agreements had expired and sold five other theatres. One property in Toronto was sold. But an affiliated company, United Amusement Corporation, acquired a 50 per cent interest in the Dual Auditorium Theatre situated in the Place Ville Marie complex in Montreal, and United is also erecting another dual auditorium in the St. Leonard Shopping Centre in Montreal. One theatre will offer English and the other French films, making this the first theatre of its kind to offer two languages. Another associated company is planning a dual auditorium theatre in the Yorkdale Shopping Centre in Toronto. Famous Players has purchased a drive-in property in Edmonton and taken another under a short term lease. At the end of the year, the company and its associates had an interest in 270 regular theatres and 44 drive-in theatres. Of the regular theatres, 18 are closed awaiting disposition by sale or termination of lease.

The company has 50 per cent interests in tv stations in Kitchener and Quebec City, and a 12½ per cent interest in Vancouver. In Quebec City, the station will have to meet competition for its French-language operation. In Kitchener, the station is operating profitably, and the Vancouver operation should have a substantial cash profit position in 1963. Famous Players now holds an interest in seven companies operating community antenna systems, with 23,980 subscribers, and by the end of 1963, it is expected will have approximately 37,000 subscribers on service. Famous Players' success with closed-circuit showings results in plans to expand its operations in other theatres in Toronto and surrounding communities. With the addition of a fixed fee of $15 per year to each connected subscriber to its Telemeter system, Famous Players has found the number of subscribers was reduced but the return per connected subscriber increased. A subsidiary, Theatre Confections Limited, is now servicing 222 indoor theatres from Newfoundland to British Columbia as well as operating accounts in bowling centres, arenas, auditoriums, swimming pools, municipal parks, and the Mosport Car Race Track. Another subsidiary, the Airliner Motel, in Winnipeg, has found substantial repeat business. There are 5,600 men and women in Canada on the staffs of Famous Players and its associated companies.

A CHILDREN'S film festival at the New Yorker Theatre in Toronto comes to a close this week after a successful run. Bennett Fode, who also operates the Christie, planned the movie programs designed for children in cooperation with the vice-principal of a nursery school and the Canadian Film Institute.

A pilot run of six consecutive Saturday afternoons of children's films was carried on. The programs were largely for eight to 14-year-olds. Sample features: "Merry Andrew," "Heidi and Peter," "Gulliver's Travels." Sample shorts and serials: "The Golden Fish," "Madeleine," "Ali and the Camel." No program runs over two hours (there are two matinees each Saturday, at 1:30 and 3:45), and no candy is sold in the lobby. The kids have to be happy with potato chips and other salty treats. They get in for 35 cents and their parents pay 75 cents. If the vice-principal and Fode decide the matinees have been successful, they will be extended through nine months of the year.

Murphy Joins Tech. Board

BEVERLY HILLS, CALIF.—The election of George Murphy to the board of directors of Technicolor, Inc., was announced by Patrick J. Frawley, Jr., chairman of the board and chief executive officer of the company. Murphy is a vice-president of Technicolor Corporation. In his new position, the company will be able to fully utilize Murphy's experience in all phases of the motion picture industry and his distinguished national reputation as a leader in civic and national affairs.

Murphy has been connected with the motion picture industry for the past 25 years as an actor, producer, director, and industry leader. He has served as president of the Screen Actors Guild, president of the Hollywood Film Council, and vice-president of the Academy of Motion Picture Arts and Sciences, and was for 10 years president of the Hollywood Coordinating Committee. Murphy was recently awarded one of the only two honorary life memberships in the Hollywood Chamber of Commerce. He was also recently elected a director of the New York World's Fair.

"Grimm" Ready For 35mm

NEW YORK—Recent announcement by Metro-Goldwyn-Mayer that "The WONDERFUL WORLD of the Brothers Grimm" will be made available this summer in 35mm prints has brought an unprecedented response from exhibitors around the country, according to Morris Lefko, the company's vice-president and general sales manager.

More than 1,000 bids have been received from theatre managers wishing to play the film during June and July, with contracts now being drawn up for its exhibition through all summer and autumn months.

New SW House Okayed

NEW YORK—The United State District Court for the Southern District of New York through Judge Palmieri has authorized Stanley Warner Corp. to erect a new conventional theatre in the North Hills Shopping Center in Ross Township, Allegheny County, about 7½ miles from downtown Pittsburgh.

The contemplated theatre will have about 1100 seats. Construction work will start immediately.

COUNCILS

(*Continued from page* 15)

tion pictures for family audiences, Mrs. Edwards pointed out that the publishing of children's books is greater than ever before. She sees no reason why films for general audiences cannot also achieve a similar success.

The Federation unanimously passed a resolution commending Sol Lesser, president of the Hollywood Museum, "for his skillful and imaginative guidance of the development of this worthy project and extends wholehearted support to the Hollywood Museum program of educational and cultural activities." Lesser addressed the final dinner meeting of the Federation.

Labeling Film For Kids Can Hurt, Milgram Says

David E. Milgram, president, Theatre Owners of Pennsylvania and head of Milgram Theatres, told the meeting that well intentioned efforts by women's organizations and others to help a motion picture can hurt it at the boxoffice and that their labeling a film "suitable for children" tends to keep older age groups away. His advice was not to spread such recommendations widely but to call them to the attention of "groups most concerned with motion pictures suitable for children."

"If you describe a certain picture as wholesome and good for the kiddies," Milgram said, "I think you'll agree that adults will probably dismiss it as juvenile milk-and-water and not consider it for their own entertainment. I maintain that if a teenager sees a picture is endorsed as wholesome by the PTA; if he is advised by his mother and father to see this wholesome picture; if he reads in the columns of a daily newspaper that the local Motion Picture Council called the film wholesome; if the clergy call the picture wholesome, I maintain that teenagers will be getting the wrong message and will probably not buy a movie ticket to see it unless he hears from other sources and believes what he hears, that it is great and moving entertainment.

"In the final analysis, the public will see in the theatres what they are willing to pay for, not what they say they want."

16 MM. Prints Seized

READING, PA.—Prints of 23 feature films in 16 mm. were seized and impounded by the U. S. Marshal from Thomas Schaeffer, doing business in Reading, Pa., as Craft Films, under court orders issued by U. S. District Judge Luongo.

The court orders were issued at the outset of five copyright infringement suits brought by MGM, 20th-Fox, Warner Brothers, Universal, and United Artists against Schaeffer, who is charged in the actions with unauthorized rentals and exhibitions of over 100 copyrighted films.

Warner Brothers is represented in the suits by the law firm of Wolff, Block, Schorr, and Solis-Cohen, and the other four plaintiffs are represented by Schnader, Harrison, Segal and Lewis. The New York law firm of Sargoy and Stein appears as of counsel for all five plaintiff companies.

BIRDIE" TOPPLES LL RECORDS IN 0-YEAR HISTORY OF ADIO CITY MUSIC HALL ITH 233,825 ROSS IN NE EEK!!!

BYE BYE BIRDIE

...from
COLUMBIA!

LONDON Observations

By Jock MacGregor

"MANY MANAGING DIRECTORS believe that publicity and advertising are necessary evils. Publicity and advertising when properly conceived and exploited add up to showmanship—the Brand X that no business, least of all ours, can affort to be without. I am pleased to be here today, not only to pay tribute to Joe but also because I am with the industry's leading publicists. I am glad to see that their guests include their natural friends: the gentlemen of the trade and lay press. Each relies on the other for his livelihood"—so spoke Kenneth Winckles, the Rank Organization managing director, at the lunch sponsored by the Film Industry Publicity Circle, to honor Joe Pole on his retirement after 25 years as UA's publicity chief.

It is good to hear someone of Ken's standing making such a statement. I am only sorry that he did not go the whole hog and say "unnecessary evil." Far too many producers engage a publicist at the last possible moment and lay him off at the first, give him the minimum support and encouragement, and make it difficult for him to do his job. They forget the publicist is the front man by which they and their efforts are prejudged in opinion forming circles. It must be the most thankless job in the studios. While not all are inspired or angels, we have lost too many good ones.

Joe was one who stayed. He was unique and for those who have not met him. I can do no better than etch a protrait from quotes at this highly enjoyable lunch. Lord Archibald claimed to have known him longer than anyone present and made no apologies for having introduced him to the industry. When he was joint head of UA, he felt it was time to put out literate press releases. Had he not done so, Joe would probably have become the world's chess champion. He was a man of great adaptability and a great publicity director.

Chairing the lunch, David Jones happily recalled that he had quarrelled incessantly with Joe, conceded that day as Joe's victory, and saw him spending his retirement as leader of the opposition in local parliament. MPEA's Roland Thornton good naturedly suggested that emotion was not an aspect of Joe: he was deep and sincere.

Ken Winckles was glad that UA was the only ones really suffering a loss for Joe will remain part of the industry. With the help of his wife and some advice from his two learned sons, he may yet write a play which will be filmed, he said. Theo Cowan felt the "Joe Pole Story" had the making of a feature movie but stressed the problems—do the teenagers know him, where is his appeal, should it have an art house or mass release, should they dub since some had difficulty in understanding the Pole Star.

Confiding that for once Joe had not written his speech, UA's managing director Monty Morton affectionately described how he looked from the inside: "a cuss with a high opinion of himself and low disregard for the rest of the world." Monty was frankly surprised that lunch organiser John Behr had printed the menu in blue—not red.

In reply, Joe excelled himself—he must have been preparing this brilliantly witty speech for all of 25 years. He felt some tributes had been exaggerated but justified on such an occasion and he was not complaining. Publicists do not usually retire; they are permitted to resign, he quipped. He had been deeply dedicated to earning a living but had the disability of being comparatively literate. The last 10 years with UA had been great and exciting, and while he had to fight for every rise, the company had treated him with kindness, generosity, and forebearance. Hastily, he added that his pension was already secure.

Joe's sense of humor is best reflected in his anecdotes. Showing Mary Pickford blitz'd London after the war, she said there was not as much damage as she expected. Joe apologized. Mike Todd asked him, "Am I the most arrogant man alive?" Joe agreed. Otto Preminger, whom he described as the "first to admit your mistakes," conceded when "St. Joan" flopped that it was not entirely George Bernard Shaw's fault. We shall miss Joe.

IT WAS SMART publicity to sign Caroline Maudling, the 16 year old daughter of the Chancellor of the Exchequer, for a minor four day part in "The Chalk Garden" on Budget Day, but it got out of hand. The extensive follow up coverages suggest that she is the picture. One can but wonder what the stars, Deborah Kerr, John Mills, Dame Edith Evans, and Hayley Mills, think or the reaction of experienced artists to a beginner getting a reported 100 Pounds daily rate when many are happy to work for a quarter of that rate. Such stories do the industry no good in these days of economies. . . . The bistro gossip is that not only publicists are resigning. A top man is reported to be leaving the industry for higher finance. . . . Two higher budget British features, "The Very Edge" and "Mystery Submarine," are booked on Rank release as a unit program which will have to take big money to get the investment back. . . . Peter Sellers' "Wrong Arm of the Law" is doing a burster. . . . Manager John D. Clark reports that his head cleaner at the Gaumont, Liverpool, 77 year old Annie Gaule, has retired after 35 years service without a day off for illness. . . . Technicolor's Melvin Jacobs, Edward Ettinger, and Curtis Kent are in Europe visiting laboratories and producers and will host a big party at the Cannes Film Festival. . . . "The Lord of the Flies" has been invited as an extra entry—must admit that I had forgotten of its existence. Walter Shenson's "Mouse on the Moon" is the official British entry for San Sebastian.

Cinema Lodge Honors Loew

BOSTON—E. M. Loew, head of E. M. Loew Theatres, and the Latin Quarter, New York, Bay State Raceway, and other interests, will be honored as man of the year by Cinema Lodge B'nai B'rith at the Hotel Statler's Georgian Room on April 25. It's the fifth annual event.

Previous winners were Jimmy Durante, Joseph E. Levine, Steve Broidy, and Herman Rifkin. Over 300 motion picture industry leaders are expected to attend the affair. The commitee is headed by Harvey Appell, branch manager, American International, and includes George Roberts, Bill Kumins, Joe Hochberg, Ray Canavan.

International Meetings Discuss Paramount Films

NEW YORK—International merchandising and marketing meetings on forthcoming product were held here by Paramount Pictures under the direction of vice-president Martin Davis.

Attending the weekend sessions were members of the company's promotional staff from throughout the United States, Canada, and Europe. Keyed to Paramount's production and release program, the meetings focused on all attractions to be released in the next six months, as well as those recently completed, filming, or set for an early start.

Participating with Davis and his executive assistant, Joseph Friedman, in the meetings were from Hollywood, Bob Goodfried, studio publicity director, and Mac St. Johns, studio publicity manager; Bernard Serlin, exploitation manager; Jerry K. Levine, advertising manager; Hy Hollinger, publicity manager; and all members of the home office advertising-publicity staff.

The entire staff of field merchandising representatives also attended the meetings, including Henry Ehrlich, New York; Sam George, southern division; Henry Howard, eastern division; Robert Miller, mid-western division; Everett Olsen, southwestern division; Alan Wieder, western division; and Win Barron, Canada.

Paramount's overseas division was represented by Armand Cardea, advertising-publicity director for Paramount International Films, and Guenter Schack, advertising-publicity director for Europe.

Advertising, publicity and merchandising plans were covered for the following releases: "Hud," "Come Blow Your Horn," "Donovan's Reef," "The Nutty Professor," "Duel of the Titans," "All The Way Home," "A New Kind of Love," "Wives and Lovers," "Who's Minding The Store?," "Who's Been Sleeping In My Bed?," "Paris When It Sizzles," "Love With The Proper Stranger," "Lady In A Cage," "Fun in Acupulco," "Becket," "The Carpetbaggers," "Nevada Smith," "Circus," "When Love Has Gone," "Dear and Glorious Physician," and others.

Cleveland Fetes Schmertz

CLEVELAND—Raymond Schmertz, for the last six years, branch manager of 20th Century-Fox in Cleveland, and recently promoted to branch manager of 20th-Fox in Chicago, is to be honored with a testimonial dinner at the Caucus Room of the Theatrical Restaurant on April 29, under auspices of Variety Club, Tent Six.

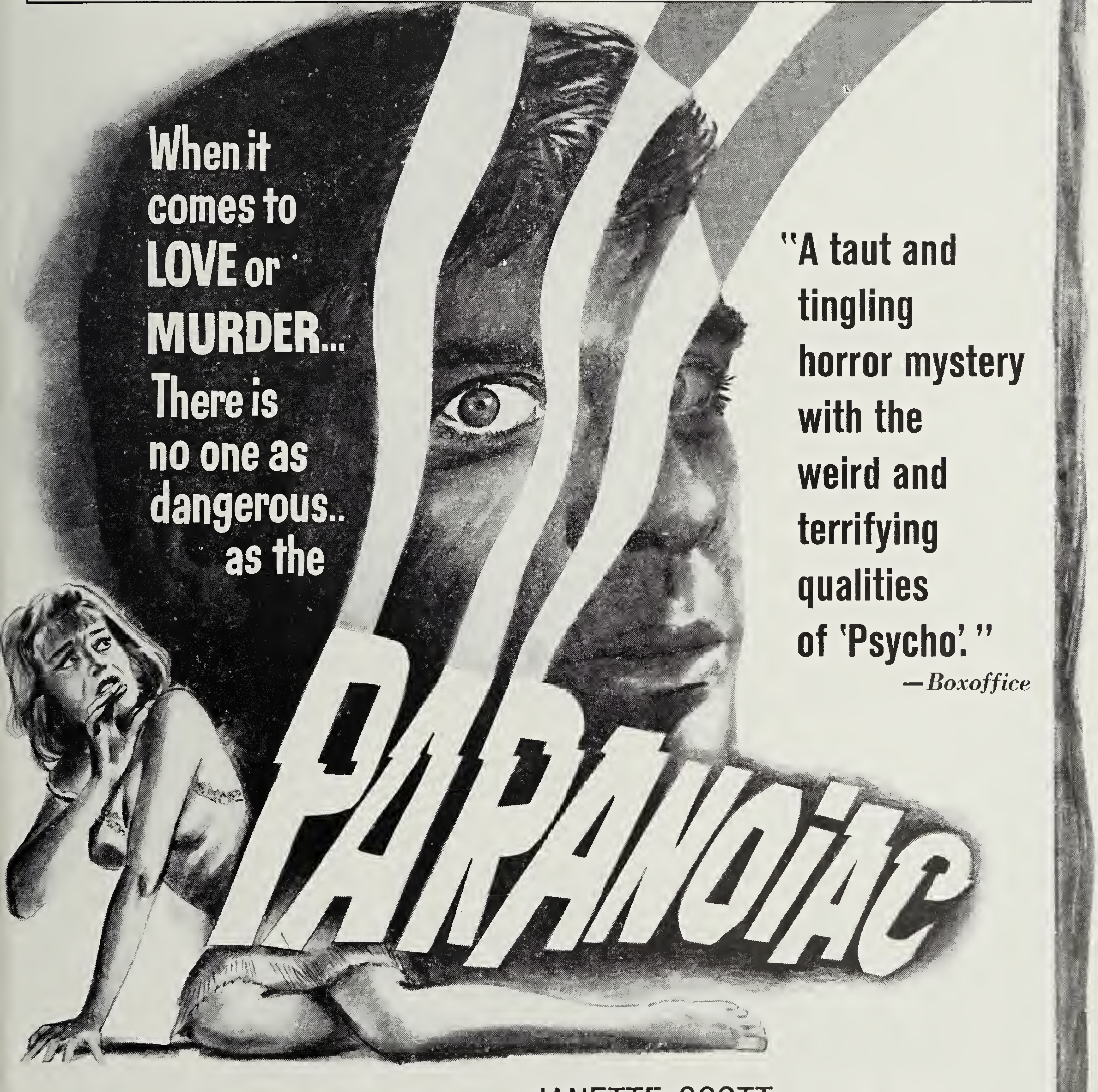
The Fox job in Cleveland, it will be remembered, was held for 28 years by Schmertz's father, the late I. J. "Izzie" Schmertz.

Ray Schmertz's successor in Cleveland is Dan Rosenthal, formerly branch manager of United Artists in Cleveland, and transferred back to Cleveland for this job from Washington, D. C.

"Wine And Roses" To Festival

NEW YORK—"Days of Wine and Roses," the Warner Bros. motion picture hit starring Jack Lemmon and Lee Remick, has been selected as the United States entry in the XI International Film Festival of San Sebastian to be held in the Spanish resort town June 7-16.

"SUSPENSEFUL AND SMARTLY PACED. A well acted and directed mystery-horror film with solid exploitation and shock values. Should titillate horror-meller fans for sure" —*Variety*


When it comes to LOVE or MURDER... There is no one as dangerous.. as the
PARANOIAC

"A taut and tingling horror mystery with the weird and terrifying qualities of 'Psycho'." —*Boxoffice*

STARRING JANETTE SCOTT · OLIVER REED
SHEILA BURRELL · ALEXANDER DAVION · CO-STARRING LILIANE BROUSSE
Screenplay by JIMMY SANGSTER · Directed by FREDDIE FRANCIS · Produced by ANTHONY HINDS A Hammer Film Production A Universal Release

A Universal UI Release ®

ALBANY

The Times-Union again conducted an "Oscar Sweepstakes Contest" in which readers chose their nominees for the 10 classifications which the Motion Picture Academy of Arts and Sciences vote on. Winners were those coming closest to the Hollywood selections. First prize was a six-month pass for two to Fabian's Palace; second a transistor radio set; and the next 25, free ducats to the Palace. . . . Reverend Dale L. Morgan, minister, Methodist Church in Chatham, 20 miles from Albany, won first prize of a $50 Savings Bond for a letter of 25 words or less on "What David and Lisa Meant To Me," a promotion of the Stanley Warner Strand for the Continental release. . . . Adrian Ettelson, Fabian district manager and chairman of Variety Club's campaign to raise $18,000 for Camp Thatcher, announced the appointment of 15 captains. The drive, which will include street sales by members of the Knickerbocker News and the Times-Union on May 16-17, has been endorsed by Governor Nelson A. Rockefeller. . . . Report has it that the Plaza, Schenectady, a 2500-seat house built in 1931, and operated by Fabian Theatres, as a first run, would close. The staff is said to have received notice.

ATLANTA

Charleine Jones has resigned from MGM after 30 years with the company. . . . Sarah Bush, formerly with Republic and later with Columbia, has joined United Artists. . . . Sympathy is extended to the family of Gordon Bradley, branch manager, Paramount, in the death of his stepfather. . . . Joan McEachin hosted a shower for Linda Dudley, Universal's staffer, who was married to David Kennemer. . . . Anite Bootsie Wright has joined Embassy Pictures. She was formerly with United Artists. . . . Dorothy Eller is back at her desk at MGM after a stay in a local hospital with a hurt back. . . . Mary Jane Keen is a new staffer at Warners. . . . The wife of Charlie Touchon, United Artists office manager, is doing nicely after a serious operation in a local hospital. . . . Lindsey Jones, former booker for Universal here, who has been living in Cannes, France, for the past eight years, has written his father, Atlanta office manager for U, that he has been assigned as second

BUFFALO

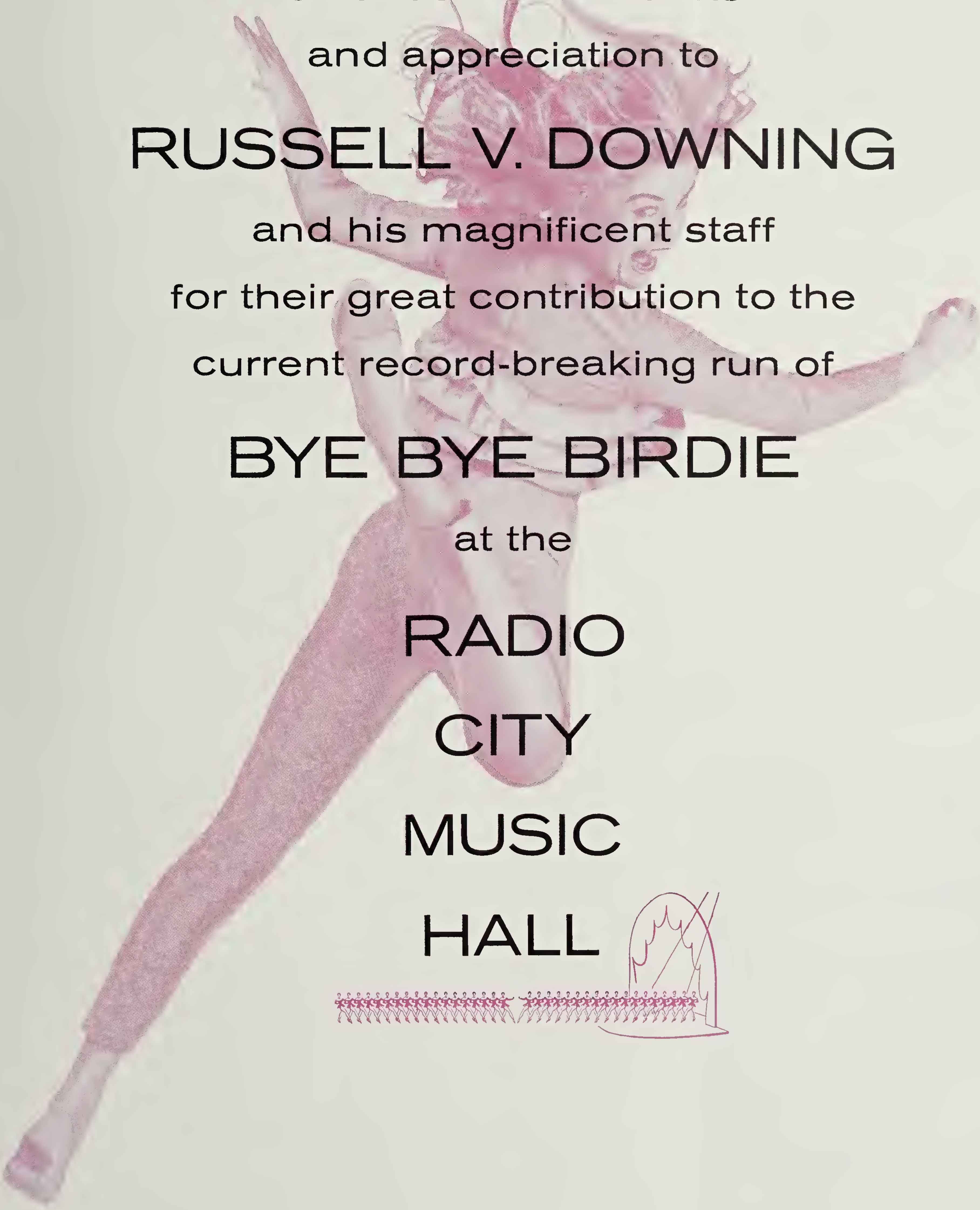
Tent 7, Variety Club of Buffalo, will be honored with the presence of Rotus Harvey, international chief barker, at the local club's big Telethon victory dinner on Monday, April 22, in the Delaware Avenue headquarters. The proceeds at that time will be presented to the Rehabilitation Center, and chief barker Nate Dickman is anxious to have a big turnout of barkers and members of the Women's League. Tribute also will be paid to barker VanBuren DeVries and his staff of WGR-TV, to all who participated in making this the outstanding event of many years. Myron Gross is chairman of the victory dinner. . . . Holiday Theatres, Inc., has purchased the Ragusa drive-ins, the East Twin and the West Twin in Depew, N. Y., and the Buffalo Drive-In in Cheektowaga. Holiday Theatres also operates the Aero Drive-In, Cheektowaga, giving the company a total capacity of 3,500 speakers. Operators of Holiday Theatres, Inc., are Al Wright and Ronald Hoeckle. The drive-ins will be booked by Mannie A. Brown, Tip Top Drive-Ins Booking Office. Brown has increased his booking circuit with the following additional outdoorers: the Grandview, Angola; Palace, Wolcott, N. Y.; and Sodus, Sodus, N. Y., making a total of 21 drive-ins now being booked by his booking office. . . . The Spring Fashion Show presented by the Downtown Retail Merchants Association on the stage of the Paramount was a huge success and brought the theatre a lot of good will and publicity. Capacity audiences attended each presentation. Admission tickets were free and were distributed by the newspapers and the theatre. Both the Courier-Express and the Evening News cooperated in helping to put the show over with a bang. Nina Freudenheim was the commentator. The Irv Shire orchestra provided the music, and the Wurlitzer Company provided an electronic piano. . . . Ethel Merman has been signed to open Melody Fair's season at Wurlitzer Park on June 4. Among other stars booked for the threatre-in-the-round in North Tonawanda are Johnny Mathis Show, June 2; Jane Powell in "The Unsinkable Molly Brown," June 18; Steve Lawrence and Eydie Gorme Show, June 25; Gisele Mackenzie in "Wonderful Town," July 2; Dorothly Loudon and Bill Hayes in "Anything Goes," July 23; and Howard Keel in "Kiss Me Kate," July 30. . . . Danny Kaye was in Buffalo to conduct the Buffalo Philharmonic Orchestra at a evening's entertainment staged for the benefit of the orchestra. Danny, who professionally can't read a note of music, drew out of a score a crescendo of hilarity. The concert took a $50,000 chunk out of the $92,000 orchestra deficit. . . . Harry Altman will open his Glen Park Casino in Williamsville on Saturday, April 13, and some of the biggest names in show business have been signed to appear, among them Sophie Tucker, Carol Channing, Enzo Stuarti, Morey Amsterdam, Jackie Mason, Jerry Vale, Al Martino and Julius LaRosa. Children's amusements at Glen Park will reopen April 20. Altman also announces that the Town Casino, downtown Buffalo, is expected to reopen in September. . . . Thanks to World War II and the Office of Allien Property, the George Eastman House in Rochester has come into a veritable treasure of German-made motion pictures. Together with the museum's already large collection of German films, the new acquisition gives Eastman House one of the world's most comprehensive collections of photoplays created by German producers from 1904 to 1945. James Card, assistant director of Eastman House and its curator of motion pictures said that the 60 features acquired through the Library of Congress comprises the largest single group of films ever taken in by the museum. Cinematic study groups attending Eastman House showings in the Dryden Theatre would begin seeing the newly acquired film collection next season. The curator said that the films have an added importance to their "swap value," as a kind of coin to use in dealing with other European countries who want to add these pictures to their museum collections. . . . Jay Golden, RKO Theatres district manager, whose territory fans out from Rochester to other eastern cities, has a new temporary address, the famed Pantages in Hollywood. He has been assigned to work there on the launching of "Cleopatra," the film that is fast becoming as fabled as the woman. Golden was former west coast division manager. . . . A Rochester newspaper says that New York sources deny rumors around Kodak Town that Loew's theatre there is to be shuttered. "But," says the paper, "they do admit overtures are being made to certain local investors regarding purchase of the real estate, or at least a part of it." . . . The Circle-Art theatre observed its first birthday. "We're considering this something of an accomplishment in view of the fact that we have devoted ourselves solely to art films," said manager Fred Keller. . . . In connection with the showing of "The Raven," manager Ed Miller, Paramount, planted a coloring contest in the Am-Pole Eagle, local Polish newspaper, offering a pair of guest tickets to the 25 best entries.

CHICAGO

William Rach has been named president of the new Milwaukee theatre, which the Milwaukee Theatre Corporation will build at 72nd and Good Hope road in the Milwaukee suburbs. Charles Comiskey, former owner of the White Sox, and Gerry Mann are the other stockholders of the new theatre. T. A. Reynolds, Winston and Strawn, are the new company's attorneys. . . . Dick Taylor, retired from the publicity staff of Balaban and Katz, has formed a public relations agency with Lina Hammer, formerly of the Sahara Hotel publicity bureau, as partner in the new firm, Taylor-Hammer. . . . Film censor board reviewed 773 films during 1962. Of these films reviewed, 276 were foreign and 22 were rejected for Chicago viewing. . . .Coin Machine Journal has merged with Mass-Vending Magazine, under the management of Wilson Carr Inc. Both publications are well known to the film trade. . . . Sheldon Smerling has been named president of Surburan Theatres, Inc. James Nederlander, Rivera, Detroit, is the director, and M. R. Sturman is attorney for the new company. . . . Variety Club of Illinois has admitted the following as new members: Saul Goldman and Saul Horwitz, Allied Theatres; Edward Jovan, Monroe Theatre; Sam Kaplan, American International Films; Robert Lisma, Pick Congress Hotel; Edward Novak, National Screen Co.; and William T. Williams. Jack Clark, chief barker, is continuing the drive for new members. . . . Sig Sakowicz, Sakowick Enterprises, invited 2550 members of his Mothers' Fan Club to view the screening of "I Could Go On Singing" at the Esquire. After the screening, Sakowicz taped interview responses of the women attending. Wally Heim, publicity director for United Artists, handled the arrangements. . . . Ed Sachs, former Milwaukee and Associated Press newsman and magazine editor, joined Balaban and Katz as copy chief of Ed Seguin's ad-publicity staff. . . . General office telephone numbers of B and K have been tied up for days after the press release appeared in Chicago papers telling of the opening of "Cleopatra" at the State-Lake on June 26. Mail orders are now being accepted, including reservations for New Year's Eve. 5000 matinee seats will be available every week at $2. Box office sale of tickets begins April 15. . . . R. J. Adams has formed the General Amusement Corporation. The company will supply equipment for the trade in the Chicago territory. M. M. Fleisher is attorney for the new company. . . . Romelie Bowling has been named secretary to Eddie Sequin, publicity and advertising director of Balaban and Katz theatres. . . . Federal authorities are reported to be checking charges of racketeering in the Operators' Union. Federal grand jury issued subpoena for financial and membership records of the union. Investigation is under direction of David A. Schippers, assistant U. S. Attorney General.

CHARLOTTE

A portion of the ceiling of the Carolina, downtown Fayetteville, N. C., collapsed, injuring nine persons, one seriously. About a fourth of the ceiling gave way about 3:45 p.m.,



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raining plaster and tile on an audience of about 40 or 50 persons in the 700-seat theatre. The audience was about evenly divided between children and adults, and the injuries were held to a minimum because the audience was not concentrated in the area where the ceiling collapsed. Investigating officers said "the cracking ceiling was heard by the audience and this helped some of them under the falling portion to get out of the way." There was considerable excitement but no panicking, and some in the audience ducked under seats for protection. As soon as the ceiling fell, ambulances rushed to the scene, spectators poured from the theatre, and James House, assistant manager, ordered it closed indefinitely. The Carolina was built in 1927 and the ceiling was renovated around Christmas, 1961. An acoustical ceiling had been built about two feet under the plaster ceiling. One-fourth of the plastered ceiling collapsed, causing part of the new ceiling to fall. Most seriously hurt was James E. Nertouni, 20, a soldier stationed at nearby Fort Bragg, who was hospitalized with a broken shoulder. Two women and two men received hospital treatment for minor cuts and bruises and were released. The others received only superficial bruises or scratches.

CINCINNATI

"'Move Over Day" was celebrated on Film Row. Ray Russo, UA sales manager, moves to 20th-Fox as branch manager, succeeding Bennett Goldstein, who has been transferred to the Detroit exchange in like capacity. Don Womack, UA salesman, succeeds Russo as UA sales manager. William Garner, BV booker, moves over to UA as salesman, and Mildred Post, secretary-receptionist at BV, is the booker succeeding Garner. Russo began his business career on Film Row in 1947 as student booker at Columbia. In 1952, he joined 20th-Fox as salesman, moving to UA in 1959. He rejoins 20th-Fox as branch manager within a 11-year cycle. Goldstein, who has been very popular as 20th-Fox manager here, is to be honored at a luncheon April 26 in Hotel Vernon Manor. Reservations for the affairs are being taken by Milton Gurian, AA manager. . . . Donald Duff, AI manager, presented Robert Oda, Twin Drive-In manager, "the exhibitor showmanship award for his active participation and valuable contribution toward the successful blast-off from count-down to orbit for Crown's "First Spaceship On Venus." . . . Herman Hunt, owner, Cine-Stage, Columbus, O., and McCook, Dayton, O., is in Jewish Hospital recuperating from an heart attack. . . . John Holakan and Jack Keyes, Dayton, O., exhibitors, have bought the Plaza, Miamisburg, O., from Mid-States Theatres. . . . Thomas Chase is the new manager for Cincinnati Theatres' Esquire, succeeding Carl Ferazza, who has joined U-I as publicist.

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COLUMBUS, O.

Herman Hunt, operator, Hunt's Cinestage, was confined to Jewish Hospital, Cincinnati, following a heart attack. . . . Ed McGlone, RKO city manager, was released from Mt. Carmel Hospital, following treatment for a minor ailment. . . . Annual Gridiron Show produced by local newspapermen will be staged at Bernard Ginley's Southern. . . . Ron Pataky, theatre editor, Citizen-Journal, will go to Hollywood in mid-May for interviews with screen names. . . . Hunt's Cinestage is closed until the April 25 opening of "Mutiny on the Bounty." Theatre is being redecorated. . . . Merv Griffin, William Bendix, Jack Good, Edie Adams, Pat Boone, and Dorothy Collins have been added to the star lineup for the 1963 summer season of the Kenley Players at Veterans Memorial. . . . The Beverly Hillbillies, top tv program, heads the list of attractions being sought for the Ohio State Fair starting Aug. 25. Others on the list include the Real McCoys, Vince Edwards, Johnny Mathis and stars from the Lawrence Welk show.

DALLAS

Jody McCrea stopped off briefly on a tour which included southwestern premiere of "Operation Bikini" in Corpus Christi, Tex. He is scheduled to report to American International for the filming of "Beach Party" to start April 23. . . . Charlie Freeman, Interstate Theatres staff, and his wife, Varrie, were presented with a special trophy at the third annual Dallas Entertainment (Billy) Awards. It was in recognition of their theatrical work with youngsters seeking a start in show business. The Freemans also spearhead a program of entertainment for hospitalized serviceman which they have handled for the past 20 years. The R. J. O'Donnell Memorial Trophy was awarded to Tom Hughes, managing director, Dallas Summer Musicals. . . . George Roth, Atlantic Pictures Corp., was in Dallas to talk with Trans-Texas Theatre officials about Atlantic's "Happy Anniversary," opening at the Fine Arts. . . . Funeral services were held here for Robbie Nowell Pnton, who played the organ in the 1920s at the Palace. She died a month following the death of her husband Loney Lee Pnton, a projectionist. . . . A full schedule of activities was set up for Dolores Hart during her visit to Dallas in behalf of "Come Fly With Me," which opened at the Palace. She arrived in time for a press luncheon at the Holiday Inn Central; visited the Red Cross Chapter house and Southern Methodist University; television interviews, trip to Fort Worth, and back for an autograph party in the Palace lobby from 7:30 to 8:30 p.m.; visited the Titche-Goettinger stores for promotional appearances. . . . Gordon McLendon, former chief barker for Dallas Variety Clubs, is chairman of ticket sales for the club's June 26 benefit premiere of "Cleopatra." McLendon will map the campaign to sell out the 1,100 seats in the Tower. All tickets will be $10 and proceeds will go to Variety Club charity projects. Also, reserved seats for the regular run of "Cleopatra," opening June 27, has started. This marks the first time in Texas that any film theatre has made tickets available to the public almost three months in advance of the openings. . . . Twins have been born to Mrs. Tom Dooley, known as the former Laura McDonald, Buena Vista exchange.

DENVER

Live wire manager Bill Hastings, RKO Orpheum, has another hot promotion going. It is on Universal's "The Birds," and the campaign, getting oodles of publicity in radio, tv, and the press, is really for the birds. One outstanding event was a press luncheon in which real feathered birds and people with bird's names, along with the press, shared a table in the banquet room of the swank Diplomat Motor Hotel, and the menu, all in French, when translated was birdfoods. The gag went over big and hit the newscasts on most of Denver's tv and radio stations, as well as stories and art in the papers. . . . For the first time, all the drive-ins as well as the hardtops cooperated in the annual Academy Awards promotion here this year. Ralph Batschlet, manager, Fox Mayan, was chairman of the publicity committee, which included Herb Howe, Towne; Charles Alum, Fox Intermountain; Bill Hastings, RKO Orpheum; Bob Sweeten, Denver; Pete Anselmo, Wolfberg Paramount; and Jules Needleman, branch manager of Columbia Pictures. . . . The Atlas group has converted its Holiday into an art operation after undergoing extensive refurbishing, according to Jack Fleming, general manager. Robert Campbell is the house manager. . . . It's official now, Mrs. Vera Cockrill has copped "Cleopatra" for her Denham to open this June. $225,000 was reportedly laid on the line for the spectacular, which will scale here on a reserved seat basis at from $1.45 weekday matinees to $3.50 Saturday nights.

HOUSTON

For the first time in history, mail order tickets are going on sale for a motion picture three months before it will play here. The picture is "Cleopatra," scheduled to open a road show engagment at the Tower on June 26, simultaneously with engagements in Interstate theatres in Dallas, San Antonio, and Fort Worth. Raymond Willie, Interstate vice-president and general manager, said the unprecedented interest in the picture has prompted the company to put the tickets on sale. Prices will range from $1.85 to $3.30. . . . Funeral services were held here for John D. Polemanakos, 77, who in 1914 owned and operated the Crown and Polly until he entered another business in 1947. . . . Edward J. Miller, business agent of Houston Moving Picture Machine Operators Local 279, was elected a vice-president of the International Alliance of Theatrical Stage Employees and Moving Machine Operators of the United States and Canada at the Alliance's general executive board meeting here. He will fill the unexpired term of the late Albert S. Johnstone. A long time member of the Houston local, Miller has handled its business affairs for the past 35 years and has been also an international representative of the Alliance since 1936. In addition, he serves as secretary-treasurer of IATSE District 6, comprised of locals throughout Texas.

JACKSONVILLE

B. D. Benton, president of Jacksonville Film Service, who is also head of the Republican Club of Duval County, was embarrassed to find out that—through an error—his GOP group had been scheduled for a meeting in the same place at the Seminole Hotel at the same time that Women of the Motion Picture Industry had scheduled a meeting. Since the GOP was having a near-victory celebration (it was the first time since 1888 that they had come close to beating Democratic candidates), the WOMPI group graciously bowed out of the scene, and continued their meeting at the home of Mary Hart, WOMPI finance chairman. . . . B. B. "Deacon" Garner, who headed Talgar Theatres before his retirement, and Mrs. Garner returned to their home in Lakeland after visiting local Film Row friends for several days. . . . Clyde Chambers, who operates the Ace and Palms and the Breezeway Drive-In, all in Homestead, came in to confer with his booker, Marvin Skinner, a former 20th-Fox salesman. . . . Ida Belle Levey, WOMPI service chairman, received on behalf of the entire WOMPI group a special merit award from the Muscular Dystrophy Association for WOMPI's services in MD's 1962 fund-raising drive. . . . Pete Rosian, Universal division manager from Cleveland, came in for local business calls, and he and W. A. McClure, Universal manager here, left for visits with theatre circuit leaders in the Miami area. . . . Also calling on Miami exhibitors were Sam Galanty, Columbia executive from Washington, D. C., Paul Hargette, Columbia manager from Atlanta; and Ed McLaughlin, local Columbia manager. . . . Robert Capps, MGM manager, returned from a tour of South Florida. . . . Robert Luther has taken over operation of the South Bay, South Bay, Fla., following the recent death of its former owner, LeRoy Witherspoon.

MIAMI, FLA.

Services were held in Bridgeport, Conn., for Sydney P. Levine, 67, who died in Miami Beach. Levine was a publicity director for Wometco Enterprises, Inc., and for the past year headed up Wometco's very successful Thrif-Tik-It sales program. . . . Frank Sinatra's Essex Productions comedy, tentatively titled "Young Man's Fancy," will be filmed this summer in Ft. Lauderdale. Set against a college background, the film will star James Darren, Ann-Margret, and Ft. Lauderdale comedian Woody Woodbury. . . . Dolores Hart made personal appearances to help launch "Come Fly with Me," both in Dade and Broward Counties. In Ft. Lauderdale, Bob Freund, Ft. Lauderdale News amusements editor, devoted a half-page photo and interview to the star, who was last here in 1960 when her first big success, "Where the Boys Are," was filmed. . . . John W. Morgan has been appointed a vice-president of Wometco Vending of South Florida, according to an announcement from Van Myers, president of Wometco Vending. Morgan was formerly vice-president and general manager of Wometco Vending of Jacksonville since Wometco purchased his Morgan Vending Company. In his new position in Miami, Morgan will be in charge of sales, branch operations, and expansion. William Lafayette has been named general manager of Wometco Vending in Jacksonville, to succeed Morgan. . . . Jay C. Kaye has been appointed manager, Surf, to replace Jack Fink, retired.

MEMPHIS

Mrs. Edith Mae Hansen now operates the Ozark, Hardy, Ark. . . . At Lonoake, Ark., Victor R. Weber is operating the Oak. . . . Gene Thompson is operating the Stone, Mt. View, Ark., and has closed his Uptown, Mt. View. . . . In Tennessee, Mid-Way Drive-In, Camden, Tenn., has reopened, as has Skyvue, Savannah; Lake Drive-In, Wynnburg; and Skyvue, Jackson, Tenn. . . . Savannah, Savannah, Tenn., has closed. . . . Starlight Drive-In, Henderson, Ky., has reopened for the season. . . . Closings in Mississippi include Benoit, Benoit, operated by Mrs. V. C. Gullett. . . . M. E. Ginn has resumed operation of Maven, Pickens, Miss. . . . Drive-in openings in Mississippi include 41, Amory, operated by Grover Wray; Westwood, Aberdeen; Whitehaven, Grenada; Lake, Sardis; 78, operated by Malco Theatres at Tupelo; and Eupora, operated by Billie Joe Brown, formerly Jomac Drive-In, Eupora; and Iuka Drive-In, Iuka. . . . Drive-In openings in Arkansas include 64, Russellville; White River, Batesville; Ozark, Harrison; Dixie, Searcy; Malvern, Malvern; Skyvue, Arkadelphia; Paris, Paris; Rocket, Magnolia; Pines, operated by Charles R. Bonner at Pine Bluff; and Monticello, Monticello. . . . Edwin Howard, Press-Scimitar amusement editor, in his column, "Front Row," calls Dial-a-Movie "instant morality." Dial-a-Movie, available in Chicago and New Orleans, was invented by Robert Ward, who also came out with Dial-a-Saint, now available in 33 cities. Howard concluded his column on Dial-a-Movie by saying, "I think Dial-a-Movie, and the sort of electronic big-brothering it represents, is something we in Memphis can struggle along without."

HARTFORD-NEW HAVEN

Jack Sanson, metropolitan Hartford supervisor for Stanley Warner, and Gerald Bouchard, Hartford resident manager, hosted Connecticut premiere of MGM's 70 mm. attraction, "Mutiny on the Bounty," at the downtown, deluxe Strand on April 11, the guest roster including top state officials. Proceeds benefitted underprivileged camps sponsored by the Hartford Times and Hartford Courant. Next big-scale SW Connecticut activity, of course, is long-anticipated April 18 bow of the newly-constructed 850-seat College Theatre at the Storrs Shopping Center, adjacent to the University of Connecticut campus, 25 miles due east of Hartford. Leonard Kupstas is moving from the Garde, New London, to the new hardtop. Jim Totman, zone manager, is expected to announce new Garde manager soon. . . . Ben Smith, Lenox manager, resigned, and Seymour Levine, new leasee of the Connecticut Cinema, Inc.-owned hardtop, has assumed personal supervisory capacity. . . . Mrs. Audrey Rushon, assistant to Charles Shaw, L&G Cine Webb, Wethersfield, has been promoted to manager, Plaza, Windsor, succeeding Oscar Combs, shifted to the East Windsor Drive-In. . . . Ken Book has resigned as manager of the Perakos Southington Drive-In. His replacement will be announced shortly by Sperie P. Perakos, circuit general manager. . . . Perakos Theatre Associates have committed May 29 for Connecticut premiere of Columbia's 70 mm. attraction, "Lawrence of Arabia," at the deluxe Elm, Elmwood, Hartford suburb. Current film is 20th-Fox's "The Longest Day."

NEW ORLEANS

Woolner Brothers Pictures are now in their new office in the Miles Building, Suite 209, 2025 Canal Street. . . . WOMPI Judith Hanmer, formerly at MGM, plans an extended visit with her brother and family in Duluth, Minn. . . . WOMPI Bernice Chauvin, former MGM staffer, is now a billing machine operator at International Paint offices. . . . Bernard Woolner, Jr., returned home after basic training with the Coast Guard at Cape May, N. J. . . . Milton White, Exhibitors Poster Exhange staffer, returned home after a winter vacation spent with his son and family in Houston, and his daughter and family in California. . . . Rosemary Rojo returned to Hodges Theatre Supply after a month's leave. . . . R. E. Almond reopened the Sabine, Merryville, La., which was closed for several months. . . . J. P. Serio reopened the Century, Morganza, La., after a winter shut down. . . . Strand, Miss., a unit of Gulf States Theatres, closed temporarily. . . . E. J. Pittman shuttered the

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MEMBERS NATIONAL FILM CARRIERS, INC.

Amite, La., theatre; while Donald Dietrich resumed full operation of the Amite Drive-In. . . . Herb Hargroder reopened the Broadway Drive-In, Hattiesburg, Miss., after brief closing for spring cleaning. . . . Blanche Gubler, U staffer, was out for several days due to an injury to her knee sustained in a fall.

PHILADELPHIA

The Pennsylvania premiere of 20th-Fox's "Cleopatra" on June 26 at the SW Stanley will be sponsored by Philadelphia Philanthropies with proceeds to go to the Home for the Jewish Aged, 5301 York Road. Tickets are priced at $25 and $15 each. . . . Daniel Aaron has resigned as manager of the Jerrold Electronics Corporation's Community Antenna Systems Operations Division to join the Philadelphia-based business brokerage and management consulting firm of Garfield, Musser and Aaron, Inc. . . . Glenn and Brenda Derringer, local brother and sister virtuosos, will be special guests and perform a concert at a joint tribute in Washington, D. C., to Indiana's senior Senator Vance Hartke. Sam Derringer, their father, is a sound engineer with Stanley Warner Theatres. . . . Harold Coltun, office manager-booker, Allied Artists, has been elected president of the Men's Club of Temple Israel, Upper Darby, Pa., for 1963-64. . . . Variety Club Tent 13 will hold a dance and champagne party in honor of the Ladies Auxiliary on May 4. . . . Variety Club Tent 13 will hold its annual spring general membership meeting in the club-rooms and in the Red Room of the Bellevue Stratford Hotel on May 6. This will be the kick-off for Old Newsboys' Day, which is scheduled for June 21.

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ST. LOUIS

"How The West Was Won" was previewed at the Martin Cinerama to a capacity invited crowd. Paul Danesh has taken over as manager of the theatre. He was formerly manager, Tennessee, Nashville, Tenn. Jesse Marlowe, who was with the Martin Cinerama here, has taken Danesh's job in Nashville. . . . St. Louis Variety Club, Tent 4, held a luncheon meeting in the Park Plaza Hotel. WOMPIs Joyce Becker and Charlotte Murphy attended the luncheon and reported that Variety members were very helpful with the WOMPI project to raise money for the 1964 convention. Variety members recently toured the Nursery Foundation learning all about the day care nursery for which the organization provides funds. . . . LaDonna Pruitt has left 20th-Fox to become secretary to the executive director of Goodwill Industries. She resigned as secretary of the WOMPIs but will remain as a member. Carol Seago has become a booker's clerk at 20th-Fox. She was formerly with Brown and Bigelow advertising agency. . . . William Feld, who for many years was a salesman and later branch manager of Eagle Lion in St. Louis, died recently in California. He was buried in St. Louis. . . . Norman Delaney, 20th-Fox publicist, has been in New York on briefings for the openings of "Cleopatra." . . . Delores Strinni has been hired as an assistant in the booking department at Paramount.

SAN ANTONIO

The H. E. B. Food Stores are offering to youngsters a special discount coupon to see Walt Disney's latest film, "Miracle of the White Stallions," opened April 12 at the Josephine. . . . The first performance of "Cleopatra" at the Broadway on June 26 has already been sold out. Tickets for the showing of the film have gone on sale three months before it will show at the Interstate suburban house. Prices range from $1.85 to $3.30 for the road show engagement. . . . In keeping with the Easter season, "The Robe" is being shown at the downtown Aztez, while "Barabbas" is being shown at the Towne Twin, Alamo, Trail, Kelly, and Frederisckburg Road Drive-Ins. . . . The Texas held a free show for youngsters with admission being six Pepsi Cola caps. Showing on the screen as "Horror of Dracula," supplemented with cartoons and free prizes for those attending. . . . On a change in policy, the Twin Drive-In north screen at Amarillo, Tex., will open with "The Miracle of the White Stallions" as its initial first run on a bid. It began April 11 for 28 nights with a $1 adult admission price and 25 cents for children. The south screen will remain second run. . . . The world premiere of "Stakeout" was held at the State, Wichita Falls, Tex. The film was made in Wichita Falls and stars Bing Russell and Eve Brent, a Fort Worth girl. The picture also features Wichita Falls talent from the police force and newspaper. . . . Harry Nace, Jr., and V. M. Murphy, Nace Theatres in Phoenix, conferred in El Paso, Tex., with officials of the Capri, a Trans-Texas Theatre, about the Cinerama installation. Nace is planning on installing Cinerama at Phoenix. . . . Michael Burns is the new projectionist at the Bordertown Drive-In, El Paso, Tex. He comes from Las Cruces, N.M. . . . Movie fans had another choice recently on whether they wished to pay to see "Gunman's Walk" as the extra feature at the Tascosa Drive-In, Amarillo, Tex., or see it free on KFDA-TV, Amarillo. This feature was originally released to theatres in CinemaScope and color only four years ago. . . . A House bill to ban obscene movies won out over a similar Senate bill in a House criminal jurisprudence subcommittee in Austin, Tex. The subcommittee agreed to report favorably on House Bill 159 by Representative W. H. Miller of Houston, Tex., in place of Senate Bill 3 by Senator George Parkhouse, Dallas, Tex. Parkhouse's bill would require a film to have the motion picture production code seal of approval while Miller's would ban movies which fall below contemporary community moral standards. Under Miller's bill, such standards would be applicable to the entire state. Representative Lee Duggan of Houston, a member of the subcommittee, said he wanted an amendment on the bill which would provide a misdemeanor criminal penalty for selling juveniles tickets to movies advertised as adult films.

Victoria Shipping Services, Ltd., recently opened their fourth central shipping depot in Canada, and at a luncheon, Stanley Adleman, vice-president, hosted the exchange personnel of St. John, N.B. Seated, left to right, are Betty Sullivan, Victoria secretary; Tom Corbett, 20th-Fox booker; Pat Patterson, MGM booker; Ernest Whelpley, manager, Astral Films, Ltd.; and Kay Ryan, IFD and Allied Artists representative; and standing, same order, Richard Dannells, head shipper, Victoria; Robert Pacey, 20th-Fox manager; Lou Simon, Columbia manager; Vince Winchester, Universal manager; Ralph Thorne, Paramount booker; I. J. Davis, United Artists manager; Donald McKelvey, Universal booker; Eric Golding, MGM manager; Mickey Komar, Warners manager; and Adleman.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last Issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two serivce features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

APRIL 24, 1963
SECTION TWO
VOL. 69, No. 17

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title Indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time Indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—DeLuxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western

COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England
March **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey
May **PLAY IT COOL**—Billy Fury, Helen Shapiro
May **BLACK ZOO**—(PV; EC)—Michael Gough, Virginia Grey
June **GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
June **LONG CORRIDOR, THE**—Peter Breck, Constance Towers
July **GUNFIGHTERS, THE**—(CS; C)—David Janssen
July **55 DAYS AT PEKING**—(Super-Technirama 70; TC)—Charlton Heston, Ava Gardner, David Niven

COMING

GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
716 **BATTLE BEYOND THE SUN**—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
718 **NIGHT TIDE**—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
803 **OPERATION BIKINI**—D-80m.—(PV; C)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horrer entry
717 **RAVEN, THE**—CD—86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made In Denmark; dubbed In English
714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed In Italy; dubbed in English
713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(PV; C)—Frankie Avalon, Annette Funicello
BLACK SABBATH—(EC)—Boris Karloff
CALIFORNIA—Jock Mahoney, Faith Domergue
DEMENTIA—William Campbell, Luana Anders—Filmgroup
ERIK, THE CONQUEROR—Cameron Mitchell
FEAR—Boris Karloff
FREE, WHITE AND 21—Frederick O'Neal, Annalena Lund
HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget
HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland
IT'S ALIVE—(C)—Peter Lorre, Frankie Avalon
MASQUE OF THE RED DEATH—(PV; C)—Vincent Price
NIGHTMARE HOUSE—Leticia Roman, John Saxon
PIT, THE—Dirk Bogarde, Mary Ure
PYRO—(PanaColor)—Barry Sullivan, Martha Hyer
SCHIZO—Leticia Roman, John Saxon
SON OF SPARTACUS—Steve Reeves
TERROR, THE—(Vitascope; C)—Boris Karloff
X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advice And Consent	SP.	Col.
Air Patrol	A1	Fox
•All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
•America, America		WB
•Aphrodite, Goddess Of Love		Emb.
Antigone	A2	For.
Arturo's Island	B	MGM
Assignment Outer Space		A-I

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Bad Sleep Well, The		For.
Badjao		For.
Balcony, The	C	Misc.
Barabbas	A2	Col.
•Battle, The		Fox
Battle Beyond the Sun (Filmgroup)		A-I
•Beach Party		A-I
•Bear, The	A1	Emb.
•Beauty And The Beast	A1	UA
•Becket		Par.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The	A2	U-I
•Black Gold	A1	WB
•Black Sabbath		A-I
•Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Boccaccio '70	C	Emb.
Bon Voyage	A1	BV
•Boy Who Caught A Crook	A1	UA
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
•Brass Bottle, The		U
Broken Land	A2	Fox
Bunny Yeager's Nude Camera		Misc.
Bye, Bye Birdie	A3	Col.
Bloody Brood	B	Misc.

C

Cabinet Of Caligari	B	Fox
Cairo	A3	MGM
•California		A-I
•Call Me Bwana		UA
Candide	B	For.
•Candy Web, The		Col.
•Captain Newman, M.D.		U
•Captain Sindbad		MGM
•Cardinal, The		Col.
•Caretakers, The	A3	UA
Carnival Of Souls		Misc.
Carry On Constable		For.
Carry On Teacher		For.
•Castillians, The		WB
•Cattle King		MGM
Centurion, The		For.
•Ceremony, The		UA
•Chalk Garden, The		U-I
Chapman Report, The	B	WB
•Charade		U-I
Child Is Waiting, A	A2	UA
Cleo From 5 to 7	SP.	For.
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
•Come Blow Your Horn	A3	Par.
Come Fly With Me	A2	MGM
Come September—Re.	A3	U
•Condemned Of Altona, The		Fox
Confess Dr. Corda		For.
Confessions Of An Opium Eater	B	AA
•Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
•Cool Mikado, The		UA
Counterfeiters Of Paris, The	A3	MGM
Court Martial	A2	UA
Courtship Of Eddie's Father, The	A2	MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB
Cross Of Living		For.

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
•Dark Purpose		U
David And Lisa	A2	Misc.
•Day And The Hour, The		MGM
•Day Mars Invaded Earth, The	A1	Fox
•Day Of The Triffids, The		AA
Days Of Wine And Roses	A2	WB
Delicate Delinquent, The—RE	A1	Par.
•Dementia (Filmgroup)		A-I
Devi	A2	For.
Devil's Hand, The		Misc.
Devil's Messenger, The		Misc.
Devil's Wanton, The	SP	Emb.
Diamond Head	B	Col.
Diary Of A Madman	A2	UA
Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Dr. No	B	UA
•Dr. Strangelove		Col.
•Donovan's Reef	A2	Par.
•Drums Of Africa		MGM
•Duel Of The Titans	A2	Par.

E

East Of Kilimanjaro		Misc.
Electra	A2	For.
Elusive Corporal, The		For.
•Eric, The Conqueror		A-I
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
LEGEND OF LOBO, THE—NOV-67m.—(TC)— True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
MIRACLE OF THE WHITE STALLIONS—D-120m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria
SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke
MERLIN JONES—(TC)—Annette, Tommy Kirk
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Buri Ives
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire
TIGER WALKS, A—Brian Keith, Vera Miles, Sabu
WILD GOOSE STOP—Brandon De Wilde

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

628 **ADVISE AND CONSENT**—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
713 **BARABBAS**—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
621 **BELLE SOMMERS**—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
706 **BEST OF ENEMIES, THE**—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment
705 **DAMN THE DEFIANT**—D-101m.—(CS; EC)—Alec Guiness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
703 **INTERNS, THE**—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch
627 **MOTHRA**—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
701 **NOTORIOUS LANDLADY, THE**—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, **angles**
710 **PIRATES OF BLOOD RIVER, THE**—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
708 **REQUIEM FOR A HEAVYWEIGHT**—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
707 **RING-A-DING RHYTHM**—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
704 **THREE STOOGES IN ORBIT, THE**—C-87m.—Three Stooges—4952 (7-11-62)—Okay programmer
709 **TWO TICKETS TO PARIS**—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
712 **WAR LOVER, THE**—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
711 **WE'LL BURY YOU**—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
629 **WILD WESTERNERS, THE**—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
702 **ZOTZI**—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **MANIAC**—Kerwin Mathews, Nadia Gray
Mar. **IRON MAIDEN, THE**—Michael Craig, Anne Helm, Jeff Donnell
March **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell
April **FURY OF THE PAGANS**—(C)—Edmund Purdom
JUST FOR FUN—Bobby Vinton

COMING

CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton
CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon
CONGO VIVO—Jean Sebastian, Bachir Toure
DR. STRANGELOVE—Peter Sellers, Sterling Hayden
FAIL SAFE—Henry Fonda, Dan O'Herlihy
GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
JASON AND THE ARGONAUTS—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
LONG SHIPS, THE—(TR; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish
PLAY IT COOLER—Anthony Newly, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges
25TH HOUR, THE—Gregory Peck, Anthony Quinn
UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley
VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC);—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language
LANDRU—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama
LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles
MADAME—CD-104m.—(TR; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made: Dubbed in English)
NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.
Fairly amusing import—English

SEVEN CAPITAL SINS—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche
April **PASSIONATE THIEF, THE**—Anna Magnani
April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey
June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French
July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle
LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles
310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs
218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale
COME FLY WITH ME—CD—109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses
COUNTERFEITERS OF PARIS, THE—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles
321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone
214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program
311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin
321 **FOLLOW THE BOYS**—MUC-95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences
FOUR DAYS OF NAPLES, THE—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles
317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war
HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
IT HAPPENED AT THE WORLD'S FAIR—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw
312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English
217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
MONKEY IN WINTER—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles
365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English
308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience
216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
SAVAGE GUNS, THE—W-85m.—Richard Basehart, Don Taylor, Maria Granada—5022 (2-20-63)—Average western for program—Made in Spain
320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good swashbuckling adventure—Italian; spoken in English
304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad
223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English
220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

COMING FEATURES IN ORDER OF RELEASE

May **FLIPPER**—Chuck Conors, Luke Halpin
May **IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch
May **RIFIFI IN TOKYO**—Karl Boehm
May **SLAVE, THE**—Steve Reeves
June **CATTLE KING**—(EC)—Robert Taylor, Joan Caufield
June **DRUMS OF AFRICA**—(PV; MC)—Frankie Avalon, Mariette Hartley
June **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta
June **MAIN ATTRACTION, THE**—(EC)—Pat Boone, Nancy Kwan
July **CAPTAIN SINDBAD**—(C)-Guy Williams, Heidi Bruehl

COMING

DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley
NATIVES ARE RESTLESS TONIGHT, THE—(EC)—Nancy Kwan, Dennis Price
NIGHT MUST FALL—Albert Finney—English
OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson
SUNDAY IN NEW YORK—Jane Fonda, Cliff Robertson
TARZAN'S THREE CHALLENGES—(PV; MC)—Jock Mahoney
TICKLISH AFFAIR, A—(PV; C)—Shirley Jones, Gig Young, Red Buttons
TWILIGHT OF HONOR—Richard Chamberlain, Joey Heatherton, Nick Adams
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
V.I.P.'S, THE—(PV; EC)—Elizabeth Taylor, Richard Burton
WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner
YOUNG AND THE BRAVE, THE—Rory Calhoun, William Bendix

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn
R6208 **FANCY PANTS**—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
6205 **GIRLS, GIRLS, GIRLS**—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
6210 **GIRL NAMED TAMIKO, A**—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan
6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war

F

Face In The Rain		Emb.
•Fair Safe		Col.
Fancy Pants—RE	A1	Par.
Far Country, The—RE	A1	U-I
Fatal Desire	A3	For.
•Fear		A-I
•55 Days At Peking		AA
Firebrand	B	Fox
First Spaceship On Venus		For.
Five Miles To Midnight	A3	UA
Five Weeks In A Balloon	A1	Fox
Flamboyant Sex, The		For.
Flame In The Streets	A2	For.
•Flight From Ashiya		UA
•Flipper		MGM
Follow The Boys	B	MGM
•For Love Or Money		U-I
40 Pounds of Trouble	A2	U-I
Four Days Of Naples	A2	MGM
•Free, White and 21	B	A-I
Freud	Sp.	U-I
•From Russia, With Love		UA
Frightened City, The	B	AA
•Fun In Acapulco		Par.
•Fury Of The Pagans		Col.

House Of Women	B	WB

G

•Gathering Of Eagles, A		U-I
Gay Purr-Ee	A1	WB
Giant—Re.	A1	WB
•Gidget Goes To Rome		Col.
Gigot	A1	Fox
Girl Named Tamiko, A	B	Par.
Girls, Girls, Girls	A2	Par.
•Gold For The Caesars		MGM
•Golden Arrow, The		MGM
Great Caruso, The—RE	A1	Misc.
Great Chase, The		Misc.
Great Escape, The		UA
Great Van Robbery, The	A1	UA
•Greatest Story Ever Told, The		UA
•Gunfight At Comanche Creek		AA
•Gunfighters, The		AA
•Gun Hawk, The		AA
Guns Of Darkness	A2	WB
Gypsy	B	WB

H

Hand Of Death	A2	Fox
Hatari	A1	Par.
•Haunted Palace		A-I
•Haunted Village, The		A-I
•Haunting, The		MGM
Have Figure, Will Travel		Misc.
Hell Is For Heroes	A2	Par.
Hemingway's Adventures Of A Young Man	A3	Fox
Her Bikini Never Got Wet		For.
•Here's Las Vegas		UA
Hero's Island	A1	UA
Hook, The	A2	MGM
Horror Hotel	A3	For.
•Horse Without A Head, The		BV
•House Of The Damned	A2	Fox
How The West Was Won	A1	MGM
•Hud	A3	Par.
Huns, The	A2	For.

I

I Could Go On Singing	A3	UA
If A Man Answers	A3	U-I
I Spit On Your Grave		For.
I Thank A Fool	A3	MGM
Il Grido		For.
•I Love, You Love	C	Col.
Immoral West, The		Misc.
In Search Of The Castaways	A1	BV
•In The French Style		Col.
•In The Cool Of The Day		MGM
•I Like Money	A3	Fox
•Incredible Mr. Limpet, The		WB
Invasion Of The Star Creatures	A1	A-I
Interns, The	A3	Col.
•Irma La Douce		UA
•Iron Maiden, The		Col.
Island Of Love	B	WB
Island, The	A1	For.
It Happened At The World's Fair	A2	MGM
It Happened In Athens	B	Fox
•It's Alive		A-I
•It's A Mad, Mad, Mad, Mad World		UA
It's Only Money	A1	Par.

J

Jack The Giant Killer	A1	UA
•Jason and the Argonauts		Col.
Joseph And His Brethren	A1	For.
•Johnny Cool		UA
Jumbo	A1	MGM
•Just For Fun		Col.

K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
Kind Of Loving, A	B	For.
•King Of The Mountain		U
•Kings Of The Sun		UA

L

•L-Shaped Room, The		Col.
Lady And The Tramp—RE	A1	BV
•Lady For A Knight		UA
•Lady In A Cage		Par.
•Lancelot And Guinevere		U-I
Landru		Emb.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Layfayette	A1	For.
Le Amiche (The Girl Friends)		For.
Legend Of Lobo, The	A1	BV
•Legionnaire, The		MGM
•Leopard, The		Fox
•Light Fantastic, The		Emb.
•Lilies of the Field, The		UA
Lion, The	A2	Fox
Lisa	A2	Fox
•List Of Adrian Messenger, The	A1	U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Long Absence, The	A2	For.
•Long Corridor, The		AA
Long Day's Journey Into Night	SP.	EMB
•Long Ships, The		Col.
Longest Day, The	A1	Fox
Love And Larceny	A3	For.
Love At Twenty		EMB
Love Is A Ball		UA
•Love Makers, The		Emb.
•Love With The Proper Stranger		Par.
Lover Come Back—Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

M

Madame	B	Emb.
•Main Attraction, The	B	MGM
Manchurian Candidate, The	A3	UA
Man From The Diners' Club	A1	Col.
•Man In The Middle		UA
•Maniac		Col.
•Man's Favorite Sport?		U-1
Marco Polo	A1	AI
•Marilyn		Fox
•Mary Poppins		BV
Marriage Of Figaro	A3	For.
•Mary, Mary		WB
•Masque Of The Red Death		AI
•McLintock		UA
•Merlin Jones		BV
Mermaids of Tiburon		Misc.
Merrill's Maurauders	A1	WB
Mighty Ursus	A2	UA
Mind Benders, The		A-I
Miracle Of The White Stallions	A1	BV
Miracle Worker, The	A2	UA
•Missourian, The		WB
Mr. Hobbs Takes A Vacation	A1	Fox
Mondo Cane	SP	For.
Monkey In Winter	A3	MGM
•Monsieur Cognac		U
Mothra	A1	Col.
•Mouse On The Moon		UA
•Move Over, Darling		Fox
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
•Murder At The Gallop		MGM
•Muriel		UA
Mutiny On The Bounty	A2	MGM
•My Fair Lady		WB
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

N

•New Kind Of Love, A		Par.
Night Creatures	A2	U-I
Night Is My Future	B	Emb.

6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
6213 MY SIX LOVES—CD-101m.—(TV)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat
6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202 PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6203 WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211 WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names ald moderately amusing farce
6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

May DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott
May HUD—(PV)—Paul Newman, Melvyn Douglas
June NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens
July COME BLOW YOUR HORN—(PV; TC)—Frank Sinatra, Molly Picon
July DONOVAN'S REEF—(TC)—John Wayne, Cecar Romero, Dorothy Lamour

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(TC)—Richard Burton, Peter O'Toole
CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven
FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress
LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern
LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood
NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward
PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn
WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett
WHO'S MINDING THE STORE?—Jerry Lewis, Jill St. John
WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211 VABINET OF CALIGARI, THE—D-104m.—(CS).—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218 FIVE WEEKS IN A BALLOON—CMD-101m—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
HAND OF DEATH—MD-60m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler
213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
221 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
223 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
305 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assasination—Filmed in India and England
306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavord with sin for mass market—Made in Italy
219 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
303 THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller
YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

March MARILYN—Documentary on Marilyn Monroe
DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
March HOUSE OF THE DAMNED——Ronald Forster, Merry Anders
May LEOPARD, THE—TE; TC)—Burt Lancaster, Claudia Cardinale
May POLICE NURSE—Ken Scott

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
MOVE OVER DARLING—Doris Day, James Garner
OF LOVE AND DESIRE—(C)—Merle O'Beron, Curd Jurgens, Steve Cochran
PLEASE, NOT NOW!—(CS)—Brigitte Bardot
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
STRIPPER, THE—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
TAKE HER, SHE'S MINE—(TC)—James Stewart, Sandra Dee
WINSTON AFFAIR, THE—Robert Mitchum

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6305 CHILD IS WAITING, A—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
DR. NO—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli
FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
GREAT ESCAPE, THE—MD-168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch
6307 GREAT VAN ROBBERY, THE—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229 HERO'S ISLAND—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
I COULD GO ON SINGING—DMU-99m.—(PV; EC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch

LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
6225—**MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
THIRD OF A MAN—Simon Oakland
Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
Feb. **BOY WHO CAUGHT A CROOK**—Wanda Hendrix, Don Beddoe—Harvard
April **TOM JONES**—(C)—Albert Finney, Susannah York—England
Aug. **CARETAKERS, THE**—Robert Stack, Polly Bergan, Joan Crowford—(Bartlett)

COMING

CALL ME BWANA—Bob Hope, Anita Ekberg—Eon
CEREMONY, THE—Laurence Harvey, Sarah Miles
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
FROM RUSSIA, WITH LOVE—Sean Connery, Lotte Lenya—Eon
GREAT ESCAPE, THE—(PV; C)—Steve McQueen, James Garner—Mirisch
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
IRMA LA DOUCE—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
JOHNNY COOL—Henry Silva, Eliyabeth Montgomery—Chrislaw
KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
MOUSE ON THE MOON—(EC)—Margaret Rutherford, Terry Thomas
MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
ONCE UPON A SUMMER—Rita Tushingham ,Peter Finch—Woodfall—English
PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROBIN AND THE 7 HOODS—(TC; Wide Screen)—Frank Sinatra, Dean Martin—Essex
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
THIRD ROAD, THE—William Holden, Susannah York—Helvia
STOLEN HOURS—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
SUMMER FLIGHT—Susan Hayward, Michael Craig—Mirisch
TOYS IN THE ATTIC—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
TWICE TOLD TALES—Vincent Price, Mari Blanchard—Admiral
WHEREVER SHE LOVES ME—William Holden, Susannah York—Helvia
YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRDS, THE—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice
COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
40 POUNDS OF TROUBLE—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
PARANOIAC—MD-80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English
6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Wintters—4939 (5-30-62)—High rating outdoor film—Reissue
SHOWDOWN—W-79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program
6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
6216 **THAT TOUCH OF MINK**—C-99m.—(C; PV)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
TO KILL A MOCKINGBIRD—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama
UGLY AMERICAN, THE—D-120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

COMING FEATURES IN ORDER OF RELEASE

June **LANCELOT AND GUINEVERE**—(C; PV)—Cornel Wilde, Jean Wallace
June **TAMMY AND THE DOCTOR**—(C)—Sandra Dee, Peter Fonda

COMING

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden
CAPTAIN NEWMAN, M.D.,—(EC)—Gregory Peck, Tony Curtis
CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr
CHARADE—(PV; C)—Gary Grant, Audrey Hepburn
DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi
FOR LOVE OR MONEY—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven

•Nightmare House		A-I
•Night Must Fall		MGM
Night Of Passion—(See During One Night)		
Night Tide (Filmgroup)		A-I
Nine Hours To Rama	A3	Fox
No Exit	B	For.
No Man Is An Island	A1	U-I
No Place Like Homicide (What A Carve Up)	A1	Emb.
•Norman Vincent Peale Story, The		UA
Notorious Landlady	A3	Col.
Nude Odyssey	C	For.
•Nutty Professor, The		Par.
Nun And The Sergeant, The	A3	UA

O

•Of Human Bondage		MGM
•Of Love And Desire		Fox
•Old Dark House, The		Col.
Operation Bikini	B	A-I
•Once Upon A Summer		UA
Operation Snatch		For

P

Pagan Island		Misc.
•Palm Springs Week-End		WB
•Panic Button		WB
Panic In Year Zero	A3	A-I
Paradise Alley		Misc.
Parnoiac		U-I
Papa's Delicate Condition	A1	Par.
•Paris When It Sizzles		Par.
Passion Of Slow Fire, The	B	For.
•Passionate Thief, The		Emb.
Password Is Courage, The	A1	MGM
•Payroll	B	AA
Peeping Tom		For.
Period Of Adjustment	A3	MGM
Phaedra	C	For.
Phantom Of The Opera	A1	U-I
Phantom Planet	A1	A-1
Pigeon That Took Rome, The	A3	Par
Pillar Of Fire, The		For.
•Pink Panther		UA
Pirates Of Blood River	A2	Col.
•Pit, The		A-I
Playboy Of The Western World		For.
Playgirl After Dark	C	For.
•Play It Cool	A2	AA
•Play It Cooler		Col.
Playtime		For.
•Please, Not Now!	C	Fox
•Police Nurse		Fox
Poor White Trash	B	Misc.
•Postman's Knock		MGM
Pressure Point	SP	UA
PT 109	A1	WB
•Prize, The		MGM
•Proper Time, The		UA
Psycossimo		For.
•Pyro		A-I

Q

Quare Fellow, The	A3	For.
•Queen's Guard, The		Fox

R

•Rampage		WB
Raven, The	A1	A-I
•Reach For Glory		Col.
Rear Window—RE	A2	Par.
Rebel With A Cause—See Loneliness of a Long Distance Runner		
Reptilicus	A1	A-I
Requiem For A Heavyweight	A2	Col.
Rice Girl	A3	For.
Ride The High Country	A3	MGM
Rider On A Dead Horse	A3	AA
Riff Raff Girls		For.
•Rififi In Tokyo	A3	MGM
Ring-A-Ding Rhythm	A1	Col.
Road To Hong Kong, The	A1	UA
Robe, The—Re.	A1	Fox
•Robin And The 7 Hoods		UA
Roman Holiday—RE	A2	Par.
Room Mates		For.
•Running Man, The		Col

S

Sad Sack, The—RE	A1	Par.
Sampson And The Seven Miracles Of The World	A2	A-1

Saskatchewan—RE	A2	U-I
•Savage Sam		BV
Savage Guns	A2	MGM
Sayonara—RE	A2	WB
Scanty Panties		Misc.
Scarface Mob, The		Misc.
•Schizo		A-I
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
Seven Seas To Calais	A1	MGM
Show Boat—RE	A2	Misc.
Showdown	A2	U
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP.	Emb.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
Son Of Flubber	A1	BV
Spencer's Mountain	A3	WB
Spiral Road, The	A2	U-I
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
•Stolen Hours		UA
Story Of The Count Of Monte Cristo, The	A1	WB
Stranger Knocks, A		For.
Strangers In The City	SP.	Emb.
•Stripper, The	B	Fox
•Summer Flight		UA
•Summer Magic		BV
•Sunday In New York		MGM
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Swindle, The		For.
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

T

•Take Her, She's Mine		Fox
Tales Of Paris	C	For.
•Tamahine		MGM
Tales Of Terror	A2	AI
•Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan's Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		AI
That Touch Of Mink	B	U-I
•These Are The Damned		Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Three Stooges Go Around The World In A Daze		Col.
•Third Of A Man	A2	UA
•Thrill Of It All, The		U-I
•Third Road, The		UA
Thirty Years Of Fun	A1	Fox
•Ticklish Affair, A		MGM
•Tiger Walks, A		BV
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic		UA
•Traitors, The		U
Trapeze—Reissue	B	UA
•Travels Of Marco Polo		AA
Trial, The	A3	For.
Trial And Error	A3	MGM
•25th Hour, The		Col.
•Twice Told Tales		UA
•Twilight Of Honor		MGM
•Two Are Guilty		MGM
•Two For Texas		WB
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The	A1	U-I
•Under The Yum Yum Tree		Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
Vikings, The—Reissue	A3	UA
•Village Of Daughters		MGM
•V.I.P.'s, The		MGM

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson
MONSIEUR COGNAC—(C)—Tony Curtis, Christine Kaufmann
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TRAITORS, THE—Patrick Allen, Jaceueline Ellis—English
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
CRITIC'S CHOICE—C-100m.—(PV; TC)—Bob Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost
256 **DAYS OF WINE AND ROSES**—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
253 **GAY PURR-EE**—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
257 **GIANT**—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
254 **GYPSY**—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
ISLAND OF LOVE—C-101m.—(PV; TC)—Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy
165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
PT 109—D-140m.—(PV, TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences
915 **SAYONARA**—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
265 **SPENCER'S MOUNTAIN**—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade
167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
255 **TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
252 **WHAT EVER HAPPENED TO BABY JANE?**—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

COMING FEATURES IN ORDER OF RELEASE

June **BLACK GOLD**—Philip Carey, Diane McBain

COMING

ACT ONE—George Hamilton, Jason Robards, Jr.
AMERICA AMERICA—Stathis Giallelis
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson
MISSOURIAN, THE—Robert Mitchum, Ty Hardin
MY FAIR LADY—Rex Harrison, Audrey Hepburn
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
TWO FOR TEXAS—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Eckberg
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine
YOUNGBLOOD HAWKE—(TC)—James Franciscus, Suzanne Pleshette

MISCELLANEOUS

BALCONY, THE—D-84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental
BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate
CARNIVAL OF SOULS—D-80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental
DEVIL'S MESSENGER, THE—MD-72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.
GREAT CARUSO, THE—DMU-109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.
SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Cari
SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner
SHOW BOAT—MUD-107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Altura Int.
SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier
STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.
WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis
BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel
BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho
CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema
CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor
CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor
CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.
CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.
CONFESS DR. CORDA—D—96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President
CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus
CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari
DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian-English titles—Harrison
ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-69)—Exploitable offering for art spots—French; English titles—Albex

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HORROR HOTEL—MD—76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquend, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IL GRIDO—D—105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

JOSEPH AND HIS BRETHERN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

KIND OF LOVING, A—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

LAFAYETTE—D-110m.—(TR; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English ittles—Commercial Pictures

LOVE AND LARCENY—C-94m.—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

LOVERS OF TERUEL, THE—BALLET D—85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

NUDE ODYSSEY—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly Interesting import for art spots—French—Fanfare

PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for are spots—French; English titles—Audubon

PSYCOSISSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwue Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

QUARE FELLOW, THE—D-85m.—Patrick McGoohan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing Import—Irish—Astor

RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting Import—Italian; dubbed in English—Ultra

RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

SUNDAYS AND CYBELE—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting Import—French; English titles—Davis-Royal

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWINDLE, THE—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eijino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
War And Peace—RE	A1	Par.
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col.
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
•Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
•Wherever She Loves Me		UA
White Slave Ship	B	A-I
•Who's Been Sleeping In My Bed		Par.
•Who's Minding The Store?		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
•Wild Goose Stop		BV
Wild Westerners, The	A1	Col.
•Winston Affair, The		Fox
•Wives And Lovers		Par.
•Woman Warriors, The	A2	UA
Wonderful To Be Young	A2	Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM
•Wrong Arms Of The Law		For.

X

•X—The Man With The X-Ray Eyes		A-I

Y

Yellow Canary, The		Fox
Yojimbo	A3	For.
•Young And The Brave		MGM
•Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
•Youngblood Hawke		WB
•Young Man's Fancy, A		UA
•Young Racers, The		A-I

Z

Zotzl	A1	Col.

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The Shorts Parade

1961--62; 1962-63 Seasons

Buena Vista

WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

17101 Donald's Lucky Day
17102 Donald's Cousin Gus
17103 Fire Chief (DD)
17104 Early To Bed (DD)
17105 Canine Caddy (MM)
17106 Springtime For Pluto (P)
17107 Dog Watch (P)
17108 Art Of Skiing (G)
17109 How To Play Baseball (G)
17110 Mickey's Delayed Date (MM)
17111 Chicken Little
17112 Two Chips and A Miss (Chip 'n' Dale)

SINGLE REEL CARTOONS (TECHNICOLOR)

101 How To Have An Accident At Work
123 The Litterbug
125 Aquamania

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

097 Goliath II
102 Noah's Ark
119 Saga Of Windwagon Smith
122 Donald and The Wheel
139 A Symposium On Popular Songs

THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

079 Japan
086 The Danube
099 Eyes In Outer Space
105 Islands Of The Sea
106 Mysteries Of The Deep
127 Bear Country (Re-issue)
131 Water Birds (Re-issue)

FEATURETTES (TECHNICOLOR)

094 Legend Of Sleepy Hollow (Re-issue)
114 Hound That Thought He Was A Raccoon
118 Horse With The Flying Tail

Columbia

COLOR FEATURETTES

7441 (Sept.) Wonderful Switzerland
7442 (Nov.) Travel Along With The Arkansas Traveler
7443 (Jan.) Eventful Britain
7444 (Mar.) Wonderful Africa

LOOPY DE LOOP COLOR CARTOONS

7701 (Sept.) Slippery Slippers
7702 (Oct.) Chicken Fracas-See
7703 (Nov.) Rancid Ranson
7704 (Dec.) Bunnies Abundant
7705 (Feb.) Just A Wolfe At Heart
7706 (Mar.) Chicken-Hearted Wolf
7707 (Apr.) Watcha Watchin'

MR. MAGOO CARTOONS (REISSUES)

7751 (Sept.) Magoo's Cruise
7752 (Oct.) Magoo's Problem Child
7753 (Nov.) Love Comes To Magoo
7754 (Dec.) Meet Mother Magoo
7755 (Feb.) Gumshoe Magoo
7756 (Mar.) Magoo Goes Overboard

COLOR FAVORITE CARTOONS (REISSUES)

7601 (Sept.) Gerald McBoing Boing On Planet Moo
7602 (Sept.) Happy Tots
7603 (Oct.) Willie The Kid
7604 (Nov.) Little Rover
7605 (Nov.) Christopher Crumpet
7606 (Dec.) A Boy and His Dog
7608 (Jan.) Snow Time
7609 (Feb.) Emperor's New Clothes
7610 (Mar.) Little Boy With A Big Horn
7611 (Mar.) The Foxy Pup
7612 (Apr.) Let's Go

CANDID MICROPHONE

7551 (Sept.) No. 1 Series 4
7552 (Nov.) No. 2 Series 4
7553 (Jan.) No. 3 Series 4
7554 (Mar.) No. 4 Series 4

TWO REELERS THE THREE STOOGES (REISSUES)

7401 (Sept.) Husbands Beware
7402 (Oct.) Creeps
7403 (Nov.) Flagpole Jitters
7404 (Jan.) For Crimin Out Loud
7405 (Feb.) Rumpus In The Harem
7406 (Apr.) Hot Stuff

COMEDY FAVORITES (REISSUES)

7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
7433 (Dec.) Training For Trouble (Schilling & Lane)
7434 (Jan.) He Popped His Pistol
7435 (Mar.) Wife Decoy

ASSORTED FAVORITES (REISSUES)

7421 (Sept.) Spies and Guys (Joe Besser)
7422 (Nov.) General Nuisance (Buster Keaton)
7423 (Dec.) Hook A Crook (Joe Besser)
7424 (Feb.) So's Your Antenna (Harry VonZell)
7425 (Apr.) She's Oil Mine (Buster Keaton)

SERIALS (REISSUE)

7120 (Oct.) The Batman
7140 (Mar.) Roar Of The Iron Horse

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow
W-364 (Jan.) High Steaks
W-365 (Mar.) Mouse Into Space
W-366 (Apr.) Landing Stripling
W-367 (June) Calypso Cat

NEW TOM AND JERRY CARTOONS (METROCOLOR)

C-6431 Dickie Moe
C-6432 Cartoon Kit
C-6433 Tall In The Trap
C-6434 Sorry Safari
C-6435 Buddies Thicker Than Water
C-6436 Carmen Get It

GOLD MEDAL CARTOONS (TECHNICOLOR) (TOM AND JERRY REISSUES)

W-6461 Puss Gets The Boot
W-6462 Fraidy Cat
W-6463 Dog Trouble
W-6464 Bowling Alley Cat
W-6465 Fine Feathered Friend
W-6466 Sufferin' Cat
W-6467 Lonesome Mouse
W-6468 Mouse Comes To Dinner
W-6469 Baby Puss
W-6470 Zoot Cat
W-6471 Million Dollar Cat
W-6472 Puttin' On The Dog

Paramount

COLOR FEATURETTE

AA22-1 Sportarama

HIGH TOPPER

T22-1 Thin Along

NOVELTOONS

P22-1 Anatole
P22-2 Yule Laff
P22-3 It's For The Birdies
P22-4 Fiddlin' Around
P22-5 Ollie The Owl
P22-6 Good Snooze Tonight
P22-7 A Sight For Squaw Eyes

MODERN MADCAPS

M22-1 Penny Pals
M22-2 Robot Ringer
M22-3 One Of The Family
M22-4 Ringading Kid
M22-5 Drum Up A Tenant
M22-6 One Weak Vacation
M22-7 Trash Program

POPEYE CHAMPIONS

E22-1 Shuteye Popeye
E22-2 Child Sockology
E22-3 Ancient Fistory
E22-4 Big Bad Sinbad
E22-5 Popeye's Mirthday
E22-6 Baby Wants A Battle

COMIC KING

C22-1 Et Tu Otto
C22-2 A Tree Is A Tree Is A Tree
C22-3 The Method and Maw
C22-4 Take Me To Your Gen'rul
C22-5 Keeping Up With Krazy
C22-6 Mouse Blanche

SPORTS IN ACTION

D22-1 Gun Play

20th Century-Fox

MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

7301 (Jan.) Rail Tour of Europe
7302 (Feb.) Maine, U.S.A.
7303 (March) Sports in Florida
7304 (April) Fairytale Land—Denmark
7305 (May) Chinatown
7306 (June) Yellowstone Ranger

TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

5301 (Jan.) Fight to the Finish
5302 (March) Astronaut
5303 (April) Missing Genie
5304 (April) Tea Party
5305 (June) Sidney's White Elephant
5306 (June) Long Island Duckling

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5321 (Jan.) Tea House Mouse
5322 (Feb.) To Be Or Not To Be
5323 (March) The Juggler of Our Lady
5324 (May) Pearl Crazy

Universal-International

TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

4301 (Jan.) Land Of The Long White Cloud

SPECIAL

4304 (Jan.) Football Highlights of 1962

ONE REEL COLOR SPECIALS

4371 (Jan.) Steel Bands—Tropical Music (CS)
4372 (Feb.) A Picture For Jean
4373 (Mar.) A Bridge Named Emma (CS)
4374 (Apr.) End Of The Plains
4375 (May) Island Spectacular
4376 (June) South Of The Amazon
4377 (July) Land Of Extremes
4378 (Aug.) Land Of Homer

WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

4331 (Jan.) Woody Meets Davy Crewcut
4332 (Feb.) Box Car Bandit
4333 (Mar.) Unvearable Salesman
4334 (Apr.) International Woodpecker
4335 (May) To Catch A Woodpecker
4336 (June) Round Trip To Mars
4337 (July) Dopy Dick, The Pink Whale

NEW WALTER LANTZ COLOR CARTUNES

4311 (Jan.) Fish and Chips
4312 (Jan.) Greedy Gabby Gator (WW)
4313 (Feb.) Coming Out Party
4314 (Mar.) Case Of The Cold Storage Yegg
4315 (Mar.) Robin Hoody Woody (WW)
4316 (Apr.) Charlie's Mother-In-Law
4317 (May) Stowaway Woody (WW)
4318 (May) Hi-Seas Hi-Jacker
4319 (June) Shutter Bug (WW)
4320 (July) Salmon Loafer
4321 (July) Coy Decoy (WW)
4322 (Aug.) Goose In The Rough
4323 (Sept.) Tenant's Racket (WW)
4324 (Oct.) Pesky Pelican
4325 (Oct.) Short In The Saddle (WW)
4326 (Nov.) Goose Is Wild
4327 (Nov.) Tepee For Two (WW)
4328 (Dec.) Science Friction (WW)
4329 (Dec.) Untitled (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

1701 (9-1-62) Honey's Money
1702 (9-22-62) The Jet Cage
1703 (10-20-62) Mother Was A Rooster
1704 (11-10-62) Good Noose
1705 (12-29-62) Martian Through Georgia
1706 (1-19-63) I Was A Teenage Thumb
1707 (3-9-63) Fast Buck Duck
1708 (4-20-63) Mexican Cat Dance
1709 (5-11-63) Woolen Under Where
1710 (6-15-63) Hare-Breath Hurry
1711 (6-29-63) Banty Raids
1712 (4-27-63) Now Hear This
1713 (8-17-63) Chili Weather

BUGS BUNNY SPECIALS

1721 (12-8-62) Shish Ka Bugs
1722 (2-9-63) Devil Feud Cake
1723 (4-6-23) The Million-Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

1301 (9-8-62) Hurdy-Gurdy Hare
1302 (9-29-62) Muscle Tussle
1303 (10-27-62) Fowl Weather
1304 (11-24-62) 8 Ball Bunny
1305 (12-22-62) Design For Leaving
1306 (1-26-63) Dog Pounded
1307 (2-16-63) Cat-Tails For Two
1308 (3-16-63) Easy Peckin's
1309 (4-13-63) No Barking
1310 (5-25-63) Up Swept Hare
1311 (6-15-63) Bell-Hoppy
1312 (7-24-62) Satan's Waitin
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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

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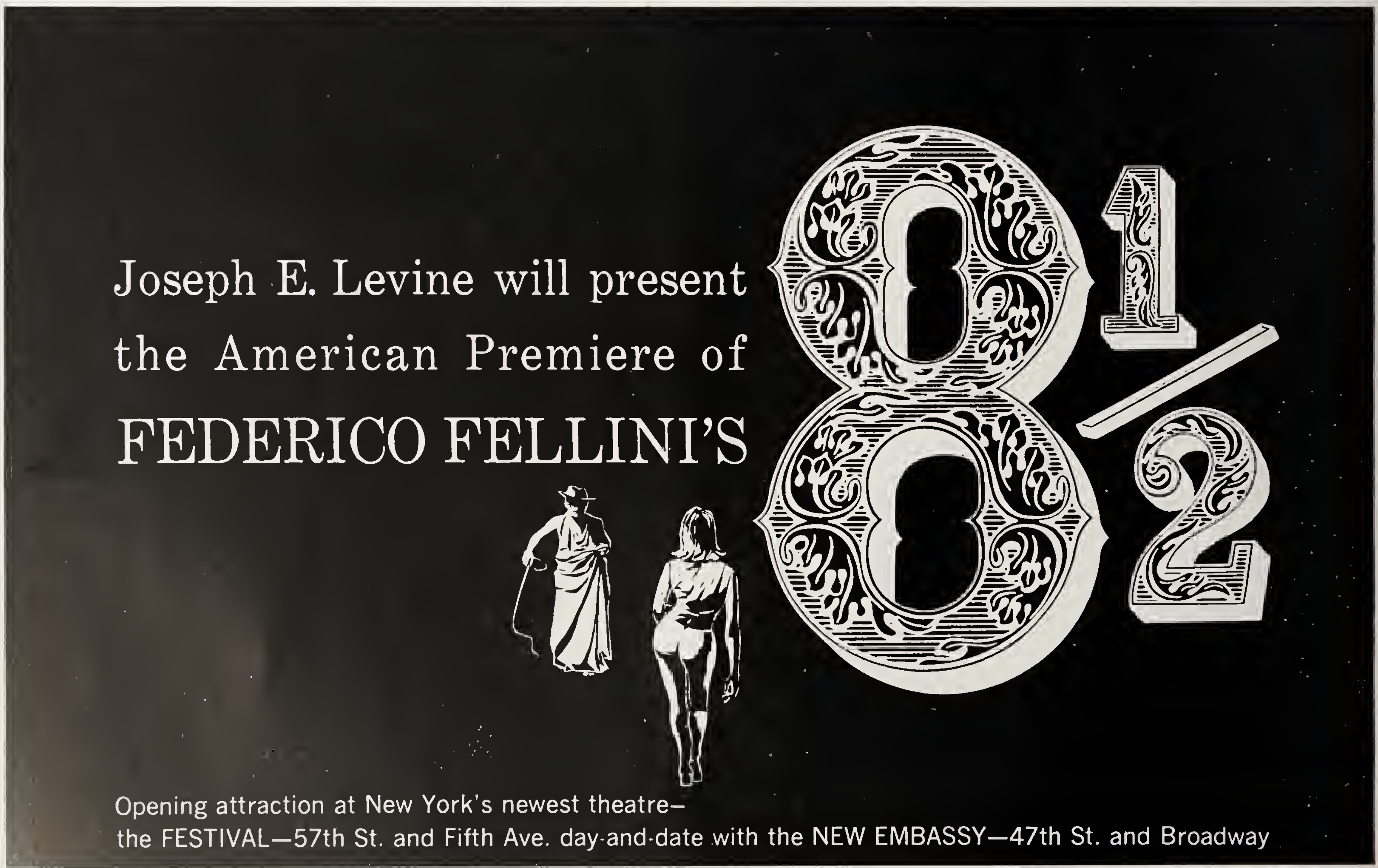

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MOTION PICTURE

EXHIBITOR

MAY 1, 1963

Volume 69 Number 18

IN THREE SECTIONS • THIS IS SECTION ONE

Court Nixes Atlanta Censors

(See page 9)

"Take Her" First As Fox Relights

(See page 9)

Actor-producer Jack Webb was recently named to head Warner Brothers' television operation, which has contributed many new faces in recent years to the motion picture screen.

THE SENATOR SALUTES THE MOVIES . . .

see editorial—page 3

Product of Confidence

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Readership is an act.

It is also a collective state of mind — an elusive publishing quarry that varies from page-to-page and issue-to-issue. It is as difficult to measure as it is to satisfy.

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MOTION PICTURE EXHIBITOR

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 69 • No. 18

MAY 1, 1963

MOTION PICTURE
EXHIBITOR
Plus
SHOWMEN'S TRADE REVIEW

THE SENATOR SALUTES THE MOVIES

Last week, we called attention to a superb example of industry public relations with a cover salute to Stanley Warner for sponsoring two scholarships to the University of Connecticut as they opened their new College Theatre on the campus at Storrs, Conn.

Something else happened at Storrs that same night. U. S. Senator Thomas Dodd, Connecticut Democrat, made a speech about the movies. Among other things, Senator Dodd described better than we can what a theatre and motion picture means to a community and the nation.

Everyone connected with this industry should read his words. Everyone outside this industry who would shackle a free screen with the bonds of censorship should ponder them carefully. We present Senator Dodd's address in full, with grateful thanks:

I wish to thank the sponsors of these opening ceremonies at Stanley Warner's New College Theatre, here on the beautiful campus of the University of Connecticut, for inviting me to take part.

I understand that this is the first new theatre to be opened in Connecticut in more than 10 years. So we have here something of a gamble; a demonstration of the new spirit of resurging confidence in an industry which has had its growing pains in recent years.

Up to tonight, this fine edifice has been just a building, a splendid building to be sure, but still mere stone, steel, and mortar. Henceforth, however, it will somehow take on a new dimension and become interwoven into the minds and imaginations of its patrons in a way that is difficult to describe or assess.

I try to think of what the local moving picture theatre meant to me when I was a boy growing up not far from here in Norwich, and what the theatre has meant to me in other places.

I think first of the hours of vicarious adventure, of the fascinating look at distant worlds, of the glimpse of the infinite variety of man's experience which so excited the imagination and stretched the horizons of the mind.

I think of the violent emotions so readily conjured up by the artistry of the screen; joy, sadness, indignation, inspiration, contempt, adulation.

Oft times, of course, the objects of these emotions were unworthy; the distant worlds were false worlds.

Oft times the appeal was to our ignorance or to our superficiality rather than to our intelligence and genuineness.

But, as there have been poor and even senseless films, so have there been great films, such as the one you are to see tonight.

It is, I think, auspicious that the management has chosen the picture "To Kill A Mocking Bird" for its premiere presentation, for it presents to us the motion picture in its highest form, as an art, as a medium which helps us to perceive reality, an art form which causes us to grasp the significance and the poignancy of man's existence, which reveals to us our abiding bond with all men, though they may be distant from us in time, place, and social climate.

Tonight's film shows us what a moving picture can be and reminds us of what it has been many, many times in our experience.

It entitles us to be hopeful about what films will be like in the future.

It causes us to look a little deeper into the human heart; to see injustice, not in the abstract, but in the flesh; to see virtue, not in a rule book, but in the lives of a man and his family; to see, perhaps with a new significance, the weaknesses and the strengths we see in our neighbors and ourselves; to recapture for two brief hours something of our childhood, with all its fears and all its limitless horizons; and to feel with a new immediacy and compassion the chords which link us to other men and to other times.

The motion picture is at once a distinct and sophisticated art form and, as well, the popular art of the American people. As we view the development of this art, we learn something about a free society, something of alarm and something of hope.

In movies, as in all other aspects of a free society, we see the conflict between artificiality and artistry; between the shoddy and the substantial; between the tinsel and the true; between the shallow and the sublime.

For art, like politics, like economics, is another testing ground upon which the free way of life must prove itself.

We believe in the free system. We believe that men and women possess that divine spark which the fuel of free inquiry and free interchange of thought will ignite and cause to burn ever brighter.

We believe in the competition of ideas rather than in the censorship of ideas, and we are willing to accept much that is cheap and shoddy because we hold that over the decades a free people, seeing the contrast between the bad and the good, will not only in large measure reject the bad, to which the would-be censor rightly objects, but will also go far beyond that and will come to insist on a level of art and of truth higher than that which the mere censor could perceive or attain to.

This is the heart of our national creed and tonight, in a small way, we pay tribute to that creed by celebrating the opening of a new forum of free expression, as well as a center of entertainment for the people in this area.

And so I see this opening of the College Theatre at the University of Connecticut as a notable occasion.

I am grateful for the opportunity to be here and I wish each of you the first of many, many memorable evenings within its walls.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Russell Barrett, 66, retired Stanley Warner theatre manager in Willimantic, Conn., most recently at the Capitol and Gem in that city, died.

Eugene V. Meade, Sr., brother of **Edward F. Meade**, former city manager of the Loew-Shea circuit in Buffalo, N. Y., and Niagara Falls, died.

David B. Stillman, 57, president, Seven Arts Productions, Ltd., and a partner in the law firm of Stillman and Stillman, died at his Westport, Conn., home. Prior to joining Seven Arts, he served as general counsel and film executive for numerous motion picture and television companies. He is survived by his wife, a son, a brother, and two sisters.

RKO Salutes Hollywood

NEW YORK—RKO Theatres will launch a nationwide Salute to Hollywood drive starting June 12, Harry Mandel, president of the coast-to-coast circuit, announced. The campaign, honoring Hollywood showmen—the producers, stars, directors, writers, and technicians—will include the participation of the public as well as RKO managers.

The many activities will include special onstage presentations, national and local contests, away-from-theatre activities, and participation by RKO's Golden Age Clubs and junior patrons. The Salute to Hollywood drive will make use of all media to impress the public with the better-than-ever product from Hollywood.

Mandel, in announcing the drive, praised Hollywood's emphasis on acquiring properties such as books and stage plays which have contributed to the broadening of the motion picture medium's horizons. Citing "Bye, Bye Birdie," "The Ugly American," "Irma La Douce," "Come Blow Your Horn," "The Longest Day," and "PT-109," among others, he stressed that a high proportion of recent boxoffice hits were adapted from other media.

In the area of new stars, he noted that "during the last two or three years, we have seen completely new names flash on the screen and make their marks on the want-to-see lists—such talents as Maximilian Schell, Jane Fonda, Peter O'Toole, Ann-Margret, Horst Buchholz, and Hayley Mills. In addition, Universal Studios has inaugurated a project, 'New Film Horizons,' to actively encourage new stars and film-makers. Warner Bros. also has two forthcoming releases with casts of most promising talents. Other film companies are making significant strides in the same area."

Noting the upsurge in fresh creative talent behind the cameras, the RKO president said, "This year's Academy Awards nominations are a most revealing insight into the increased influence of young and imaginative film-makers."

Matty Polon, vice-president of RKO Theatres, with Tom Crehan, assistant to the president, and Fred Herkowitz, the circuit's national publicity and advertising director, will conduct several meetings with managers in the field.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., APRIL 29

Racial Unrest Continues On N.C. Theatre Front

CHARLOTTE, N.C. — This city's motion picture theatres were put on notice that they will be picketed unless they open their seating to all on an integrated basis. Similar notices went to hotels, motels, and restaurants.

Picketing, said a notice distributed by a committee of the Mecklenburg County Organization on Political Affairs, will begin when the second annual North Carolina Trade Fair opens. "If we are to bring an international trade fair to Charlotte," the notice read, "public accommodations cannot be denied to a segment of the people of this community."

Dr. R. A. Hawkins, Negro dentist and head of the committee, said the timing would permit people from other countries to observe how "Negroes are being treated in North Carolina." Copies of the original notice were sent to Governor Terry Sanford and the local chamber of commerce.

In High Point, N.C., 26 demonstrators who locked arms in front of the Paramount Theatre here were arrested on trespass charges after they refused to move when requested. The Paramount is located in the City Hall Building, which is being supported by tax funds.

High Point's Mayor Stout commented that the Paramount once had separate seating for Negroes, in a balcony, but that the section had been closed when boycotted by Negroes. The mayor, who has been described as "very liberal" towards the demonstrators, said that this was the first time police have made arrests without warrants being signed by private citizens—usually the manager of a business.

Trial for the demonstrators was set for June 1, and those who refused to post bonds of $50 and $100 were detained in jail. The demonstrations started while the theatre was showing "To Kill A Mockingbird."

In other developments, parties of a suit prepared for oral arguments in U.S. District Court at Durham. The suit was brought by John Edwards and others against Abercrombie Enterprises, Inc., which operates the Carolina Theatre, and against the City of Durham, which owns the building in which the theatre is located. Edwards was one of the students who had participated in demonstrations against the Carolina last year in efforts to have the theatre integrated. As in the case of the Paramount, the Carolina formerly had separate facilities for Negroes, which were closed after the demonstrations began due to disuse.

Abercrombie Enterprises is seeking $30,000 in damages from the demonstrators, alleging that business had suffered. They obtained a court order restraining further demonstrations pending trial of the case.

Producer Sam Spiegel greets Elizabeth Taylor and Richard Burton at Paris opening of Award-winner "Lawrence of Arabia," a Columbia release.

BROADWAY GROSSES

"Birdie" Tops Post-Easter Parade

NEW YORK — As Post-Easter business quieted down in the Broadway first runs, Columbia's "Bye Bye Birdie" remained as the best grosser at Radio City Music Hall.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"My Six Loves" (Paramount). The fourth and last session at the Paramount was sure of $17,000.

"Bye Bye Birdie" (Columbia). Radio City Music Hall, with stage show, did $115,000 on Thursday through Sunday, with the fourth session leading the Broadway grosses with a hefty $170,000.

"The Longest Day" (20th-Fox). Warner claimed $20,000 on the 30th week.

"Lafayette" (Maco). DeMille reported $12,000 for the third week.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $53,000 on the fifth week.

"Mutiny On The Bounty" (MGM). Loew's State had $19,000 for the 23rd week.

"Love Is A Ball" (UA). Astor reported $22,000 for the opening week.

"Magnificent Sinner" (Film-Mart). Victoria did $12,000 on the opening week.

"Lawrence Of Arabia" (Columbia). Criterion stated that the 19th week tallied $43,000.

"The Ugly American" (U). Rivoli had $23,000 for the third session.

"The Birds" (U). RKO Palace stated it did $20,000 for the fifth week.

Wage Exemption Vetoed

ALBANY, N. Y.—Governor Nelson Rockefeller has vetoed legislation authorizing the New York State Wage Board to recommend regulations permitting student employment in theatres at less than the state minimum wage of $1.15 an hour, and $1.25 an hour in October.

"There has been no sufficient showing that the economic impact of the statutory minimum wage has, or will be such, as to warrant approval of this measure," said the Governor.

"I tell you,
chum,
MAY
7th
IS
'COME BLOW
YOUR HORN'
DAY
IN
EXHIBITION"

COME AS YOU ARE TO SEE

"COME BLOW YOUR HORN"

AT ANY OF THESE MAY 7th EXHIBITOR SCREENINGS!

WARNER THEATRE **NEW YORK, N. Y.**	10:00 A.M.
COOLIDGE THEATRE **BROOKLINE, MASS.**	10:00 A.M.
PARAMOUNT THEATRE **NEW HAVEN, CONN.**	10:30 A.M.
CIRCLE THEATRE **WASHINGTON, D. C.**	10:30 A.M.
PLAZA THEATRE **ATLANTA, GA.**	10:00 A.M.
MANOR THEATRE **CHARLOTTE, N. C.**	10:00 A.M.
CENTER THEATRE **JACKSONVILLE, FLA.**	9:45 A.M.
MEMPHIAN THEATRE **MEMPHIS, TENN.**	10:15 A.M.

I tell you, chum, the time has come to see

'COME BLOW YOUR HORN'

AND THE CAMPAIGN SUPPORTING IT!

I tell you, chum, it's one of the biggest advertising, publicity
merchandising campaigns that Paramount has ever put together.
And it's all spelled out in a special Technicolor short that
ou will see on May 7th when you see 'Come Blow Your Horn'.
th that special brand of Paramount showmanship behind it, this
one is going to bring in nothing but money at your boxoffice.
And, man, that's really something
to blow your horn about!!

IEATRE
RLEANS, LA.......10:00 A.M.

THEATRE
IT, MICH..........10:00 A.M.

THEATRE
AUKEE, WIS........10:00 A.M.

BAN WORLD THEATRE
EAPOLIS, MINN.... 10:00 A.M.

THEATRE
AS, TEXAS........10:00 A.M.

HEATRE
AS CITY, MO.......10:00 A.M.

THEATRE
A, NEB............10:00 A.M.

UIS THEATRE
OUIS, MO...........10:00 A.M.

PLAZA THEATRE
OKLAHOMA CITY, OKLA. 10:00 A.M.

CREST THEATRE
DENVER, COLO........... 2:00 P.M.

CENTRE THEATRE
SALT LAKE CITY, UTAH..10:00 A.M.

ALHAMBRA THEATRE
SAN FRANCISCO, CALIF. 2:00 P.M.

UPTOWN THEATRE
SEATTLE, WASH......... 2:00 P.M.

CINEMA 21 THEATRE
PORTLAND, ORE......... 2:00 P.M.

PARAMOUNT THEATRE
BUFFALO, N. Y...........10:00 A.M.

ESQUIRE THEATRE
CHICAGO, ILL............10:00 A.M.

KEITH'S THEATRE
INDIANAPOLIS, IND...... 9:45 A.M.

FOX THEATRE
PHILADELPHIA, PENNA.. 9:45 A.M.

GATEWAY THEATRE
PITTSBURGH, PENNA....10:00 A.M.

LOEW'S OHIO THEATRE
CLEVELAND, OHIO.......10:00 A.M.

PARAMOUNT STUDIO THEATRE
LOS ANGELES, CALIF....10:00 A.M.

TOWNE-CINEMA THEATRE
TORONTO, ONTARIO.....10:00 A.M.

RKO-PALACE THEATRE
CINCINNATI, OHIO.......10:00 A.M.

CAPRI THEATRE
DES MOINES, IOWA...... 2:00 P.M.

HERE'S HOW PARAMOUNT IS BLOWING THE HORN FOR 'COME BLOW YOUR HORN'!

SPOT TV EXCITEMENT

TV commercials starring the inimitable FRANK SINATRA. Covering all major markets — AREA BY AREA — a separate campaign designed to sell each city individually . . . not national network "buckshooting." Will be viewed by 70,000,000 ticket buyers.

TERRIFIC TIE-UPS

with such big time, big name national advertisers as Hickey Freeman, After Six Formals, Wembley Ties, Jarman Shoes, LaCoste Shirts, Interwoven Socks, Adam Hats, Coppertone. NATIONAL ADS, featuring new star Tony Bill, in Playboy, Show Magazine, Gentlemen's Quarterly, Men's Wear, Collegiate Digest.

RECORDS SET FOR RECORD PLAYS

Nelson Riddle's album of "COME BLOW YOUR HORN" score, from REPRISE. Also, Sinatra's single disc—sure to be played by nation's disc jockeys from coast to coast and hit The Hit lists as it's rarely been hit before.

STATION BREAKS BARRAGE

Special personalized radio promos delivered by FRANK SINATRA telling everybody "on the hour" that it's time to come to "COME BLOW YOUR HORN."

FANTASTIC FEATURE COVERAGE

in over 500 Metropolitan dailies all over the map.

TOURS

Personal Appearances in the works for Tony Bill, Jill St. John, Barbara Rush, Molly Picon.

MAGIC IN THE MAGAZINES

Exciting, horn-blowing features and picture layouts fired at 80,000,000 readers, in all the biggest magazines!

MERCHANDISING SPECIALS

1. 3 excitingly different theatre trailers (advance, teaser, regular production)—to help blow your horn months in advance in your theatre.
2. TV Featurettes: (a) Fashions with Edith Head, (b) A star is born with Tony Bill.
3. Boxoffice-building, space stealing newspaper ads.
4. Patron-attracting door panels.
5. Bouncy lobbies and traffic-stopping outdoor posters.
6. FRANK SINATRA TV commercials—brisk, bright, done personally by Frank with Frank's personal flair.
7. Ear-catching radio spots and attention-demanding lobby spots.

ALL GUARANTEED TO BLOW UP A STORM OF ADVANCE WORD FOR

PARAMOUNT PICTURES
presents

FRANK SINATRA
IN
COME BLOW YOUR HORN

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From the play by NEIL SIMON Music by NELSON RIDDLE Title Song by SAMMY CAHN and JAMES VAN HEUSEN An ESSEX-TANDEM Production A PARAMOUNT RELEASE

Atlanta Censors Suffer New Setback

Classification Law Ruled Unconstitutional; City Expected To Appeal New Superior Court Decision

ATLANTA—Judge Durwood T. Pye of the Fulton County Superior Court of Georgia declared that the Atlanta motion picture classification ordinance passed by the city in June, 1962, is unconstitutional in that it imposes a prior restraint on motion pictures. Judge Pye relied on the ruling of the Supreme Court of Georgia last April in Murray v. Floyd, which had invalidated the earlier Atlanta censorship ordinance.

The cases before the Court were brought on behalf of the member companies of the Motion Picture Association of America. The Association initiated the attack on the Atlanta ordinance immediately after its passage. The plaintiffs were represented by Robert S. Sams of Troutman, Sams, Schroeder, and Lockerman.

Judge Pye in September of 1963 had declared that the city had no authority to enact the ordinance requiring the classification of motion pictures as either objectionable, unsuitable for the young, or approved.

The Georgia Supreme Court in February of 1963 held that Atlanta had authority to enact the ordinance but did not rule on its constitutionality. The case was sent back to Judge Pye for determination of this issue, and his decision invalidates the classification ordinance.

It is expected that the city will appeal.

Variety Clubs Set Agenda For Houston Convention

HOUSTON—The Variety Clubs International program agenda for the 36th annual convention to be held at the Rice Hotel here on May 12 through 17, has been announced.

International officers will convene May 13, designated as "International Day."

Opening business session is slated for the morning of May 14, with another session in the afternoon. Sandwiched in betweeen will be a "welcome" luncheon and a show. A "western style show" for the ladies is scheduled for the afternoon. The day will end with a "Go Texan" round-up, buffet, show, and dancing. Houston Tent 34 will be convention host.

Forum meetings will take up the morning of May 15. They will be followed by luncheon and show at the Variety Boys' Club. Other forum sessions will follow. "A Night in Old Mexico" will bring the day to a close.

The next morning will be given over to a business session followed by a barkers' luncheon, ladies' luncheon, and style show. Pepsi-Cola will stage a barbecue and rodeo in the evening.

A business session is set for the morning of May 17. A dinner at which the Humanitarian and Heart awards will be presented, will end the convention. Coca-Cola will be the dinner host.

Post-convention trips to Monterey and Mexico City are scheduled for May 18.

Delegates will be welcomed by the Mayor of Houston. International Chief Barker Rotus Harvey will deliver the opening address. The convention chairman, property master, dough guy, and press guy will submit reports.

On the agenda additionally is presentation of Variety Week awards.

Among subjects for discussion to be brought up at the meeting will be the 1964 convention, to be held in Buffalo, and choice of the 1965 convention city will be made.

A highlight of the six day meeting will be the election of the international officers.

Rosenkrantz Joins Embassy

NEW YORK—Edmund R. Rosenkrantz has been appointed resident counsel of Embassy Pictures Corporation, a new post, it was announced by Leonard Lightstone, executive vice-president.

To accept the Embassy position, Rosenkrantz has resigned as assistant secretary of Warner Brothers Pictures International, which he joined in 1959. Prior to that, from 1956 to 1959, he was on the legal staff of the Motion Picture Export Association of America, following private law practice.

Fox Promotes Travis

HOLLYWOOD—Herbert Travis has been appointed head of the 20th Century-Fox international department at the studio, in which capacity he will be in charge of editing and dubbing of foreign versions. His first major project will be the preparation of foreign prints of "Cleopatra," which is scheduled for October premieres in more than 50 European, British, and Middle East cities.

Exhib Reps See Distribs On TV Clearance Effort

NEW YORK—Representatives of Allied States and Theatre Owners of America have entered into a new series of discussions with top executives of the major distributing companies here seeking increased clearance on films released to tv during preferred tv time.

Allied's president Jack Armstrong, executive committee chairman Ben Marcus, and executive director Milton H. London joined a TOA delegation comprised of president John H. Stembler and David Milgram, chairman of the committee on film sales to tv, in making the new appeal.

The exhibitors are seeking guarantees that recent vintage films will not go on the block for a specified number of years. American-International Pictures has agreed to a five-year clearance on new productions before they are offered to tv.

The exhibitors have met with top executives from Columbia, UA, MGM, 20th-Fox, Paramount, and AIP.

Mirisch Signs Neame

NEW YORK—Ronald Neame, one of England's foremost motion picture directors, has been signed to a two-picture contract by The Mirisch Corporation, it was announced by Harold J. Mirisch, president of the independent film-making organization.

Zanuck Cites Economy Moves As Fox Relights Studio For New Features

NEW YORK—President Darryl F. Zanuck, in his first annual stockholders report, revealed that he has reduced "executive management compensation approximately 50 per cent" as part of his drive to put 20th-Fox in the black.

He termed this as "my initial undertaking—to revitalize and strengthen the management organization," adding it has "been accomplished by selecting an experienced team of key executives" with "their areas of responsibility clearly defined."

Zanuck claimed that "substantial progress has been made in reversing the downward trend of the company."

He told the stockholders that the resumption of production at the studio and a list of future properties bore "high hopes for the future."

"Although the number of pictures available for release in 1963 will be limited because of the curtailment of production during the past year," he said, "the list this year does include both 'Cleopatra' and 'The Longest Day' which will unquestionably prove to be the two highest grossing films in the history of our company."

Zanuck pointed out that the company had entered into contracts that will provide for payment of cash guarantees on "Cleopatra" which it is conservatively estimated will exceed $15,000,000—"an unprecedented accomplishment in the motion picture business."

Operations abroad showed South Africa grossed, in 1962, $22,119,000 compared to $22,208,000 in 1961; New Zealand's gross for 1962 was $3,836,000, compared to $4,046,000 in 1961; Australia's gross for 1962 was $9,817,000 compared to $10,639,000 in 1961.

Shooting at 20th-Fox studio officially resumed with producer-director Henry Koster calling "action" on "Take Her, She's Mine."

The last film to be completed on the lot was "The Stripper," to be released in June. which finished principal photography on July 26, the day Zanuck was elected president of 20th-Fox.

Plans for completion of the suspended "Something's Got To Give" had to be abandoned with the tragic death of Marilyn Monroe.

Later in August, president Zanuck announced that all production at the studio would be suspended for a "period of reorganization," adding that he hoped employees would accept the move with sympathy because: "My desire, in the long run, is to provide more jobs on a permanent basis."

At a press conference on March 4, Zanuck announced a program of 14 pictures to be

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MGM Coordinates Creative Activity On Films From Production To Release

NEW YORK—Metro-Goldwyn-Mayer will coordinate all future creative advertising, promotion, selling, and research activities under a tightly integrated new marketing concept.

President Robert H. O'Brien has appointed Clark Ramsay to the newly-created post of executive assistant to the president in charge of marketing.

Dan Terrell has been named executive director of advertising, publicity, and promotion, and will coordinate that department's world-wide activities.

Ramsay

Terrell

The announcement and appointments followed a series of conferences in New York and California spearheaded by O'Brien and Howard Strickling, vice-president of advertising and publicity, and attended by Robert Weitman, vice-president and head of production; Morris Lefko, vice-president of sales; and Terrell and Ramsay.

The establishment of a framework to coordinate all film marketing policy from the selection of a subject for production through final release is an important new step in president O'Brien's program to align every division of MGM's operations to meet the varying demands of the theatrical marketplace.

Joint departmental projection and planning, market testing and research, and the creative aspects of advertising and selling are now centralized in the new marketing program headed by Ramsay.

Television, records, and music department executives will join the motion picture marketing group in the planning of all promotion and merchandising programs of mutual benefit.

"Our motion picture audience today is not so much mass as it is a complex of masses," O'Brien stated. "With the exception of certain special attractions, we shall design pictures for these mass segments and seek every possible method of reaching them more effectively and efficiently. We do not intend to stifle experimentation in picture-making through commercial emphasis. To the contrary, we expect this new program will provide a more favorable foundation and environment for creativity."

O'Brien noted that such individual marketing problems as seasonal timing, geographic appeal, availability, and specialized communications could perhaps become less significant and, in fact, more often be correlated as a single selling asset if they were jointly resolved for a single pre-planned purpose.

"At MGM," he concluded, "each production is being developed with specific objectives in mind, and each advertising, promotion and release pattern will now be designed from the start to meet those objectives."

Ramsay, who has been advertising manager with offices at the Culver City studio, will headquarter in New York in his new assignment. He joined MGM in 1958 following five years in an executive advertising-promotion post at Universal-International, and previous positions as vice-president of the Monroe Greenthal Advertising Agency, advertising manager of Universal Pictures, and editor of James G. Sprecher Theatre publications.

Dan Terrell has been in charge of MGM's New York advertising and publicity department for the past five years. He has been with the company since first joining the Loew's Theatre organization in Washington in 1940. After overseas service in World War II, he was brought to New York by Loew's advertising department. In 1950, he moved to the picture company as exploitation director, later becoming publicity director.

AB-PT First Quarter Net Declines From '62

NEW YORK—Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the first quarter of 1963 was $2,389,000 or 54 cents a share, compared with $3,042,000 or 68 cents a share for the like 1962 period, Leonard H. Goldenson, president, reported.

Including capital gains, net profit was $2,512,000 or 57 cents a share compared with $2,909,000 or 65 cents a share in 1962.

Goldenson reported that ABC broadcasting division profits were off in the first quarter because some television programs launched last fall did not measure up to expectations. He noted, however, that changes have been made in the second quarter to improve current programming.

Theatre business in the first quarter was off from the like period of 1962, particularly in the midwest where weather conditions were adverse. However, Goldenson reported, "Many fine motion pictures are scheduled for release during the next several months."

Weiser Heads Fox Records

NEW YORK—Norman Weiser, a major figure in the recording and music publishing fields, has been appointed vice-president in charge of operations of 20th-Fox Records, a subsidiary of 20th Century-Fox Film Corporation, it was announced by Seymour Poe, executive vice-president of the parent company.

Weiser is resigning as vice-president in charge of marketing, advertising, and public relations for United Artists Records, where he has been for the past two and a half years, to assume the new position.

AIP Sets Latin Deal

NEW YORK—American International Pictures has completed an agreement with Paramount Film S. A. to distribute AIP product in Peru, Venezuela, and Trinidad, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

Tex. House, Senate Differ On Censorship Bills

AUSTIN, TEX.—The House voted to ban obscene movies, whether or not they are approved by motion picture associations or cleared for shipments in interstate commerce or importation.

The measure (HB 159) by Rep. W. H. Miller, Houston, was shouted through to final passage after amendments were rejected 42-87 and 32-93.

Critics complained that the bill does not define what is obscene.

"Any person who felt offended by a picture could file a complaint against the theatre owner," argued Rep. Malcolm McGregor, El Paso. "How in the world can anyone tell whether a single member of the audience has been aggrieved?"

Rep. Don Gladden, Fort Worth, again sought to retain present exemptions for all movies approved by the production code of the Motion Picture Association of America, those cleared for interstate commerce shipments, and those legally imported through the Bureau of Customs from foreign countries.

Rep. Chet Brooks of Houston also sought unsuccessfully to remove jail terms for violators. The bill provides penalties of $1,000 fine and a year's jail sentence for those showing obscene material. It also applies to magazines and newspapers as does the present law.

Only change in the bill is removal of exemptions now permitted. The Senate has voted to knock out exemptions on imported films and those approved for interstate commerce. Its bill, however, retained the exemption for MPAA-approved films.

Rocky Mountain Meeting

DENVER—The newly formed Rocky Mountain Motion Picture Association will present their first business building and ticket selling industry program on May 16, at the Brown Palace Hotel here. The new industry association, which was formed only last fall, is comprised of industry people in Colorado, Wyoming, New Mexico, and other states in the Rocky Mountain West.

The RMMPA will host a one-day clinic entitled "The Forward Look—1963-1964." The session will feature top industry spokesmen during the three-hour long afternoon clinic session. The keynote speaker at the session will be James R. Velde, vice-president of domestic sales for United Artists. Speaking on effective use of radio and tv advertising will be N. B. Smith, director of advertising for Commonwealth Theatres, Kansas City. Paul Lyday, general publicist, National General Corporation, Beverly Hills, Calif., will speak on newspaper advertising, while Barry Lorie, Lorie-Lotito Productions of Denver, will discuss motion picture exploitation. Augie Schmidt, president, National Concessionaires, will discuss effective use of theatre concessions.

Summarizing the business building and ticket selling clinic will be Robert W. Selig, vice-president and general manager for theatre operations, National General Corporation.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock, payable May 24 to stockholders of record May 9.

Cinema Lodge Installs Rubin As New President

NEW YORK—Pledging his dedication to the furtherance of the work of the B'nai B'rith agencies in the belief that they can provide benefits in years to come for his children and future generations of American Jewry, and indicating the possibility of the establishment of a Cinema Lodge Women's Chapter in the entertainment industry, Leonard Rubin, vice-president of Gilliams and Rubin, was installed as the new president of New York's Cinema Lodge of B'nai B'rith before a near capacity audience of 375 members and entertainment industry leaders in the Hotel Americana. Leo Jaffe, executive vice-president of Columbia, was chairman of the luncheon and toastmaster.

Abe Dickstein, 20th-Fox sales executive, who retired as president after three years in office, was honored at the luncheon.

Joseph Sonnenreich, district deputy of Cinema Lodge, presented special B'nai B'rith citations to Joseph B. Rosen for fund-raising, to Dickstein for membership, and to Alex Arnswalder for membership retention. It was announced that Cinema's membership has reached 870.

Jaffe thanked Milt Livingston, publicity chairman, and Herman Schleier, arrangements chairman, for the success of the luncheon.

Officers installed besides Rubin include vice-presidents Max Fried, Leonard Kaufman, Ted Lazarus, Milton Livingston, Joseph B. Margulies, Howard Minsky, David Picker, Sol Rissner, Norman Robbins, Murray Rogow, Cy Seymour, Howard Shulman, Rabbi Ralph Silverstein, Jack Weissman, and Louis Wolff; treasurer Carl M. Levine; secretary Alex Arnswalder; and trustees Max B. Blackman, Julius Collins, Jack Hoffberg, Leo Jaffe, Marvin Kirsch, Joseph Maharam, Samuel Rosen, Herman Schleier, Hon. Arthur H. Schwartz, and Karl Tausig.

A group of film industry personalities joined the industry leaders on the dais. They included Carroll Baker, Jean Seberg, Anthony Quinn, and George Hamilton.

ITOA Resolution Salutes N.Y. Bow Of "Cleopatra"

NEW YORK—The Independent Theatre Owners Association has moved by unanimous resolution to formally salute 20th-Fox and participate in the world premiere festivities of "Cleopatra" at the Rivoli June 12.

The resolution urges member exhibitors to participate in the premiere of the Todd-AO epic "by any and all types of promotion and exploitation" they deem appropriate.

The board suggested that members welcome the picture with marquee salutes, and by simultaneously blinking the lights on their theatre fronts the night of the premiere.

The board's action was motivated "by the fact that the film can be of tremendous benefit to the entire industry."

Publicists Ratify Pact

NEW YORK—New contract negotiations between the Screen Publicists Guild and Columbia, Warner Bros., and 20th-Fox resulted in a weekly wage increase of $12 for SPG members, to be spread over a two year period.

The new two year contract will be effective until April 24, 1965. It calls for an immediate salary increase of $5 per week, weekly pension benefits amounting to $3.75, job security provisions, vacations, and severance allowances. Salaries will be increased $7 per week after 57 weeks under the new contract, to the maximum $12 boost.

Pension fund payments under the new contract will start in the 92nd week, except at 20th-Fox, where SPG members are already covered. A provision for three week vacations after 11 consecutive years of employment was also included in the deal.

(Left to Right)—Leonard Rubin, vice-president of Gillians and Rubin, N. Y. mat and printing plate manufacturers, is installed as Cinema Lodge president by Arthur Glixon, president of District Grand Lodge One, as retiring Abe Dickstein, 20th-Fox sales executive, holds bronze plaque presented him by Leo Jaffe, executive vice-president to B'nai B'rith Cinema Lodge 1365.

Bright Future For Downtown Detroit As Suburban Pendulum Swings Back

By ARTHUR HERZOG

DETROIT—You pay your money—"$2 per year (50 issues) and outside of United States, Canada, and Pan-American countries $5 per year (50 issues)"—and you take your choice.

"The local MOTION PICTURE EXHIBITOR correspondent who hopes to continue to be around downtown metropolitan Detroit in 1970 sincerely believes that there will be more to report than the decay of shuttered houses."

That was the conclusion of an article which appeared in a recent issue of this publication concerning a report released by Wayne State University's Institute for Regional and Urban Studies. Based on past trends, it predicted the skeleton of a ghost town would be clearly visible seven years hence.

A Detroit subscriber accosted the writer with "I'm surprised EXHIBITOR would print such a downbeat piece."

He was told politely that was a bit silly. Good reporting and deciding what to publish are two different matters. It could be argued as easily that the government cease issuing storm warnings for the Great Lakes on the theory anticipation of dangerous weather makes for unpleasant reading.

However, the story merely reported what had made headlines. As far as is known, no exhibitors in the Motor City rushed out to dump real estate because of the collegians' gloomy prediction. In case this did happen and escaped notice, they can rush right out again and buy the properties back, even if at slightly higher prices, after reading the following:

Item: City Housing Director Robert C. Knox told the Central Business District Association at a luncheon, as a result of a preliminary survey, that "48,000 families would like to live in the core area of the city," where, the poll showed, people found "living best."

He called attention to the partly-built and partly a-building Lafayette Park project which will have within two years between 20,000 and 25,000 residents.

He mentioned other developments, including Elmwood Park Redevelopment, which offers 460 units and where, said Knox, "we could sell 10 times the amount of land we have available."

Item: Detroit's Missouri Synod Lutherans propose to buy in the inner city a large school, a site for a Lutheran Michigan college, are planning a compound of apartments for senior citizens, seeking land for new churches and are presently negotiating purchase of a large club for conversion to "a massive youth and family center and athletic club."

Item: A smaller straw in the wind blowing downtown is the Downtown Synagogue. It has struggled from an Association to a growing congregation of 270. It now has its first Rabbi, and is renting additional quarters while it is looking for a downtown parcel upon which to build the first synagogue in the area.

Item: The conservative Detroit Edison Company, not exactly famed for careless statements, on the heels of a two-for-one stock split, has just issued its 77th annual

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The NEW YORK Scene

By Mel Konecoff

WHEN AN EXHIBITOR turns producer and/or distributor, he figures he knows how a picture should be sold. Such a man is Alan V. Iselin, who has drive-ins in New York State and Florida. He's gotten together with director-producer Del Tenney, a former actor, and they have formed Iselin-Tenney Productions.

It looks like a going concern that will be going in the right direction because they wanted to talk across the breakfast table at Sardi's. The pair announced the completion of their first two feature films, "The Curse of the Living Corpse" and "Invasion of the Zombies," filmed on location on the east coast. These will be merchandised and booked as a combination package with a mid-summer release contemplated.

Iselin was all for the task force approach, and he will insist on the right of supervision of campaign for the majority of bookings or no deal. He will try to put a field man in each conceivable situation, and if the right distributor isn't available, then they'll handle it themselves. One reason why they are going to insist on only the best is because they have their own money invested in the project.

Said Iselin, "Exhibitors will like us because we'll make money for them with moderately-budgeted pictures, and we'll sell the pictures harder than anyone else. The campaigns will be proven ones drawn from experience. Pictures must be merchandised throughout their playoff."

Continued Iselin, "We will merchandise our product with heavily-budgeted campaigns from the very inception of the screenplay right up to the moment when the public sees it on screen. Our campaign expenditure for the two pictures will be budgeted initially at $150,000, and we believe we have the most exciting promotional campaign yet devised for a horror combination."

The ultimate objective of the new company is to furnish entertaining pictures, produced on an economical basis to afford each exhibitor the opportunity of coming out of his engagement with a profit. Two more screenplays are finished and are being readied for shooting, "Airline Stewardesses" and "Ski Weekend."

Complete merchandising manuals rather than the usual company press books will be prepared for each picture and combination, detailing in depth the campaign and ads to be used for every engagement, thus affording the exhibitor a working guide in the step-by-step promotion of Iselin-Tenney Productions. Assisting in this phase as vice-president in charge of advertising, publicity, and merchandising will be Ted Spiegel, who was formerly with Kingsley International, Union Films, Jillo Films, and Columbia Pictures.

FILM NOTE: Larry Frisch is a film maker who knows how to wheel and deal, and if he had enough money in back of him, he could devote all of his energies to the making of the pictures instead of trying to figure out means and methods of getting the materials to use in the making. For instance, his last film, "Pillar of Fire," filmed in Israel showing the conflict at a small outpost, cost $10,000 in cash plus promoted services and materials, and it received good reviews when it opened here several weeks ago.

This 33-year-old producer-director, who worked on "Exodus" and "El Cid," has a number of projects for the future: "Casablan," a murder mystery which was made in Greece last year, is awaiting release; "Ziggy and the Doll," a comedy of marriage and morals, will be filmed in August in Israel for a $70,000 budget of which $20,000 will be cash; in the fall, he will get started on the production of "Miracle in Warsaw" if negotiations with the Polish government are completed on below the line costs. It will be filmed there and tells the story of how a Jewish girl was helped by non-Jewish Poles during the war. He had hopes of interesting Judy Garland and her daughter in playing the leading mother and daughter roles; number three on the Frisch parade will be "Triumph of Love," to be shot on location in the Bronx. This is the true story of what happens to a middle class family when their second child is born without arms.

There are no deals set for distribution with anyone in case Joe Levine is reading.

THE METROPOLITAN SCENE: Nikki and Sperie Perakos had lunch with the Jacques Gelmans while vacationing in Acapulco. Incidentally, they make a pair of fine agents telling us that there is a need for people of our calibre down there. For a couple of tortillas and the plane fare, we were almost tempted to make the trip. . . . Aside to Lars McSorley: We tried to sing "So Little Time" from that sheet music on "55 Days At Peking," and the people around us gave us very little time to get out. . . . A special armed guard was to meet the Italian liner, the Cristoforo Colombo, when it arrived here with $500,000 worth of costumes and jewelry worn by Elizabeth Taylor in "Cleopatra." There was to be a fashion show on board and all the rest of the jazz that goes with this kind of to-do. Since we were a walking case of near-pneumonia, we didn't feel strong enough to get that close to Liz. . . . Marlene Dietrich's narration in the Award-winning "The Black Fox" is masterful. . . . Phil Gerard sends over the special exploitation manual on "The Ugly American," and if each engagement returned as much in money as the campaign weighs everybody would be wealthy.

Conn. Exhibs. Ask Tax Break

HARTFORD—Connecticut theatre owners have asked the State Legislature for a helping hand, tax-wise.

Spokesmen told the Legislative Finance Committee that the present amusement tax is unfair and unrealistic since it is based on seating capacity and not attendance.

Urging tax repeal, Ralph S. Pasko, Naugatuck theatre owner, asserted that he has lost $14,280 in the past five years.

"The tax repeal," he added, "won't save the theatre, but it would give us some encouragement to continue. My theatre is taxed on the basis of its 923-seat capacity, but the average daily attendance is under 170 persons—about half of them children."

Hyman Beats The Bushes For Fourth Quarter Drive

NEW YORK—Edward L. Hyman, American Broadcasting-Paramount Theatres vice-president, is currently conducting regional meetings with exhibitors in preparation for a Fourth Quarter business-building drive.

Hyman is in Minneapolis accompanied by assistants Al Sicignano and Morris Sher for conferences with executives of the Minnesota Amusement Company, United Detroit Theatres, and Tri-State Theatres. This meeting is to be followed by a meeting of all theatre managers at which time he will outline his recommendations for the end-of-year drive which is intended to offset, to a degree, the weather-affected, beginning-of-the-year grosses.

The AB-PT executive will review the availability of product as contained in his recently released annual Report From Hollywood. Intimate details of his talks with studio heads and distribution chiefs both in New York and on the west coast will be revealed in his talks with the top echelon of the AB-PT affiliates.

Additional meetings are being scheduled with unaffiliated exhibitors as well as with the regional managers of the distribution companies.

To more closely "beat the bushes" in an all-out endeavor to substantially strengthen year-end grosses, Hyman and his assistants will visit all theatres affiliated with their company. An aide to Hyman, who is the foremost exponent of the Orderly Release of Quality Product Throughout the Year, has said that he expects the exhibitors of the United States and Canada, properly applying themselves at their grass-roots levels, to make boxoffice history in the concerted Fourth Quarter drive.

Hyman's forthcoming two-week trip into the field will continue farther west following the Minneapolis confabs. A New England meeting was recently concluded in Boston. Similar conferences and theatre meetings have already been set for the Des Moines region with intermediate stop-offs.

Pictured as they close the deal which will bring Aldon Music-Dimension Records into the Columbia Pictures' organization are (L to R seated) Don Kirshner, new head of the Columbia Music Division; A. Schneider, president of Columbia Pictures-Screen Gems. (L to R standing) Jerome Hyams, eexcutive vice-president of Screen Gems, and Leo Jaffe, executive vice-president of Columbia Pictures.

Landau Firm Acquiring N.Y. Carnegie, Normandie

NEW YORK—The Landau Company confirmed that it is in the process of acquiring two first-run New York theatres, the Little Carnegie and the TransLux Normandie, both located on the same block-front on 57th Street between Sixth and Seventh Avenues in Manhattan. The theatres will be operated as twin showcases under the new ownership, which is expected to take over around July 1 of this year.

Ely Landau, head of the film producing company, pointed out that the thoroughfare, from east to west, was the focal point of burgeoning expansion for the entire midtown area. Bounded by the new Americana and Hilton Hotels on the one hand and a prolific increase in residential building on the other, this section has fast become one of the most heavily traversed and important areas in the city.

Stating that the dual theatres will be renamed, the exteriors re-designed, and both interiors refurbished, Landau observed that the tandem offered the intimacy of a small theatre while at the same time providing the flexibility of large seating capacity. The two theatres individually hold 587 and 492 persons, with a joint seating capacity of 1079 patrons.

Policy at the outset would be entirely flexible, according to Landau. "On the one hand, we will be able to present first run American pictures in this increasingly populous area," he said. "Broadway today is more inclined to spectaculars, and the two-a-day reserved seat policy. With American films today competing heavily with quality imported films, there is a need for attractive showcases for domestic film products of quality. The little theatre is as much accepted today as the former palatial one. However, by having twin theatres, we are answering the distributor's need for more seats, with the added plus of an alternating time schedule.

"On the other hand," he continued, "the same will hold true for the presentation of qualitative foreign films when the proper occasion arises. We intend to seek the very best in film entertainment, whatever the source, and make it available at the best possible convenience and to the great comfort of our immediate community."

Landau, founder and former chairman of the board of National Telefilm Associates, was the motivating factor behind New York's maverick commercial tv station, Channel 13, as well as the creator of television's "The Play of the Week." He successfully launched his new film company last year with the motion picture version of Eugene O'Neill's "Long Day's Journey Into Night," which brought Katharine Hepburn an Academy Award nomination.

Ely Landau's motion picture production schedule for 1963 has added the Pat Frank novel, "Forbidden Area," a story dealing with enemy infiltration of the Strategic Air Command.

The schedule for the current year totals five pictures, with three to roll before Aug. 1, as follows: "The Fool Killer," directed by Jose Quintero and starring Anthony Perkins, is set to start May 13; "The Pawnbroker" rolls on June 15 with James Mason in the lead, directed by Franklin Schaffner; "Forbidden Area" commences on Aug. 1.

Landau's other two projects for the year, "The Madwoman of Chaillot" and "Leonardo Da Vinci," are tentatively planned for production in October and November.

LONDON Observations

By Jock MacGregor

SHOW BUSINESS stocks have always been treated with caution in "The City." It is therefore all the more exciting to find the financial editor of a paper of the Daily Mail's standing recalling that last December he named Rank as the share of the year, and adding, "I would still back Rank against most shares in the list." In a splash story, under the heading "Rank Profits Race Ahead," he suggested that the profits for the first nine months of the year which ends in June were close to what had been estimated for the full year.

Chairman John Davis would not speak on actual figures but stated, "This year is going very well." While the group is benefiting enormously from Davis' foresight in acquiring the world rights outside of North America of Xerox, the Daily Mail points out that "Rank earnings come mainly from the expanding leisure industry, and which must grow faster as people go back to work and overtime becomes more common." That is a thought which should be borne in mind by all in the industry. Rank 70 cent ordinary shares stand at about $5.25.

IT WAS AN enthusiastic Milton Rackmil that I met with his charming wife in Les Ambassadeurs Club, and he was not only enthusiastic because I bought the drinks. Universal International under his leadership is in a unique position today, delivering mass appeal pictures which have the artistic integrity to be chosen as the official American entries at film festivals.

London was a stopover on his round the world trip in which he had taken in the Bangkok world premiere of "The Ugly American," and he was glowing about the presentation and reception there. Now London's W1 postal district is becoming "UI" with openings of "Mockingbird," "American," "Freud," and "The Birds" looming.

Milt's lunch host was the inimitable Jim Carreras, who has just delivered to UI "Paranoiac" and is now lining up for this release his most expensive production ever, "She," which is due to go this summer (well, we are hoping to have a summer). In the evening, Jim hosted a Dorchester party for the Rackmils to meet the leading members of the trade.

ANOTHER BRIEF encounter was with Fred Hift, now settling down as European publicity chief for 20th-Fox. He was visiting from his Paris HQ and is acutely conscious that a new approach to publicity and a broader outlook is essential. It is a joy to meet a publicist who really thinks internationally. His planning brings in the provision of press, tv, and radio material for all countries and in many languages. This is refreshing after the insular views of some publicists, who seem to regard anything beyond this country as of secondary importance, and this brings me to a less happy encounter.

While many producers groan about the difficulties of getting publicity in America, a publicist sends tickets for press shows to American representatives endorsed "Admit One—Stalls," rubbing in how little he thinks of us. When I pointed out that the Film Industry Publicity Circle and the Critics Circle had mutually agreed that double tickets should be issued, he appeared ignorant of the arrangement and said he sent double tickets for the best seats only to the London national press. In view of my feelings, the picture gets neither comment nor mention.

CONTINUING my wandering I found Peter Rogers relaxing in the Dorchester's exotically redecorated lounge with a pre-dinner brandy. His days are now full. His latest comedy riot, "Nurse on Wheels," was to be trade shown the next day; production continues at full blast on "Call Me a Cab"; and he has just finalized plans to expand by establishing a second unit headed by producer Jack Hanbury and director Sidney Hayers to film "This Is My Street." . . . Nicholas Reisini has confirmed that the Coliseum will install Cinerama and open with "The Brothers Grimm" in July. He also announces that following the highly successful Dublin opening, Cinerama is to be installed at ABC, Birmingham, Coliseum (ABC), Glasgow, and Rank's Gaumont, Birmingham, and Queens Newcastle. This brings the total up to seven. . . . The BFPA has produced a second edition of the useful Guide to British Film Production. It reveals that the number of British and American features fell to a new low last year, whereas importations from all other countries were at their peak. The division of gross box office takings is shown as exhibitors —62 per cent; distributors—13; foreign film producers—12; British producers—seven; Eady Fund—six. The booklet reiterates a popular misconception about second features: "One of the advantages of the second feature from the production side is that it provides a field in which can be discovered new writers, new players, and, most important of all, new directors." "Can" is the operative word. With limited budgets and tight schedules, fast working, tried technicians, and not those seeking perfection, must be used. New writers are generally the last to think of writing for second, and if they do, have not the experience of writing to the formula which embraces economy of production with a polished finish. To act in a second can be the kiss of death. . . . Thought for tomorrow. A special wall paper inspired by "Fall of the Roman Empire" is being launched by Wall Paper Manufacturers of Manchester, England, the world's largest producers, for distribution in the fall. It was introduced at the recent International Wallpaper conference in Madrid and photographed on the set of the film. I know of a "smallest room" which is papered with movie posters bearing the owner's name.

Lee Quits UA Post

MINNEAPOLIS—Fenton J. "Mike" Lee has resigned as United Artists Minneapolis branch manager.

CANADIAN Highlights

By Jay Alexander

A TEST of public opinion in Canada indicated that "Lawrence of Arabia" was the best film of 1962. This was in agreement with the choice of the Academy Awards, even before the awards were made. Another point of agreement was the choice of Gregory Peck as the best actor of 1962. But the "1,000 carefully chosen people" who make up Telepoll's testers said Bette Davis was the best actress. The program, on the CTV network, found that the "chosen people" said stories were most important in their choice of films; that most wanted more family pictures. Ron Evans, drama critic of The Telegram, Toronto, pointed out that the movies "really have grown in size and sense" in their young life of 60 years.

A CONSIDERABLE INCREASE in the number of licensed exchanges compared to pre-war years has developed in Canada. Two factors have played a major part in this development: Ontario's large share of Canadian immigration and the coming of safety film. The only problems to meet in opening an exchange are the $100 annual fee for a 35mm. exchange license and the $50 fee for a 16mm. one. Today, Ontario has 18 licensed exchanges. Among those familiar in general are Empire-Universal, United Artists, Columbia, International Film Distributors, MGM, Paramount, Warners, 20th-Fox, Astral, and Peerless. Newest of the general exchanges is Seven Arts. Those specializing in foreign languages are Allemania Films, part of a travel agency; Cine Europa Films, operated by an exhibitor; Consol Productions, handling Polish films; Deuka Films, specializing in German films; Italiafilms (Canada) Ltd., headed by Robert Lester; Liberty Film Exchange; Tempo Films Ltd., which relies heavily on French films for art houses which are operated by the exchange as well. The Ontario Censor Board has had to bring in special translators to handle the films where the English-language translation of script is not sufficient.

THE HAPPIER product picture has brought a jam of product in theatres in Canada. Roadshow attractions have backlogged a number of films. The Odeon Carlton, Toronto, flagship of the Rank circuit, converted to 70mm. with "Barrabas," and now has "Lawrence of Arabia." Odeon made a deal with the Biltmore for a lease of the Savoy, a few blocks from the Carlton, and is playing pictures that would have shown at the flagship as part of a multiple Toronto presentation. Exhibitors agree that right now there is more product available than there has been in the past two or three years. Toronto, in fact, could use some of the houses that disappeared in the past few years. The leading situations are doing excellent business, and films are running longer than expected. The big pictures are holding on and there seem to be quite a few more action pictures offered.

REEL CLIPS: Consolidated Amusements' 1,584-seat legitimate theatre in Montreal, Her Majesty's, will close permanently after the performance on May 19. Opened on Nov. 7, 1898, by the West End Theatre Co. under its present name, it changed hands and titles several times until purchased by Consolidated in 1929. . . . The Dufferin Drive-In, Toronto, formerly operated by A. I. Rosenberg, has been leased by Odeon Theatres. . . . Canada will have two entries at the May 9-22 16th Cannes International Film Festival. These will include entries by the National Film Board and by Piper Films, Ltd. . . . A recent fire completely destroyed the Irma Theatre, Irma, Alta. Owned and operated by Lodge 63 of the Independent Order of Odd Fellows, the theatre was the only one in the community and operated two days weekly. Irma has a population of about 400 and the house had 125 seats. . . . Fire officials are studying the possibility of banning stink bombs. Recently, some were dropped in theatres by pranksters. . . . About 25 policemen searched the Downtown Theatre, Toronto, after two phone calls to the cashier warning about a bomb caused the theatre to be emptied of 300 patrons. Nothing was found and nothing happened.

DOWNTOWN DETROIT

(*Continued from page* 11)

and whoppingest report ever.

Exhibitors may not be too much concerned with the sale of electricity. But they should be interested in the back cover where are shown nine pictures of just-or-about-to-be completed structures in the area, along with statistics.

Lumping them all together, the seven residential buildings will, by 1964, provide 2,984 dwelling units. Were they built on top of each other they would reach 189 stories into the sky.

In addition are two downtown office buildings of 23 and 28 stories which will house thousands of workers and executives. They are both within five minutes' walk of downtown first-run theatres.

The downtown exhibitors have to work plenty hard today to import audiences. But there is surely concrete and steel evidence that disenchanted suburbanites and those who work downtown and are tired of commuting, are headed back again.

Beyond 1964 lie many other projects in planning stages including a huge new hospital center.

Para. Int. Ups Stramer

NEW YORK—Hugo Stramer has been appointed sales manager for Continental Europe, North Africa, and the Middle East for Paramount International Films, Inc., it was announced by James E. Perkins, president of the company.

Headquartering in Paris, Stramer will report directly to Henri Michaud, who recently succeeded the late John B. Nathan as Paramount International's division manager for Continental Europe, North Africa, and the Middle East. Stramer will also continue to function as Paramount's general manager for Germany for the present time.

Moscaret Heads Para. 16mm

NEW YORK—Joseph A. Moscaret has been appointed manager of the newly-created non-theatrical film accounts department of Paramount Film Distributing Corporation, it was announced by Charles Boasberg, general sales manager. He will supervise sales and distribution of 16-millimeter features and short subjects for Paramount.

Para. Plans Merchandising For 20 New Releases

NEW YORK—Merchandising and marketing plans for over 20 forthcoming Paramount releases were outlined in depth here for the company's advertising, publicity, and promotion personnel from throughout the U. S., Canada, and abroad. The sessions were directed by vice-president Martin Davis.

Current business conditions require more forceful and creative pre-selling than ever before in history, Davis said, pointing out that "we must be prepared to surpass even our greatest achievements of past years if we are to reap, both for ourselves and our exhibitor customers, the fullest potential of each release."

Campaigns must be built not only on the thinking of Hollywood and New York, but also on the contributions of the field in concert with exhibitors, it was noted. "Every picture has something special that can put it over the top," Davis said. "Finding that something special should and must be the concern of everyone."

Tremendous strides are being made by the industry in developing new and different ways to reach the potential audience, but a great deal more work is still to be done, according to Davis.

Advertising, publicity and promotion plans were covered for "Come Blow Your Horn," "Hud," "Donovan's Reef," "The Nutty Professor," "Duel of the Titans," "All The Way Home," "A New Kind of Love," "Wives and Lovers," "Who's Minding The Store?," "Who's Been Sleeping In My Bed?," "Paris When It Sizzles," "Love With The Proper Stranger," "Lady In A Cage," "Fun In Acapulco," "Becket," "The Carpetbaggers," "Nevada Smith," "Circus," "Seven Days in May," "Where Love Has Gone," "Dear and Glorious Physician," and others.

Participating with Davis and his executive assistant, Joseph Friedman, in the meetings were: from Hollywood, Bob Goodfried, studio publicity director, and Mac St. Johns, studio publicity manager; Bernard Serlin, exploitation manager; Jerry K. Levine, advertising manager; Hy Hollinger, publicity manager; and all members of the home office advertising-publicity staff.

The entire staff of field merchandising representatives also attended the meetings, including Henry Ehrlich, New York; Sam George, southern division; Henry Howard, eastern division; Robert Miller, midwestern division; Everett Olsen, southwestern division; Alan Wieder, western division, and Win Barron, Canada.

ZANUCK

(*Continued from page* 9)

made at the studio, of which "Take Her, She's Mine" is the first. Slated for a May 7 start is "Move Over, Darling," starring Doris Day, James Garner, and Polly Bergen, with Aaron Rosenberg and Martin Melcher producing and Michael Gordon directing. Rosenberg's "Shock Treatment" and "Morituri" are scheduled for June, and "The Sound of Music," to be produced and directed by William Wyler, for August. Several other scripts are in an advanced state of preparation for probably summer production.

Richard D. Zanuck, in charge of production, invited representatives of all press media to brief ceremonial opening of the studio on the "Take Her, She's Mine" set.

ALBANY

A reorganized drive for COMPO dues collections in the exchange area was launched at a meeting called by H. L. Gaines, Warners branch chief and distributor chairman. Adrian Ettelson, Fabian district manager and exhibitor chairman, attended as did distributior managers and salesmen. . . . Jimmy Durante made a personal appearance for the benefit of St. Anthony Roman Catholic Church's building fund at RPI Field House, Troy. It marked the second time the comedian volunteered his services since 1961. The pastor, Rev. Thomas Di Lucca, OFM, is a personal friend of Durante. . . . Sylvan Leff reopened the Starlit and Black River drive-ins outside Watertown. . . . John Yianakous relighted the Moonlit Drive-In, at Potsdam, where he also conducts a conventional theatre. . . . Joe Andrek, a former projectionist, put the 300-car Seaway Drive-In, Ogdensburgh, into action for 1963. . . . Charles A. Smakwitz, SW zone manager, visited from Newark, N.J.

BUFFALO

There were two brilliant openings in Buffalo. "Lawrence of Arabia" had its western New York premiere Tuesday, April 9, in the Schine Granada, following an all-out advance campaign by manager Joe Garvey. On Thursday night, April 2, there was a Hollywood-type premiere of "How The West Was Won," at the Teck, and this big production also had a huge advance promotion by manager Bill Laney and city manager Frank Arena. There was a distinguished audience in attendance at each premiere, and both productions were given laudatory send-offs by the local critics. . . . John W. Baybutt, supervisor of engineering and maintenance in the roll-coating division at Kodak Park in Rochester, has retired after 40 years with Eastman Kodak. . . . Dynacolor Corp. of Rochester and Minnesota Mining and Manufacturing Company have confirmed reports that they plan to exchange five shares of Dynacolor stock for one share of the big 3M company of St. Paul, Minn. A formal decision on the proposed merger is expected at a meeting of the 3M directors on May 14. While the Dynacolor stockholders must approve the merger, it is understood that this is a "mere formality" as the controlling stockholders have approved the proposed transaction. The proposed merger is expected to put more capital in the Rochester firm and permit it to "move faster" in the manufacture of X-ray film for medical purposes, a company executive said. . . . Tent 7, Variety Club of Buffalo, has decided to form a past chief barkers' group under the title, "Hey Rube." Dewey Michaels has been chosen as chairman. . . . Tony Kolinski, chairman, and Myron Gross have completed arrangements for Variety Club Day at Erie Downs Country Club on July 22, when in addition to golf facilities, Tent 7 members will have the use of the new swimming pool at the club across the border in Canada. . . . Tom Fenno, chairman, membership committee of Variety Club, announces several new members have joined up, including Michael Ellis, Sr., father of Mike, Jr., a past chief barker; Daniel Houlihan, manager, Buffalo branch of Paramount, and Joseph Mintz, attorney.

CHARLOTTE

Exhibitors of the two Carolinas were told by a film producer that "family entertainment—that's the answer to the motion picture industry's problems." Maurice King, a partner in King Bros. productions, said, "We've made 35 pictures and have never lost money on a one. There's a future in family pictures. It's the answer to the problem. It's the way to get the adults back in the theatres." King was in Charlotte for a special showing of new King Bros. production, "Adventure of Captain Sinbad," to which all theatre operators in the Carolinas were invited. It marked the first time the film had been shown to exhibitors anywhere. The film is planned for release in the summer and television advertising salesmen also were invited to the showing so an advertising campaign could be discussed. The Charlotte branch of MGM was host at the showings in the Plaza. Another film, "Flipper," also was shown the visitors. . . . Around 60 theatre owners and managers of the eastern North Carolina area of Theatre Owners of North and South Carolina, meeting at Wilson, N.C., discussed the "back stage" business of operating motion picture houses, proper handling of concessions, and legislation affecting the motion picture industry, both state and national. Hary Pickett, Charlotte, general manager of the association's membership committee, presided over the business session. Others participating in the program included W. G. Enloe, Raleigh, chairman of public relations; Jack Jordan, exploitation manager for Wilby-Kincy Theatres, Charlotte; and John Garner, drive-in operator of Fayetteville. George Meyer, Charleston, S.C., president, Theatre Owners of North and South Carolina, attended the regional session. . . . Charles H. Lewis, manager, Center, Durham, N.C., presented the Center's annual most valuable player award to Jean Berry, a guard on Duke University's football team. The award, whose recipient is selected by secret vote of his team mates, has been presented by the Center to a member of the Duke team since 1933.

From L to R—C. B. Trexler, president of Stewart & Everett Theatres; Maurice King, producer of "Captain Sinbad," King Brothers Production for MGM; and Herb Bennin, division mgr., MGM, after first showing of the film in Charlotte, N. C. Reps from 35 newspapers, 15 TV stations, and 60 radio stations, plus exhibitors representing 380 theatres in the Carolinas were on hand.

CHICAGO

United World Films are distributing their new film, "Come September," in 35 mm, having withdrawn their 16 mm film of this subject. . . . Ambassador East hoisted a flag in front of its famous establishment to mark the arrival of Alfred Hitchcock. The flag bore the inscription, "The Birds Is Coming." The film, "The Birds," opened at the State-Lake. . . . William Robert Sickinger, casting director for the film "David and Lisa," has been appointed director of theatre for the Hull House Association, one of the first community theatres in the country. . . . Harold Roth, well known to the concession trade, has resigned as president and chairman of the Continental Vending Machine Company. . . . Edens theatre has opened in Northbrook, Ill. National Theatre Supply Company supplied the booth equipment; Commercial Light Company supplied the lighting equipment; and Whiteway Sign Company supplied the marquee and outdoor signs. . . . The Loop is under new management. Oscar A. Brotman and Leonard A. Sherman have purchased the long-term lease. . . . J. E. Wharton has formed Fairbury Appliance, Inc., to distribute theatre electrical appliances and air conditioning systems. H. S. Traub is attorney for this new company. . . . S. J. Gregory, president of Alliance Amusement Company, and Spiro Papas, executive vice-president of Alliance, have returned after conferences held in Yakima, Wash., where they went into partnership with Fred Mercy, Jr., taking over two hardtop theatres, Capital and Yakima, and a drive-in, the Tower. These theatres will be under the operation of the Mid States Amusement Co., a subsidiary company of Alliance. These acquisitions will make for a total of 75 hardtop and outdoor theatres under the management of Alliance in the Chicago territory and the subsidiary operation in western territory. . . . Theatre interests in Chicago are against industry labor bill requiring $1 per hour minimum wage. A House committee has voted to eliminate theatre employees and outside salesmen from the bill. . . . Niles Studios has named Gwen Smart as director of advertising and public relations in their Chicago, Hollywood, and New York City operations. . . . Louis Rubin is the acting manager of the Edens, newly constructed in Northbrook, Ill. . . . John Rohr represents the tv film department for 20th-Fox central territory, headquartering at the Chicago exchange. . . . Bessie Gilbreath, American International, was elected business agent of Film Row Union, succeeding the late Sam Lamasky. . . . Nancy Brown, member of staff at Universal, will marry Richard Brown within a few weeks. Both Browns are well known to the film trade.

More
light
+
slower burn=
lower costs

NATIONAL
TRADE MARK

PROJECTOR
CARBONS

CINCINNATI

Jack Haynes, Cincinnati Theatres general manager, wore a smile from ear to ear caused by the big openings of Oscar winners "Lawrence of Arabia," Valley, and "To Kill A Mockingbird," Keith. . . . Florence Kipp, Grand manager, has received a vote of confidence. Ticket sales began last week for reserved seats for "Cleopatra," opening at Grand June 26, and a patron bought six seats from Miss Kipp for New Year's Eve. In the meantime, Esther Nemo, who had such a tremendous success as group sales manager for MGM's "Mutiny on the Bounty" at the Valley, has been appointed group sales manager for "Cleopatra." . . . Cincinnati Theatres has sold its Paramount, Middletown, O., to that city. It is to be demolished for a parking lot. However, Cincinnati Theatres is not going to let down the 45,000 townspeople, as it intends to give them a deluxe house. They will either remodel the Colonial or build a new theatre. . . . Vance Schwartz has closed the Lyric, Lexington, Ky. . . . Variety Tent Three has bought "Cleopatra" opening night, June 26, at the Grand. Proceeds go for its charity workshop classes for mentally retarded at Goodwill Industries Rehabilitation Center. . . . Lou Wiethe, former Valley owner, has invested in the Jane Fonda film, "The Young Lovers." . . . Edward Salzberg, Screen Classics, is welcomed back to Film Row after a long convalescence from a heart attack. . . . Kathy Dill is new receptionist at Buena Vista. . . . Bud Marsee is new manager, Chakeres' Skyborn, Fairborn, O. . . . Bill Gandall, specialist in exploitation and promotion, held a seminar for exhibitors on AIP release "Free, White and 21." . . . Mid-States Theatres is remodeling Dabel, Dayton, O., for Cinerama. . . . Chakeres circuit, Springfield, O., is planning its second "Junior Prom" shows with the cooperation of PTAs, teachers and students. "Proms" are being scheduled into nearly all of the circuit's roofed houses. . . . MGM's "Mutiny on the Bounty" opened big at McCook, Dayton, O., April 18. . . . 20th-Fox's "The Longest Day" opens limited multiple runs beginning June 26 at Columbus and Dayton, O., and here on July 10.

COLUMBUS, O.

Loew's Ohio continued to do big business in a sixth week with "To Kill A Mockingbird." . . . "The Birds" was held for a third week at RKO Palace and "Divorce—Italian Style" continued for a third week at the New Main. . . . Norman Nadel, former theatre editor, Citizen-Journal, and now drama critic of the New York World Telegram and Sun, recently was promoted to general amusements editor. Nadel still will review Broadway openings. . . . Raymond Burr, film and tv star, has been signed to appear in "Anniversary Waltz" in the Kenley Players' summer stage series at Veterans' Memorial the week of June 18. . . . Four Miles auto theatres showed a first run of the Glenn Ford comedy, "Love Is A Ball."

DALLAS

The Texas Navy, which existed when the Lone Star State was a republic, will have its film exposure in a movie to be based on "Star in the Riggin," a historical novel written by Texas author Garland Roark. Clint Walker is expected to take a leading role with Robert Pirosh as producer. . . . Roy Litsey retired as booker and buyer for Phil Isley Theatres. His wife, Kathleen, also retired from the staff of the Paramount exchange. Litsey entered the film business as assistant shipper with the old Pathe company in 1920. He soon became head shipper then moved to the First National office in 1921 as a booker. He was promtoed to office manager in 1925, followed three years later by transfer to the Memphis office. Litsey came back to Dallas in 1933 as office manager for the Warner Bros. exchange and remained until 1948 when he resigned to enter private industry. In 1952, Litsey joined Phils Isley as booker. . . . Paul Newman may visit Dallas in late May for the opening of his new film, "Hud," shot last summer outside Amarillo, Tex., unless the start of a new film causes a conflict. . . . Ed Edmiston, publicist for Metro-Goldwyn-Mayer, who has been working in the Kansas City area, has come here to replace Phil Brockstein, who has reported to Chicago for his new assignment. . . . Services were held here for Jack H. "Little Jack" Adams, active in the film business, who died after a long illness which included two heart attacks and finally lung cancer. He started in the film industry with his father, the late Jack K. Adams, in the Adams Film Exchange. . . . Three performers from "The Birds" visited. They were "Nosey," "Punkin," and "Buddy," three ravens, together with their trainer Ray Bedwick, a native of Dalhart, Tex. . . . Television is taking a leaf out of movie theatres' book and adding a touch of its own. Viewers received an advance look at samples of WFAA-TV's new series of motion picture in a special program called "Channel 8 Movie Preview" last Saturday at 2 p.m. on WFAA-TV. The half hour offered trailer highlights of the prime movies in the package. . . . Film Star Greer Garson, wife of Dallas oilman Buddy Fogelson, has been nominated for a place on the board of directors of radio station KIXL. If she becomes a member of the board, Miss Garson will be in good company. Stockholders include Hollywood film stars Robert Taylor, William Holden, and singer Tony Martin. The late Tyrone Power also held stock in the organization. Currently in New York, Miss Garson, who maintains an apartment in Dallas, is expected to be in Dallas during the forthcoming stockholders meeting in May. . . . Edgar Laird has been named to replace Roy Litsey, who recently retired at the Phil Isley Theatres. Laird was with United Artists 15 years before going with RKO until it closed. He then went with Sol Sachs to Rank Films and remained there until that firm closed. Laird will work with Charles Wise at Isley buying and booking.

Three major radio networks participated in the recent premiere of MGM-Cinerama's "How The West Was Won" at the Sheridan, Miami Beach, Fla., and among those present were, left to right, Ben Gaimes; Ed Sullivan; Harry Botwick, southeastern regional supervisor, Florida State Theatres; and Sidney Cooper, domestic sales manager for Cinerama.

HOUSTON

Tony Curtis will play the title role in "The Confessor," the movie John Frankenheimer will make in Houston this September. His casting was announced by Harold J. Mirisch, president of the Mirisch Company, which is producing the $5 million picture. The film, for which Nedrick Young is now writing a script, is based on a soon to be published novel by Jack Donahue, former Houston newspaperman, which is to be published in June. The engagement of Henry Fonda for another important role had been announced earlier. Mirisch said shooting on "The Confessor" will start in September, rather than on Aug. 15 as originally planned because of a delay in filming "Seven Days in May," which is also being directed by Frankenheimer. Frankenheimer plans to do the film's major shooting in Houston, which should keep the company here from six weeks to two months. A variety of locations have already been chosen. Sid Balkin, the company's liason man here, said applications for extra, bit, and feature parts will be accepted April 15-17 at the John Robert Powers School of Modeling. Casting directors for the film expect to be here to fill these parts in mid-July.

MEMPHIS

"Cleopatra," set for the Crosstown, is setting local price records with tickets going for $2 to $3. . . . The Linden Circle, one of the Malco chain, is "closed for redecoration." Malco management advises the house may remain shutdown. . . . WOMPI at its regular monthly meeting, began planning for the Dallas Convention. The meeting was held at UA, and concluded with a screening at the Fox screening room. Janiece Kennon was appointed to the nominating committee. . . . Tommie's D-I, Kennett, Mo., has reopened, as has the Cherokee, Cherokee, Ala., and Arrow D-I, Steeleville, Ill. . . . Memphis had five Oscar Winners playing to near capacity houses. "Lawrence of Arabia" and "To Kill A Mockingbird" continued at the Crosstown and Malco, respectively; 'The Miracle Worker" has returned to the Memphian, along with "Birdman of Alcatraz," and "Sundays and Cybele" was brought back to the Studio for a brief showing. . . . Said Kenneth A. Turner, executive director of the Memphis & Shelby County Youth Guidance Commission: "We are aware that many parents are concerned about the movies their children see, and will sometimes go to a movie in advance to see if it is acceptable for children. The commission is concerned with the health, education, and welfare of young people in the community, and that includes their entertainment. We think we're filling a void, and hope to encourage people to attend good movies which in turn, might induce theatre owners to show more family films." The Commission plans praise and recommend good film fare and will view any movie at the request of the distributor or exhibitor, he said. He also said exhibitors could use the Commission seal in their film promotions. . . . Obscenity would become a ground for barring a motion picture in Memphis under a bill now being considered here.

JACKSONVILLE

Jim Arender, known as the world's champion parachutist, was entertained by local parachute clubs when he came here to fulfill a profesional engagement calling for nightly jumps over the grounds of Meiselman's Midway Drive-In during the local premiere of "The Raiders of Leyte Gulf" on the Midway's screen. Arender was also a parachutist in the filming of the motion picture. . . . Visiting Miami over Easter were Mr. and Mrs. John Hart (Mary, WOMPI finance chairman) and daughter Patty, accompanied by Mrs. Anne Dillon, WOMPI president. The Harts were the guests of their son, Jack Hart, a Sears executive, and Mrs. Dillon visited her daughter whe is hospitalized in Miami. . . . The annual installation of new WOMPI officers, one of the industry's main social events of the year in this city, has been scheduled for the night of Saturday, June 8. The place for the gathering will be announced later. . . . English teachers of 18 county high schools gave extra scholastic credit to the students who crowded into the suburban Edgewood for performances of "Julius Caesar," presented under the sponsorship of the Duval County Council of Teachers of English. . . . "West Side Story," winner of 10 Academy Awards in 1962, went into its first local outdoor showings at the Southside and Main Street drive-ins, units of Kent Theatres, at advanced prices. . . . Meiselman's Midway Drive-In had Easter treats for small-fry patrons.

A. Barre, accounting executive from Atlanta, was a recent visitor at the Florida State Theatres home office in the Florida Theatre Bldg. . . . Mr. and Mrs. M. B. Loder, who recently acquired the Central, Willachoochee, Ga., also operate banks in Willachoochee and Homerville, Ga. . . . Tommy Hyde, general manager, Kent Theatres, spent several days here conferring with circuit owner Fred Kent before returning to his headquarters in Vero Beach. . . . Thirty-three merchants at the Roosevelt Mall shopping center began sponsoring a series of free Saturday morning cartoon shows at their Kiddie Theatre for the children of Roosevelt Mall shoppers. . . . Tina Louise, motion picture star and a favorite with U. S. service men for the generous amount of time she gives in visiting their camps and stations, drew cheers and wolf whistles from thousands of sailors at the nearby Mayport Naval Station when she was piped aboard the U. S. S. Noa for a visit with the crew which made Naval history when they retrieved astronaut John Glenn from the Atlantic Ocean. . . . Karl Kristofferson, a former local film booker who was forced back into college life when a Film Row economy drive put him among the unemployed, has graduated at the head of his class from the University of Florida's school of journalism. In addition, he was one of three students receiving special honor awards. . . . Henry Harrell, former 20th-Fox executive in Chicago who has come here to succeed Thomas P. Tidwell as manager of the company's Florida branch, said that he will defer house-hunting until his children complete their school terms in Chicago in mid-June and the entire Harrell family moves to Jacksonville. . . . The Suburban Open Air Drive-In at Bradenton, long operated by veteran showman K. T. Barfield, has been acquired by Alan Iselin as the newest unit in his growing circuit of Florida outdoorers. Iselin's film buyer is Herman Allen of this city. . . . W. A. "Bill" McClure, Universal manager, led a contingent of visitors who attended the April 4 grand opening of the Smith Management Co.'s new Cinema, Cutler Ridge outside Miami. . . . Buford Styles, former Universal manager for Florida, visited in his new capacity as a southeastern representative of Embassy Pictures. . . . Taken by death was Nolan Wells, Kingsland, Ga., who was owner of the Topper, Folkston, Ga., mayor of Kingsland and a representative in the Georgia Legislature. . . . Mrs. Anne Dillon, WOMPI president, announced that the group's annual election of officers has been scheduled for the night of April 23 in the Studio Theatre.

In connection with the opening of "The Hook" recently, MGM and Pacific Drive-In Theatres, had Nick Adams making personal appearances in snack bar areas where he signed autographs and chatted with his fans during multiple-run Los Angeles engagements of the film.

MIAMI, FLA.

Special screenings of "Billy Budd" were held for teachers in the Dade County Junior and Senior High Schools. The film opened at the Parkway, Mayfair, Normandie, and Sunset Art Theatres. . . . Children of the Kendall Home were guests at a Saturday morning screening of "Billy Budd" at the Sunset, South Miami. . . . Actor Burl Ives was seen here attending two films in one day, "Freud" at the Surf and "Divorce Italian Style" at the Normandie. . . . Services were held for Arthur I. Burdick, assistant manager, Mayfair, who passed away after 10 years with the Wometco organization. . . . The Concord, in the southwest section shopping area, is scheduled to open in May. . . . The Cutler Ridge Cinema, Cutler Ridge Regional Shopping Center, South Dade County, opened with "The Birds." The house is situated in the middle of the Cutler Ridge Mall and boasts 1200 lined parking spaces, as well as other "luxury" features such as 62-foot long screen, push-back seats, smoking section, etc.... Record volume and higher earnings after taxes for 1963 was predicted by Mitchell Wolson, president, Wometco Enterprises, Inc., at the company's fourth annual stockholders' meeting. After telling stockholders that 1962 was the most profitable year of business in the firm's history, Wolfson said, "I predict that your company will again in 1963 attain higher volume and higher earnings after taxes." For the first 12 weeks of the year, gross volume totaled approximately five million dollars, a gain of about 13 per cent over the same period last year. He also said the net profit should be proportionately higher. Wolfson said the theatre business was better last year than in 1961 and that 1963 is showing continued improvement. He said this is attributable in part to new theatres in shopping centers. "We will continue to acquire theatres in regional shopping centers on the same basis that we have done in the last few years," he declared. . . . Howard Pettingill, formerly with Florida State Theatre's publicity department, was working with FST from the other side of the desk, representing Metro-Goldwyn-Mayer to promote "How The West Was Won," Cinerama production opening soon at the Sheridan, Miami Beach. Pettingill returned from three weeks in Memphis, promoting "Lawrence Of Arabia."

HARTFORD-NEW HAVEN

James M. Totman, Stanley Warner zone manager, plans a late April groundbreaking ceremony for SW's newest Connecticut project, the 1200-seat theatre long-anticipated in the Hamden Shopping Mart, suburban New Haven. An October opening is planned. The theatre, with modern decor, will have its seats all on one floor. Adjacent Shopping Mart parking space can accommodate upwards of 5,000 cars. . . . Dave Jacobson, Warner, Torrington, started a Golden Operetta film series, charging $5 for series tickets (six attractions) or $1 for single ticket. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, tied-in with the Madamoiselle school of modeling for Beverly, Bridgeport, bow of UA's "Love Is A Ball." A Mercedes-Benz auto dealer provided transportation for eight lovelies, who lunched with the press and other opinion-makers. Area radio-tv outlets taped interviews. A newspaper story discussed French Riviera filming at time Perakos was touring Europe. . . . The Watertown Drive-In reopened for the season, screening UA's "Taras Bulba." . . . R. Charles Tolis, Tolis Theatres of Connecticut, ran a retarded children's fund benefit screening of UA's "Two for the Seasaw," sponsored by the Meriden Probus Club at the deluxe Meriden. Admission was $1. . . . Franklin E. Ferguson has acquired interests of partners Frank McQueeney and Charles LaFlamme in the Rivoli, Hartford, and intends to operate the first-run art situation himself. The three took over the theatre two years ago from Maurice Shulman (he continues to operate the Webster, Hartford). Ferguson has named Robert Baker, formerly on staff of the Opera House Theatre, Bangor, Me., as Rivoli house manager. . . . Ray McNamara, resident manager for New England Theatres, Inc. (AB-PT) at the first-run Allyn, has been named theatres division chairman of the Hartford Cancer Campaign. . . . Frank De Wolf has been named house manager of the Tolis Newington, Newington. . . . Bernie Menschell, Outdoor Theatres Corporation of Connecticut, reopened the Manchester Drive-In, Bolton Notch. . . . Alan Brunner, formerly with Lockwood and Gordon Enterprises here, now with Daytz Theatres, writes he's returned to helm of the Newport (R.I.) Drive-In, following a vacation trek to Puerto Rico. . . . Charles Shaw, L&G's Cine Webb, arranged a phone interview with "David and Lisa" star Keir Dulles for Allen M. Widem, Hartford Times. . . . Mrs. Margaret Mortensen, SW Capitol, Willimantic, Conn., offered a six-month pass to first child weighing exactly 40 pounds reporting to the box office, in conjunction with Universal's "40 Pounds of Trouble." A scale, of course, was stationed next to the box office for the gag. In another unique touch, Mrs. Mortensen offered guest tickets to Paramount's "Who's Got the Action?" to readers of the Willimantic Daily Chronicle spotting their names scattered on the afternoon daily's classified ad pages. . . . Brooks LeWitt, general manager, LeWitt Theatres, has promoted Don Parker, on staff of the Arch St. Theatre, New Britain, for the past 10 years, to house manager, a newly-created post. . . . Norwalk-based Motion Picture Corp. starts shooting a feature-length film based on the James Blish book, "The Night Shapes," in the Mexican jungles shortly, according to executive producer Paul deFur of Norwalk.

NEW ORLEANS

Variety Club Tent 45 named Mel Leavitt, press guy; Bill Cobb, house committee; Bill Holiday, charity; Clarence Cohen, Heart Fund; John Richards, membership; and Al Dermody, coordinator Ladies Auxiliary. Don Page Baker was elected to the office of property master replacing John Arthur, who resigned but is still a member of the board. The Tent has adopted a new project of monthly charities in addition to the main Heart project, Children's Hospital for Underprivileged. Chief Barker Joel Bluestone said that each month an organization or institution dependent upon charity will receive either a check or piece of equipment for use in their work. First check was presented to the Cystic Fibrosis Chapter of New Orleans.... WOMPI's Claire Rita Stohe and Inez Tauzin assisted the New Orleans Parish Medical Association with the second series of Sabin oral polio immunization program. . . . WOMPI's Helen Bila and Gene Barnette assisted with the paper work at the Municipal Dog Rabies Clinic recently. . . . Joe Springler, Warners booker, returned to work after a short stay in Baptist Hospital. . . . Page M. Baker is Variety Club Tent 45's elected delegate to the Variety International convention at Houston. Alternate delegates are Mel Leavitt and Don Kay. . . . Daisy Alexander, in charge of the theatre division at Keesler Air Force Base, made the rounds of Film Row. . . . Claude Bourgeois has taken over the Arcade, Slidell, La., on lease from heirs of the Fontana-Carolla estate. . . . C&B Theatre Company have taken over the buying and booking for J. P. Serio's four-waller, the Century, in Morganza, La. . . . Mrs. Beverly Ansardi is the new stenographer-booker at Paramount. . . . Darrell George visited Film Row after seeing his daughter who had a baby girl at Oschner Foundation. . . . Gulf States Theatres have taken over operation of the Algiers, La., Drive-In. . . . R. L. Johnson has joined the sales and service force of Ballantyne in Omaha, Nebr. For many years he was their representative here. . . . Mrs. Alice Jones Kiern, wife of the late B. P. Kiern, died. They were pioneers in the exhibition field here and opened the Happy Hour in the uptown section of the city more than half a century ago. . . . Sympathy is extended to the Bob Boobey family on the death of his father in Charlotte, where he was a member of the UA sales force. Bob is on the booking staff of Gulf State Theatres.

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PHILADELPHIA

Joseph Quinlivan, formerly with Warners' sales staff, is the new branch manager for America International Pictures. . . . Samuel Shapiro, president, Sameric Corporation, and Alexander Boyd, president, East Park Company, presided at the cornerstone laying ceremonies for the Eric, in the East Park Shopping Center, Harrisburg, Pa. . . . Barbara Erlick, wife of Al Erlick, editor, MOTION PICTURE EXHIBITOR, was named president of the Keuka College alumnae association in the Philadelphia area. Keuka is in the Finger Lake district of New York State.

ST. LOUIS

Forrest Pirtle, Vandalia, reports that he has sold the Carlton, Carrollton, Ill., and it is closed. . . . George Cohn, Crest Films, has been elected second vice-president of the Parkview Gardens Neighborhood Improvement Association. The organization plans to work with the University City urban renewal groups to help improve the apartment area of University City. . . . The "Hollywood Chit-Chat"—a mimeographed newsletter containing news of upcoming features and jokes and general fun—continues to make friends for its editors, Bill Waters and Charles Lugo, of the Washington Theatre, Quincy, Ill. The latest one announces a grand opera film festival which was held April 4 and featured two full length operas. More exhibitors could adopt this fine promotional idea.

SAN ANTONIO

The Texas, Waco, Tex., operated by Eddie Fada, has undergone a complete face-lifting and remodeling job, costing more than $5,000, and has reopened under a new art film policy and a new name, the Capri. The reopening attraction was the Bolshoi Ballet's production of "Cinderella," which was attended by ballet students and dancing instructors. The Capri lobby was fully redecorated, a new concession stand was installed with a decorative mural backing, new soundproofing was added to the projection booth, all seats were upholstered, and new carpeting and a champagne pink decor added throughout. Under the new policy, The Capri will run prize winning art films both domestic and foreign. Special attention will be given to children's attendance when suitable films are obtained. . . . Bill T. Bohling, manager, Capri, El Paso, Tex., has announced that an invitational premiere of "How the West Was Won" will be held there on May 28. The theatre is presently showing conventional films. . . . Arville Hayes, manager, Video Independent Theatres, Okmulgee, Okla., for four and a half years, has been transferred to Pampa, Tex., where he will manage the Capri, LaVista, Top o' Texas, and Pampa drive-ins. Paul E. Cornwell, district supervisor from Oklahoma City, said the Hayes assignment is to fill the vacancy created by the departure of Paul West, manager in Pampa for the past 14 years, to Albuquerque, N. M., to head the recently acquired properties of the circuit there. Ollie F. Wilhelm, who had been manager in Pampa for 14 years and an assistant in other operations there under West, is being transferred to manage the Flamingo Drive-In, Hobbs, N. M. He fills the vacancy created by the transfer of Eddie Miller to management of the circuit's theatres in Mexia, Tex.

WASHINGTON

In an unprecedented ceremony at the Motion Picture Association, Hal Marshall, publicity representative for 20th-Fox, and Frank LaFalce, advertising director of Stanley Warner Theatres, combined their showmanship abilities which resulted in one of the largest turnouts by trade press, radio, television, and other news branches to hear the most talked about announcement in the history of the motion picture industry. Frank J. Damis, vice-president of Stanley Warner Theatres, announced the contract with 20th-Fox to show "Cleopatra" for an unprecedented monetary guarantee and an unparalleled number of weeks playing time at the Warner Theatre here. "Cleopatra" will premiere June 26. It will be shown 14 times per week on a reserved seat basis, with two shows daily. Matinees will be at 2 p.m.; evening performances at 8 p.m.; and Sunday at 7:30 p.m. Evening prices Sunday through Saturday will be $3.50 for orchestra seats; $3.50 for loge seats; $2.75 for balcony seats. Matinee prices will be $2.50 for orchestra; $2.50 for loge seats; and $2.00 for balcony seats. . . . Irv Blumberg, advertising representative for Warner Bros. Pictures, was in town working with the department of Interior Parks on Warners' forthcoming summer release, "Spencer's Mountain." . . . Mrs. Eunice Kennedy Shriver, one of the honorary patrons for the benefit premiere of the New Cinerama production, "How The West Was Won," which is currently playing Warner's Uptown, participated in the benefit premiere ceremonies held at the new Holy Cross Hospital at nearby Silver Spring, Md. Proceeds from the benefit will help reduce the Hospital's 6.5 million-dollar debt. . . . Jack Foxe, publicity representative for MGM, handled the arrangements for a special cocktail party and buffet reception at the Carlton Hotel honoring President Kennedy's presidential assistants. Dolores Hart, star of MGM's "Come Fly With Me," which opened at Loew's Palace on April 18, was in town for the affair.

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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MOTION PICTURE
EXHIBITOR

SECTION TWO
VOL. 69, No. 18

May 1, 1963

ALLIED ARTISTS

Black Zoo

MELODRAMA
88M.

Allied Artists
(Panavision) (Color)
(Made in England)

ESTIMATE: Mild horror entry for the program.

CAST: Michael Gough, Jeanne Cooper, Rod Lauren, Virginia Grey, Jerome Cowan, Elisha Cook, Marianna Hill, Dani Lynn, Susan Slavin, Eilene Janssen, Jerry Douglas, Edward Platt. Produced by Herman Cohen; directed by Robert Gordon.

STORY: Michael Gough is proprietor of a small private zoo in California. Real estate promoter Jerome Cowan is interested in the property and threatens to have the zoo condemned if Gough does not sell. Gough has a jaguar kill Cowan. Helping with the animals are teen-age mute Rod Lauren and derelict Elisha Cook. Cook teases the animals and is then forced to kill a tiger in self defense. This enrages Gough who literally throws Cook to the hungry lion. Gough's wife, Jeanne Cooper, realizes his devotion to animals has become an unhealthy obsession. She also wants permission to send Lauren to a special school for mutes. Cooper is offered a job with a circus by her agent, Virginia Grey. Gough overhears her acceptance and has his gorilla kill Grey. Cooper suspects and gets Lauren to admit that Gough is involved in the murders. She plans to run away with the boy, but they are surprised by Gough. He admits that Lauren is his son, who has been mute since witnessing the murder of his mother by Gough. Gough attempts to kill Cooper, but Lauren turns on him. Cooper is rescued as Gough dies.

X-RAY: This horror entry is formula fare that should please the undiscriminating who like their films actionful and easy to follow. Performances, direction, and production are adequate, with color a decided asset. On the whole, however, it suffers from a pedestrian script, some obvious dialogue, and several scenes that may well inspire chuckles rather than chills. The animals are probably more interesting than the people, and that's about the size of it. Screenplay is by Herman Cohen. It should do okay as part of the program.

AD LINES: "Horror In The Most Frightening Zoo You've Ever Visited . . . Where Death Lurked In Every Cage"; "Murder And Madness To Make The Screen Bristle With Terror."

The Day Of The Triffids

MELODRAMA
93½M.

Allied Artists
(CinemaScope)
(Eastman Color)
(Made in England)

ESTIMATE: High rating science fiction entry should please.

CAST: Howard Keel, Nicole Maurey, Janette Scott, Kieron Moore, Mervyn Johns, Janina Faye, Alison Leggatt, Ewan Roberts, Colette Wilde, Carole Ann Ford, Geoffrey Matthews, Gilgi Hauser, Katya Douglas, Victor Brooks, Thomas Gallagher, Sidney Vivian Gary Hope, John Simpson. Produced by George Pitcher; directed by Steve Sekely; executive producer, Philip Yordan.

STORY: A shower of meteorites strikes most of the world blind. American seaman Howard Keel is an exception. Following an eye operation, which kept him from witnessing the blinding display, he leaves the hospital and starts back to his ship through the city of blind gropers. In a Cornish lighthouse are two others who can see, marine biologist Kieron Moore and wife and colleague Janette Scott. They hear by radio that earth has been showered with seeds of strange, fast-growing plants that kill and that are able to walk. These are the triffids. Keel rescues a young girl who can also see from a blind brute who wants to use her as his eyes. They commandeer a launch and flee to France, where things are just as bad. They take refuge at the home of Nicole Maurey, who can also see and who is caring for the people of her village. The chateau is taken over by prisoners who have also escaped blindness. An invasion of full grown triffids forces them to flee. Keel, Maurey, and the youngster escape and head for Spain where submarines are evacuating survivors. Meanwhile, on the lighthouse, Moore kills a triffid and starts to dissect it in an effort to find out how they can be destroyed. To his horror, it regenerates itself and a host of the deadly plants attack him and Scott. Quite by accident, he discovers that sea water will dissolve the triffids. This discovery will save the earth.

X-RAY: Mark this down as one of the better science-fiction entries. It is packed with interesting incidents and provides plenty of imaginative action as well. It should please devotees of science fiction particularly, but it has been made with such quality in all departments that a wide general audience should approve as well. Performances are fine, and direction and production are top calibre. Special effects are good. All in all, it is a top quality feature of its type. The sharp screenplay is by Yordan from the novel by John Wyndham.

AD LINES: "Would The Day Of The Triffids Mean The End Of The World?" "A New Experience In Startling Science-Fiction Adventure."

55 Days At Peking

DRAMA
150M.

Allied Artists
(Super Technirama 70)
(Technicolor)
(Filmed in Spain)

ESTIMATE: Segment of history makes impressive entertainment.

CAST: Charlton Heston, Ava Gardner, David Niven, Flora Robson, John Ireland, Harry Andrews, Leo Genn, Robert Helpmann, Ichizo Itami, Kurt Kasznar, Philippe Leroy, Paul Lukas, Lynne Sue Moon, Elizabeth Sellars, Massimo Serato, Jacques Sernas, Jerome Thor, Geoffrey Bayldon, Joseph Furst. Produced by Samuel Bronston; directed by Nicholas Ray.

STORY: In the spring of 1900, with the Boxer Uprising threatening all foreigners in Peking, Major Charlton Heston, Captain Jerome Thor, Sergeant John Ireland, and a detachment of U. S. Marines arrive to guard the American Embassy, one of 11 in Peking's Legation City. In the nearby palace, Chinese General Leo Genn urges the Dowager Empress Dame Flora Robson to check the fanatical Boxers who want to wipe out all foreigners, but she refuses to tie them or their leader, Robert Helpmann, down. At the hotel, Heston is given the room occupied by Russian Baroness Ava Gardner when her visa is revoked by her brother-in-law, Kurt Kasznar, the Russian minister to Peking. She refuses to turn over to Kasznar a family necklace she inherited when her husband committed suicide. Heston offers to share the room and she accepts. He takes her to a ball given by British envoy David Niven and his wife, Elizabeth Sellard. The battle lines are drawn when the German ambassador is slain by the Boxers, and the siege of the compound begins. Petty differences are forgotten, and the people of the 11 nations work as one. Help is slow in coming. Thor is killed, and Heston is forced to break the news to his 12 year old daughter, Lynne Sue Moon, whose Chinese mother died shortly after her birth. She asks about going home to America, and he promises that they will talk about it one day. Since Gardner can't get away, she helps Dr. Paul Lukas care for the sick and wounded. Heston, Niven, and a few others travel through the sewers outside of the city and succeed in blowing up a munitions dump belonging to the Chinese. Heston later tries to go for help but is forced to turn back. Gardner tries to buy medicine and food with her necklace and gets her cargo back but is wounded in the trap the Chinese try to set. She later dies when complications set in. Finally, help arrives as the various nations send soldiers, and the Empress flees with her troops. Niven plans on going home, and Heston wherever they send him. As he and his column move out, he sweeps Moon up onto his saddle intending to make sure that she at least will go home.

X-RAY: Here is a well-made attention-getting film that will be quite a conversation piece. Some are going to say that the adventure and savagery of thousands of Chinese seeking to drive out a small segment of foreigners will not soon be forgotten; others will comment on the battle scenes and the intrigue; still others will have much to say about the story and love affair, both pro and con; and will even object to the length or the questionable need for an intermission. All will definitely remark on the great production values, the unusual settings, the startling colors and costumes, and the superior camerawork. The cast is a sterling congregation of capable actors, and they are ably directed and molded to fit the historical concept, which is interesting generally. With a bit of a campaign to let people know it's around, the film should give an impressive account for itself. The original screenplay is by Philip Yordan and Bernard Gordon. A tune, "So Little Time," is heard as background.

Tips On Bidding: Higher rates generally.

Ad Lines: "A Look At History Makes For Great Adventure And Thrilling Entertainment"; "The Magnificent Adventure Awaited By Millions."

MGM

Drums Of Africa

Melodrama
92m.

MGM
(Panavision) (Metrocolor)

Estimate: Okay adventure yarn for the program.

Cast: Frankie Avalon, Mariette Hartley, Lloyd Bochner, Torin Thatcher, Hari Rhodes, George Sawaya, Michael Pate, Ron Whelan, Peter Mamakos. Produced by Al Zimbalist and Philip N. Krasne; directed by James B. Clarke.

Story: Engineer Lloyd Bochner is heading into Africa to help build a railroad, and accompanying him is Frankie Avalon, nephew of the boss. When they arrive at the jumping off place, expert guide Torin Thatcher refuses to lead them to their destination, not liking the railroad or what it will do to his beloved Africa. He warns them not to try and get through the area until a band of slavers leaves it. Mission worker Mariette Hartley, who barely escaped from them earlier, adds her warning as well, but Bochner is not to be deterred and hires another guide. Their first night out, they are abandoned by the guide, and native bearers are routed by a forest fire set by the slavers, who attack a native village. After wandering lost, they are found by Thatcher, who is leading Hartley back to her mission with needed medical supplies. Bochner and Avalon join them, and a romance develops between the engineer and Hartley. Thatcher tries to circumvent this by offering to guide Bochner to his destination if he will leave Hartley alone. She overhears this bargain and leaves during the night with a native and Avalon, who wants to accompany her. They are captured by the slavers. Friendly natives try to stop the slavers, and Avalon gets away rejoining Thatcher. They go after the slavers to rescue Hartley. They catch up with them in a hidden cave, rescue the girl, and seal the murderers there. The safari heads toward the railhead with Bochner and Hartley hand-in-hand and Thatcher resigned to progress and the railroad.

X-Ray: New footage has been combined with library footage, and what emerges is a fairly interesting effort that should be useful as part of the program, with adequate amounts of action, adventure, animals, threatening whites and natives, etc. The plot is relatively simple, and acting, direction, and production are average. The use of color helps the screenplay by Robin Estridge, based on a story by Arthur Hoerl and Estridge. Avalon sings a song, "The River Love."

Ad Lines: "Romance And Adventure In Exotic Africa"; "Beware The Drums Of Africa."

Rififi In Tokyo

Melodrama
89m.

MGM
(Made in Japan)

Estimate: Ordinary crime meller is program material.

Cast: Karl Boehm, Michel Vitold, Charles Vanel, Eric Okada, Keiki Kishi, Barbara Lass, Yanagi. Produced by Jacques Bar; directed by Jacques Deray; Franco-Italian Co-Production Cipra.

Story: Jewel thief Charles Vanel plans a robbery of a fabulously valuable diamond of the diamond and the latter kills himself to avoid capture. Boehm leaves the bank. He is followed by the same gang that killed Okada. They are out to avenge the death of their boss, who has been killed by Boehm.

X-Ray: Japanese locales and a fairly interesting bank robbery sequence are chief assets of this program melodrama. The story is a somewhat muddled one. The cast is adequate, with Boehm's presence something of an assist thanks to his rise in U. S. films. Generally, fans of crime mellers should not be too disappointed despite the film's obvious shortcomings. Barbara Lass provides a few moments of sex, and that won't hurt in the selling. The title is somewhat misleading as the feature is really nothing like the "Rififi" which Jules Dassin turned into a household word.

Ad Lines: 'The Taut Story Of A Daring Robbery And Of A Man Who Feared Nothing But Life Itself"; "The Crime That Turned Tokyo Upside Down With Violent Action."
kept in the electronically protected vault of the Bank of Japan. His crew includes electro-physicist Michel Vitold, whose job it is to devise a way to disintegrate the vault's armor plate, and Nisei Eric Okada, who knows the ins and outs of the Tokyo underworld. Okada meets Army buddy Karl Boehm, embittered by life. A rival gang murders Okada and Boehm joins Vanel's organization to avenge his death. Boehm is quickly drawn into an affair with Vitold's wife, Barbara Lass, but plans for the robbery go forward. The crooks are successful in getting the diamond, but as they are about to leave, an iron bar door descends from the ceiling, imprisoning Vanel. Boehm turns down Vanel's offer

20TH-FOX

House Of The Damned

Melodrama
60m.

20th-Fox
(Associated Producers)
(CinemaScope)

Estimate: Good "haunted house" meller for duallers.

Cast: Ronald Foster, Merry Anders, Richard Crane, Erika Peters, Georgia Schmidt, Dal McKennon, Stacey Winters, Richard Kiel, Ayllene Gibbons, John Gilmore, Frieda Pushnik. Produced and directed by Maury Dexter.

Story: Architect Ronald Foster and his wife, decorator Merry Anders, are assigned by friend, lawyer Richard Crane, to make a survey of an old mansion built by a now insane heiress whose estate plans renovations. The last known occupant of the strange place was a retired tent show operator, now missing. After many strange happenings and the disappearance of Erika Peters, wife of Crane, who had arrived from Europe to meet him, it is finally divulged that the house is occupied by some circus freaks, including a giant, a fat woman, a legless man, and a legless girl, who, when the tent show operator died naturally, hid out there as they had no other place to go. Peters, who had been held by the freaks, and Crane are reunited, and the house is evidently haunted no more.

X-Ray: With this story by Harry Spalding and clever production and direction by Maury Dexter, this suspenseful "haunted house" meller does not divulge its mystery solution until the very end. It unreels as exciting film fare for the duallers, with its brief running time an asset. Special effects and acting are also first rate.

Ad Lines: "We Dare You To Enter"; "13 Keys Open The Doors To The House Haunted By The Living Dead."

The Stripper

Drama
95m.

20th-Fox
(CinemaScope)

Estimate: Interesting drama.

Cast: Joanne Woodward, Richard Beymer, Claire Trevor, Carol Lynley, Robert Webber, Louis Nye, Gypsy Rose Lee, Michael J. Pollard, Sondra Kerr. Produced by Jerry Wald; directed by Franklin Schaffner; associate producer, Curtis Harrington.

Story: Joanne Woodward is an attractive showgirl who never quite made it in the movies although she had a screen test and some souvenir clips to prove it. She is down to helping out in a vaudeville magic act managed by Robert Webber, her lover, and containing Gypsy Rose Lee and Louis Nye. They arrive in a small Kansas town where she was brought up in a foster home, and she meets filling station attendant Richard Beymer, whose mother, Claire Trevor, used to be Woodward's next door neighbor. Trevor invites her to dinner and they have a fine time reminiscing. Beymer gets into an argument with his teen-age girl friend across the street, and he makes an extra big play for Woodward. When she returns to the hotel in town, she finds that Webber skipped out with their car and money. Lee and Nye have friends they can go to nearby, but Woodward is left stranded. Trevor welcomes her to stay with them for a while. She tries getting a job in town but is unsuccessful. Some time later, Webber calls to say that he has a new job for her as an exotic dancer who will strip at stag parties. She refuses and he beats her so that she agrees. However, Beymer forces Webber to leave. She and Beymer become affectionate, with him intimating that he had marriage in mind. The next morning they both realize that his promises were made in the heat of passion and he backs out. She agrees to do as Webber asks. Remorseful, Beymer goes to the roadhouse where she performs and again offers to marry her, but she refuses, knowing it won't work. The knowledge that she is wanted enables her to walk out on Webber, and Beymer gives her a gift as a momento.

X-Ray: Undoubtedly, this entry could be sold as an exploitation item because of the title, but actually, the title is a misleading one, what with Miss Woodward only going through some brief motions of an alleged strip tease at the film's conclusion. Instead, the film is devoted to the hardships that an attractive girl has to go through trying to make her mark in show business. Failing, she has to readjust her thinking and actions. The story line falters a bit here and there, but it holds interest fairly well, while performances are average, and direction and production are okay. Mayhaps, the fact that it is based on the William Inge play, "A Loss of Roses," may be of some help in the selling in some quarters. Meade Roberts did the screenplay.

Tip On Bidding: Higher program rates.

Ad Lines: "A Sexy Show Girl Comes Home For A Visit And Stands The Town On Its Ear"; "Sexy . . . Startling . . . Sensational . . . She's 'The Stripper.'"

UNIVERSAL

Lancelot and Guinevere

Drama
116m.

Universal
(English-made)
(Panavasion) (Eastman Color)

Estimate: Colorful tale of knights of yesteryear.

Cast: Cornel Wilde, Jean Wallace, Brian Aherne, George Baker, Archie Duncan, Adrienne Corri, Michael Meachem, Iain Gregory, Mark Dignam, Reginald Beckwith, John Barrie, Richard Thorp, Joseph Tonelty, Graham Stark, Geoffrey Dunn, Walter Gotell, Peter

Prowse, Christopher Rhodes, John Longden, Bob Bryan, Violetta Farjeon. Produced by Cornel Wilde and Bernard Luber; directed by Cornel Wilde.

Story: Brian Aherne (King Arthur) is told by another ruler that he will not permit his daughter, Jean Wallace (Guinevere), to marry him unless Aherne can find a Knight to beat the King's champion in single combat. This Knight, Cornel Wilde (Lancelot), wins and then escorts Wallace and party back to Camelot. Michael Meachem (Modred), the King's illegitimate son, plots to prevent Wallace from reaching Camelot because if she marries Aherne and they have a son, their son would displace him as their to the throne. His ambush fails, and Wallace realizes she is in love with Wilde, whose loyalty to Aherne prevents recriprocation. Aherne and Wallace are married. The Saxons continue their war against Aherne and Wilde is sent against the vastly superior enemy. They trap the Saxons and wipe them out. On his return, Wilde continues to see Wallace, but spies report the romance to Aherne. Wilde escapes from Aherne's men; but Wallace is captured and condemned to be burned to death. Wilde rescues her and they flee to Wilde's island fortress, Aherne challenges Wilde to combat with George Baker (Gawaine) but Wilde refuses until Wallace persuades him to fight so she can be free. Baker's life is spared, but Wilde is banished to Brittany and Wallace to a convent. After Aherne is killed, Wilde is asked to return and he leads them to complete victory over the Saxons. Wallace, however, refuses to leave the convent where she says she has found inner peace.

X-Ray: There seems to be a fair amount of entertainment for all types of viewers here. For instance, there is action and spectacle, romance, intrigue, bits of suspense, adventure, and wonderful color photography which should certainly give this entry a fine leg up on some healthy boxoffice returns. While the tale is a bit on the long side, still interest is well enough maintained. The cast performs competently, and direction and production are good. Screenplay is by Richard Schayer and Jefferson Pascal.

Tip On Biddings Higher bracket, depending upon situation.

Ad Lines: "The Days Of King Arthur—When Knights Were Bold—Live Again"; "The World Famous Romance Of Camelot."

MISCELLANEOUS

Black Fox

Documentary
89m.

Capri Films

Estimate: Fine documentary.

Credit: Written, directed, and produced by Louis Clyde Stoumen; narrated by Marlene Dietrich; executive producer, Jack LeVien; associate producer, Don Devlin.

Story: The careers of Beynard, the fox, symbol of political ruthlessness adapted by Goethe from a medieval fable, and Adolf Hitler are intertwined. His rise in life and power is shown from his earliest days to his ascension to the German chancellorship under von Hindeburg, as are his maneuverings, his savagery toward helpless victims, his conduct during World War II, and finally his flaming end.

X-Ray: Whether the breed of animal known as the fox will object to being compared with the late Adolf Hitler is something no one will ever know. As far as the film is concerned, this perhaps delves a bit deeper into the career of the mass murderer, and much of what emerges is fascinating to a degree, revealing to an extent, and worth viewing for the most part. Some of what is to be seen has been on screens before and some has not. Much of the latter part of the film is extremely shocking, especially those portions dealing with executions, concentration camps and their survivors, etc. The narration by Marlene Dietrich is most appealing and of much value. Whether the same proves true of the comparison to the fable of the fox is something else again, with some believing that if you have a factual story to tell—tell it without unnecessary embroidering. Art house audiences may prove the best presentation of this film, which won high praise in many quarters and captured an Academy Award.

Ad Lines: "Marlene Dietrich Tells The True Story Of Adolf Hitler"; "The Film That Won The Admiration And Respect Of Millions."

The Devil's Hand

Melodrama
71m.

Crown International

Estimate: Voodoo devil worshippers meller for duallers.

Cast: Linda Christian, Robert Alda, Neil Hamilton, Ariadne Welter, Gene Craft, Jeannie Carman, Julie Scott, Diana Spears. Produced by Alvin K. Bubis; directed by William J. Hole, Jr.

Story: Robert Alda, after having strange dreams, finds himself attracted to a doll shop, which is a front for a voodoo worshipping cult headed by Neil Hamilton, who tells Alda that the girl he has been dreaming about is Linda Christian. Alda's girl friend, Ariadne Welter, is stricken and hospitalized when a doll resembling her is stuck by a pin. Deciding to investigate the mystery further, Alda goes to Christian's apartment where she tells him she is an instrument of the Devil and offers her love to him. In order to have her, he must join the devil worshipping cult. He is initiated into the cult by Hamilton, but learns he must undergo a series of tests proving he has forsaken compassion for others. He finds Welter's doll and pulls out the pin so that she may recover. His disloyalty to the cult is discovered, and Welter is brought before the cult as a human sacrifice. Alda grapples with Hamilton, accidentally knocks over a temple torch, and sets the place on fire. Hamilton dies. Alda and Welter are reconciled, but Christian comes to him in another dream and threatens that he is not yet free of the she-devil.

X-Ray: This meller has been nicely produced, directed, and enacted, with the cast containing a few "names" that will certainly help sell it in the double bills in which it will find a niche. The voodoo and devil-worshipping angles are exploitable. The screenplay is by Jo Heims.

Ad Lines: "This Is The Hand Of Terror—It Struck With Savage Fury Destroying, Killing All That Crossed Its Path"; "Still Alive—The Ancient Cult Of Voodoo As It Is Practiced Today."

East Of Kilimanjaro

Melodrama
75m.

Parade
(A Dudley International Production)
(Vistarama) (Technicolor)
(Made in Africa)

Estimate: Wild animal thriller for the duallers.

Cast: Marshall Thompson, Gaby Andre, Fausto Tozzi, Kris Aschan, Rolf Aschan. A Riley Jackson, Robert Patrick production; directed by Arnold Belgard.

Story: Roving cameraman Marshall Thompson is sent to Africa to cover a devastating cattle virus epidemic that threatens the herds and trial economy of the vast area surrounding Mt. Kilimanjaro. The medical team of Fausto Tozzi and Gaby Andre are trying to convince the hostile tribes of the need for cattle inoculation and tests. He is given a cold treatment by Andre, an old sweetheart, and Tozzi evidently now in love. An expedition is organized to round up specimens of big game from the vast herds that freely roam the plains in a search for a carrier. Giraffe, rhinos, elephants, etc., are captured via lasso from a landrover. However, when a zebra is so caught, the superstitious natives cause a stampede of the animals. As a precautionary measure they must be again rounded up and killed for caution's sake. Finally, it is proven that vultures are the carriers. Marshall goes off on another assignment.

X-Ray: The big thing here, of course, is the capturing alive of the wild animals, and nothing, not even the attempt at romance, gets in the way. As a novelty half of a double bill, this will suffice as an actionful meller as part of the program. The location, camera work, wide screen, and color are assets, and interest is maintained throughout. The story is credited to Richard Goldstone and Daniel Belgard.

Ad Lines: "Africa's Strangest Hunt In The Shadow Of Her Mightiest Mystery"; "Two Men And A Woman On A Strange Mission In A Land Aflame With Adventure."

European Nights

Novelty
82m.

Joseph Burstyn
(Eastman Color)
(Italian-made)
(English narration)

Estimate: Interesting import.

Credits: Produced by Fabio Jegher; directed by Alessandro Blasetti; screenplay by Ennio De Concini; narrated by Henry Morgan.

Story: The night clubs and music halls of London, Rome, Paris, Madrid, Naples, Milan, and Vienna are seen here, along with the varied talents found therein. Seen are belly-dancing by Princess Badia, female impersonator Coccinelle, strip teasing at the Crazy Horse Saloon, the Archie Savage Dancers, Henry Salvador, ventriliquist Robert Lamouret, magician Channing Pollack, rock-n-roller Colin Hicks, the Rastelli clowns, the singing Demenico Modugno, the singing Platters, the Ukranian Orlyk Dance Group, the Bandouriste Chorus, Carmen Sevilla, etc.

X-Ray: This imported variety show is made all the better by the narration of Henry Morgan, whose satire and wit are fine, but it has some sequences which are not suitable for the young. It is moderately interesting, colorful, and well-photographed, although some of the sequences could have used some stiffer editing.

Ad Lines: "The Night Life Of Europe Comes To Town"; "An Unusual Film That's Quite A Show."

A Public Affair

Drama
75m.

Parade

Estimate: Fair political expose dualler.

Cast: Myron McCormick, Edward Binns, Judson Pratt, Jacqueline Loughrey, Paul Birch, Harry Carey, Jr., Grace Lee Whitney, Peter Brocco, Mack Williams, Noel Drayton, Tyler McVey, Lou Kane, Armond Alzamora. Produced by Bernard Girard and Robert Lewis; written and directed by Bernard Girard.

Story: Reprehensible and brutal methods used by many bill collectors bring complaints to the State Division of Collection Agencies and California legislators, and Senator Edward Binns determines to take action. He introduces, with encouragement from his wife, Jacqueline Loughrey, and the Senate passes, a resolution to investigate the bill collectors' activities. Myron McCormick is employed by the investigating committee to coordinate the investigation. Judson Pratt, unprincipled lobbyist for the collection agency league, and Paul Birch, who heads the league, raise a war chest and launch a counter attack in the form of a recall movement against Binns, using character assassination and the buying of political favor as weapons. McCormick assigns agents Harry Carey, Jr., and Grace Lee Whitney to work on the case. Both sides realize they are engaged in a race against time, the one speeding, the other stalling, since both know that if legislation is not enacted before the Legislature adjourns, two

(*Continued on page* 5044)

ALPHABETICAL GUIDE TO 233 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

A

Air Patrol—70m.—Fox 5014
Almost Angels—93m.—BV 4989
Amazons Of Rome—93.—UA 5025
Antigone—88m.—For. 4983
Arturo's Island—90m.—MGM 5009

B

Bad Sleep Well, The—135m.—For. 5018
Badjao—100m.—For. 4991
Balcony, The—84m.—Misc. 5035
Barabbas—134m.—Col. 4977
Battle Beyond The Sun—67m—A-I 5033
Billy Budd—123m.—AA 4981
Billy Rose's Jumbo—125m.—MGM 5001
Birds, The—120m.—U 5034
Black Fox—89m.—Misc. 5043
Black Zoo—88m.—AA 5041
Blaze Starr Goes Back To Nature—79m.—Misc. 4983
Brain That Wouldn't Die, The—71m.—A-I 5021
Bunny Yeager's Nude Camera—60m.—Misc. 5018
Bye Bye Birdie—112m.—Col. 5037

C

Cairo—91m.—MGM 5017
Candide—90m.—For. 5011
Carnival Of Souls—80m.—Misc. 5031
Carry On Constable—86m.—For. 5023
Carry On Teacher—86m.—For. 5023
Centurion, The—77m.—For. 5023
Chapman Report, The—125m.—WB 4979
Child Is Waiting, A—102m.—UA 5014
Come Fly With Me—109m.—MGM 5034
Cleo From 5 To 7—90m.—For. 4991
Come September—112m.—U-RE 5017
Confess Dr. Corda—95m.—For. 5015
Constantine and the Cross—114m.—Emb. 5001
Counterfeiters Of Paris, The—99m.—, MGM 8 5029
Courtship of Eddie's Father—117m.—MGM 5029
Crime Does Not Pay—159m.—Emb. 4993
Critic's Choice—100m.—WB 5035
Crooks Anonymous—85m.—For. 5026
Cross Of The Living—90m.—For. 5027

D

Damon And Pythias—99m.—MGM 4978
Dangerous Charter—75m.—Misc. 5007
David And Lisa—94m.—Misc. 5011
Day Of The Triffids, The—93½m.—AA 5041
Days of Wine and Roses—117m.—WB 5004
Devil's Hand, The—71m.—Misc. 5043
Devil's Messenger, The—72m.—Misc. 5032
Devl (The Goddess)—96m.—For. 4992
Diamond Head—107m.—Col. 5009
Diary Of A Madman—96m.—UA 5025
Dime With A Halo—94m.—MGM 5030
Divorce—Italian Style—104m.—Emb. 4981
Dr. No.—111m.—UA 5034
Drums Of Africa—92m.—MGM 5042

E

East Of Kilimanjaro—75m.—Misc. 5043
Electra—110m.—For. 5012
Elusive Corporal, The—108m.—For. 5027
Escape From East Berlin—94m.—MGM 4989
European Nights—82m.—Misc. 5043

F

Face In The Rain, A—81m.—Emb. 5029
Fancy Pants—92m.—RE.—Par. 4989
Fatal Desire—80m.—For. 5018
Fiasco In Milan—104m.—For. 5044
55 Days At Peking—150m.—AA 5041
Firebrand, The—63m.—Fox 5010
First Spaceship On Venus—80m.—For. 4995
Five Hours To Midnight—110m.—UA 5023
Flamboyant Sex, The—76m.—For. 5031
Flame In The Streets—93m.—For. 4987
Follow The Boys—95m.—MGM 5022
Four Days Of Naples The—124m.—MGM 5037
40 Pounds of Trouble—106m.—U 5003
Freud—139m.—U. 5006
Frightened City, The—80m.—AA 4977

G

Gay Purr-ee—86m.—WB 4991
Giant—201m.—WB-RE 5017
Girl Named Tamiko, A—110m.—Para 5001
Girl With The Golden Eyes, The—90m.—For. 4979
Girls, Girls, Girls—106m.—Par. 4994
Great Escape, The—168m.—UA 5038
Great Caruso, The—109m.—MGM—Re. 5013
Great Chase, The—77m.—Misc. 5011
Great Van Robbery, The—73m.—UA 5014
Gypsy—149m.—WB 4986

H

Hand Of Deoth—60m.—Fox 5038
Have Figure, Will Travel—70m.—Misc. 4986
Her Bikini Never Got Wet—74m.—For. 5027
Hero's Island—94m.—UA 4982
Hook, The—98m.—MGM 5013
Horror Hotel—76m.—For. 5015
House Of The Damned—60m.—Fox 5042
How The West Was Won—155m.—MGM-Cinerama 4997
Huns, The—85m.—For. 5024

I

I Could Go On Singing—99m.—UA 5030
I Spit On Your Grave—100m.—For. 4987
I Thank A Fool—100m.—MGM 4982
If A Man Answers—102m.—U-I 4979
Il Grido—105m.—For. 5015
In Search Of The Castaways—100m.—BV 5005
Invasion Of The Star Creatures—70m.—A-I 5021
Island Of Love—101m.—WB 5039
Island, The—96m.—For. 4995
It Happened At The World's Fair—105m.—MGM 5038
It's Only Money—84m.—Para. 4999
It's Wonderful To Be Young—92m.—Par. 4990

J

Joseph And His Brethren—103m.—For. 5007

K

Kamikaze—89m.—Misc. 4991
Kill Or Cure—88m.—MGM 4998
Kind Of Loving, A—112m.—For. 4983

L

La Viaccia—103m.—Emb. 4981
Lafayette—110m.—For. 5039
Lancelot And Guinevere—116m.—U. 5042
Landru—114m.—Emb. 5037
Lawrence Of Arabia—222m.—Col. 5005
Legend Of Lobo, The—67m.—BV 4993
Lion, The—96m.—Fox. 4978
Loneliness Of The Long Distance Runner, The—103m.—For. 4999
Long Absence, The—85m.—For. 5018
Long Day's Journey Into Night—175m.—Emb. 4985
Longest Day, The—180m.—Fox. 4986
Love and Larceny—94m.—For. 5018
Love At Twenty—113m.—Emb. 5021
Love Is A Ball—112m.—UA 5026
Lover Come Back—107m.—U-RE 5017
Lovers Of Teruel, The—85m.—For. 5016
Loves Of Salammbo, The—72m.—Fox 4994
Lucky Pierre—66m.—Misc. 4986

M

Madame—104m.—Emb. 5025
Man From The Dinners' Club, The—96m.—Col. 5034
Manchurian Candidate, The—126m.—UA 4990
Marco Polo—95m.—A-I 4981
Maxime—93m.—For. 4980
Mermaids Of Tiburon, The—75m.—Misc. 5007
Mighty Ursus—92m.—UA 5010
Mind Benders, The—101m.—A-I 5029
Miracle Of The White Stallions—118m.—BV 5033
Mr. Arkadin—99m.—For. 4996
Mr. Peter's Pets—75m.—Misc. 5011
Mondo Cane—105m.—For. 5036
Mongols, The—105m.—For. 4999
Monkey In Winter—104m.—MGM 5017
Mutiny on the Bounty—179m.—MGM 4998
My Six Loves—101m.—Par. 5025
Mystery Submarine—90m.—U 5010

N

Night Is My Future—87m.—Emb. 5009
Night Tide—84m.—A-I 5033
Nine Hours To Rama—125m.—Fox 5022
No Exit—85m.—Misc. 5011
Nude Odyssey—97m.—For. 5000
Nun And The Sergeant, The—73m.—UA 4990

O

Operation Bikini—80m.—A-I 5033
Operation Snatch—83m.—For. 4987

P

Pagan Island—60m.—Misc. 5018
Papa's Delicate Condition—98m.—Par. 5022
Paradise Alley—80m.—Misc. 4983
Paranoiac—80m.—U 5039
Passion Of Slow Fire, The—91m.—For. 4987
Password Is Courage, The—116m.—MGM 5010
Peeping Tom—93m.—For 5027
Period Of Adjustment—112m.—MGM 4994
Phaedra—115m.—For. 4992
Playgirl After Dark—92m.—For. 4984
Playtime—87m.—For. 5019
Poor White Trash—88m.—Misc. 4983
Pressure Point—89m.—UA 4978
Psychosissimo—88m.—For. 4984
PT 109—140m.—WB 5030
Public Affair, A—75m.—Misc. 5043

Q

Quare Fellow, The—85m.—For. 5012

R

Raven, The—86m.—A-I 5013
Reluctant Saint, The—105m.—For. 4980
Reptilicus—81m.—A-I 5009
Requiem For A Heavyweight—87m.—Col. 4977
Rice Girl—90m.—For. 5019
Rififi In Tokyo—89m.—MGM 5042
Riff Raff Girls—97m.—For. 5027
Ring-A-Ding Rhythm—78m.—Col. 4985
Robe, The—133m.—Fox-RE 5017
Room-Mates—90m.—For. 5031

S

Samson And The 7 Miracles Of The The World—80m.—A-I 5021
Savage Guns—85m.—MGM 5022
Sayonara—147m.—WB 4986
Scanty Panties—72m.—Misc. 5015
Scarface Mob, The—98m.—Misc. 4983
Secrets Of The Nazi Criminals—84m.—For. 4987
Seducers, The—88m.—Misc. 5007
Seven Capital Sins—110m.—Emb. 4997
Seven Seas To Calais—102m.—MGM 5030
Showdown—79m.—U 5039
Show Boat—107m.—MGM—Re. 5014
Sins of Lola Montes, The—75m.—For. 5019
Smashing Of The Reich, The—84m.—Misc. 4991
Sodom And Gomorrah—154m.—Fox 5014
Son Of Flubber—100m.—BV 5013
Son Of Samson—90m.—For. 4980
Spencer's Mountain—119m.—WB 5026
Stagecoach To Dancers' Rock—72m.—U-I 4990
Stakeout—80m.—Misc. 5007
Stranger Knocks, A—81m.—For. 5031
Stripper, The—95m.—Fox 5042
Sundays And Cybele—110m.—For. 5008
Sweet Ecstasy—84m.—For. 4987
Swindle, The—92m.—For. 5000
Sword Of The Conqueror—95m.—UA 4979
Swordsman Of Siena—92m.—MGM 4998

T

Tales Of Paris—85m.—For. 4988
Taras Bulba—122m.—UA 5006
Temptation—94m.—For. 5020
Term Of Trial—113m.—WB 5015
300 Spartans, The—114m.—Fox. 4978
Thirty Years Of Fun—85m.—Fox. 5023
To Kill A Mockingbird—129m.—U 5007
Too Young, Too Immoral—87m.—Misc. 4991
Tower Of London—79m.—UA 4994
Trial And Error—99m.—MGM 4998
Trial, The—118m.—For. 5028
Two For The Seesaw—120m.—UA 4995
Two Tickets To Paris—78m.—Col. 4997

U

Ugly American, The—120m.—U 5035

V

Varan, The Unbelievable—70m.—For. 4996
Vampire And The Ballerina, The—84m.—UA 5006
Very Private Affair, A—94m.—MGM 4982

W

War and Peace—167m.—Par.-RE 5017
War Lover, The—105m.—Col. 4989
Warriors Five—84m.—A-I 4993
We'll Bury You—75m.—Col. 4985
What Ever Happened To Baby Jane?—132m.—WB 4995
Where The Truth Lies—83m.—Para. 4985
Wild Is My Love—74m.—Misc. 5018
White Slave Ship—92m.—A-I 4993
Who's Got The Action—93m.—Par. 5006
Wrong Arm Of The Law The—91m.—For. 5040

Y

Yellow Canary, The—93m.—Fox 5038
Yojimbo—110m.—For. 4984
Young Guns Of Texas—78m.—Fox. 4999

A PUBLIC AFFAIR

(*Continued from page* 5043)

years will pass before another bill can be introduced. A last minute attempt to scuttle the bill with an emasculating amendment fails, and Senator Binns is able to carry the day.

X-RAY: This insight into the complexities of a State Legislature and the red tape involved in passing a new bill is more or less clearly and interestingly told here. The evil sought to be corrected is an understandable one, and the film moves along at a fast enough clip. At times, a documentary-style with off-screen narration, is employed to bridge gaps. Deficient in the name values, the production and direction are okay, as are the performances. This California-made programmer may well fill out as part of the show.

AD LINES: "A Shocking Expose Of A Criminal Element That Operates In The Twilight Zone Of Public Disinterest"; "An Inside Look Into Your State Capitol—Political Machinery In Full Gear."

FOREIGN

Fiasco In Milan

COMEDY 104M.

(Avion-Trans-Universe)
(Italian-made)
(English-made)

ESTIMATE: Amusing import.

CAST: Vittorio Gassman, Claudia Cardinale, Renato Salvatori, Vicky Ludovisi, Ricarrdo Garrone, Tiberio Murgia, Carlo Pisacane, Gianni Bonagura, Nino Manfredi. Produced by Franco Cristaldi; directed by Nanni Loy.

STORY: Vittorio Gassman and friends, Ranato Salvatori, Tiberio Murgia, and Carlo Pisacane, are approached by Riccardo Garrone, who comes from Milan and has plans to steal monies collected for a soccer match in Milan. The accountant for the stadium is in love with strip-tease dancer Vicky Ludovisi, girl friend to Garrone, and he agrees to hand over the money during a hold-up attempt. Gassman and Ludovisi become romantically inclined while waiting for the event to come off. On the day of the theft, the police pick up Garrone on a charge of which he is innocent, and Gassman takes over the operation of the mob. It comes off, though not exactly as planned, and the escape plans are also altered. The suitcase full of money is checked at a baggage room, and the ticket is finally located after being misplaced in the possession of Pisacane, who is in the hospital dying from acute indigestion. Meanwhile, the police have been questioning them but can't get enough evidence to arrest them. They get the suitcase, but knowing it is hot and not knowing what to do with it, they abandon it, after which Gassman is apprehended for crossing the street against the lights.

X-RAY: Not quite as funny as some of its predecessors and a bit weaker as to plot; still, art house patrons may get quite a few chuckles out of the on-screen nonsense and slapstick. The cast is efficient, and direction and production are okay, with the "names" of Gassman and Cardinale familiar to audiences here. If the running time were trimmed a bit, it might also prove helpful.

AD LINES: "The Greatest Fun Robbery Of Them All"; "The Suitcase They Stole In Milan Is Good For A Million Laughs."

MOTION PICTURE EXHIBITOR

MAY 1, 1963 SECTION THREE
VOL. 69, No. 18

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutonal ideas. Add EXPLOITATION to your permament theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Armed Guard Meets Ship Carrying "Cleo" Costumes

NEW YORK—A special armed guard met the T/V Christoforo Colombo, Italian Line luxury liner, when it arrived here with $500,000 worth of costumes and jewelry worn by Elizabeth Taylor in 20th-Fox's "Cleopatra." The wardrobe, including a gown of pure gold which is valued at $6,500, left Naples in a first-class stateroom with a 24-hour security guard.

Before the costumes were removed from the ship, they were displayed in a fashion showing and party held in the liner's grand ballroom. Leading fashion designers, editors and writers, as well as members of the general press, were invited as guests of the general manager of the Italian Line in the U. S. and Canada, and the captain of the ship. In honor of the occasion, the Italian Line created a huge cake for the reception, which was a replica of one of the buildings in the Roman Forum seen in the film.

The costumes, which are being given the same safeguards as were provided for the Mona Lisa when it was shipped to this country from France, will be sent on a cross-country tour in connection with the premiere of the picture. An armored truck will be used to take the costumes from dockside to a vault, where they will be kept until the tour begins.

The 55 costumes, designed exclusively for Miss Taylor by Irene Sharaff, are worn during the 19-year period in the life of Cleopatra.

Millionaires Only, Please

NEW YORK—The Astor reserved a "millionaires' row of choice seats" for the recent opening of United Artists' "Love Is A Ball." The seats were set aside for a score of the town's wealthiest citizens, mostly heiresses, who were invited to see the movie about the plot of Charles Boyer to marry off the richest girl in the world, Hope Lange, to an impoverished Grand Duke, Ricardo Montalban.

Among the well endowed (financially) ladies who were invited to attend the event were Dina Merrill, Alicia Purdom Clark, Barbara Hutton, Bobo Rockefeller, Doris Duke, and Gloria Vanderbilt. In addition to these and other upper-bracket movie-goers, the Astor welcomed as guests of the management any man or woman who proved she or he possessed assets totaling at least one million dollars.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of MOTION PICTURE EXHIBITOR.

H.M.S. Bounty To Permanent Post As Exhibit For N.Y. World's Fair

NEW YORK—H.M.S. Bounty, the three masted sailing vessel built by MGM expressly for "Mutiny On The Bounty," will become a permanent exhibit at the forthcoming New York World's Fair.

The colorful ship is being readied for her new role at the Jakobson Ship Yard in Oyster Bay, Long Island. Eventually she will tie up at the multi-million dollar "Marina of the Future" in New York's Flushing Bay, adjacent to the Fair Grounds.

Exhibition of the ship to the public will be under direction of a special division being set up by MGM expressly for this purpose and will begin even before the fair is officially opened. It is expected that millions of Fair visitors will go aboard her and walk across the decks on which Marlon Brando and Trevor Howard enacted the story of Fletcher Christian and Captain Bligh.

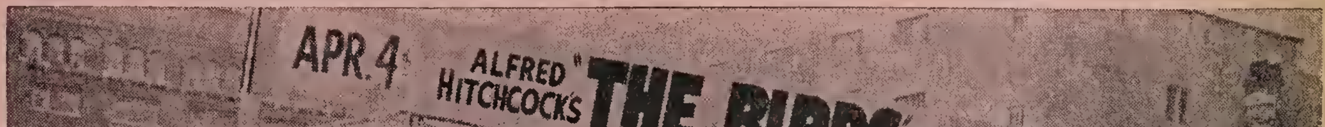
The Bounty, a duplicate of the original

(*Continued on page EX-498*)

'62's Three Top Showmen Honored In MPE Contest

PHILADELPHIA—MOTION PICTURE EXHIBITOR announces that those judged winners of the 1962 "Showmen-Of-The-Year" Contest were Herbert I. Brown, manager, Eckel, Syracuse, N.Y., for his entry, "A State Fair For 'State Fair'," issue of June 27, 1962; D. S. Mawditt, manager, A.B.C. Cinema, Wards End, Halifax, England, for "A Kidnapping For 'Operation Snatch'," issue of August 8, 1962; and Mildred P. Sheetz, manager, Colonial, Lebanon, Pa., for "Sweet Music For 'Music Man'," issue of November 21, 1962.

Each has been sent a check for $100, in accordance with rules of the contest.


APR. 4
ALFRED HITCHCOCK'S THE BIRDS PALMS Theatre
ALFRED HITCHCOCKS THE BIRDS APRIL 4 PALMS Theatre
Starting APRIL 4th
ALFRED HITCHCOCKS THE BIRDS IS COMING
PALMS Theatre
APRIL 4th

United Detroit Theatres executives and Universal publicist Dave Kane recently developed this unusual float for street ballyhoo on Alfred Hitchcock's "The Birds," at the Palms Theatre.

BRITISH Activities

By Jock MacGregor

RANK SHOWMEN BEAT THE GONG—With an annual showmanship contest for valuable cash prizes, Rank Theatre managers are constantly on the alert to exploit British and American pictures. Productions from the group's own Pinewood studios present an added incentive. They were stirred to the fullest effort for Ivan Foxwell's "Tiara Tahiti"; and many took advantage of the national tieups, particularly the contest for local lasses to visit the studios with local press representatives.

L. Wilkinson, of the Odeon, Nottingham, got the fullest coverage by tying in the Nottingham Weekly Guardian. With advance announcements, photographs of the finalists, the result, and the winner in London meant first rate publicity spread over four weeks not only in this publication but also in the companion dailies. The News of the World and Reveille, a national weekly magazine, also tied up nationally and full use was made of these at local level.

R. C. Sidney-Wilmot, of the Odeon, Newcastle, finding that head office had arranged a personal appearance for Ivan Foxwell and the star Rosenada Monteros immediately switched his finals so that the visitors could join the judging panel. More than 100 entries were received and full press coverage resulted.

From a large number of photos resulting from three weeks plugging in the Scottish Sunday Mail, G. M. Chantrey, of the Odeon, Glasgow, chose six semi-finalists to appear before a celebrity panel on the stage on the Monday prior to opening. Single column inches numbering 147 were obtained and the theatre's finalist went on to win the national contest and $140.

Leslie J. Harris, of the Odeon, Brighton, was another who grabbed this contest and following to good coverage; and made a master scoop by having his winner included in the paper's newly introduced full color section. Earlier, he had provided his own "Miss Tiara Tahiti" to producer Foxwell on his arrival at the railway station for the press show.

The Odeon, Southend-on-Sea, was among the theatres where "Tiara Tahiti" was held over and presented A. G. Crisp with a sudden switch of plans as the second week coincided with the local carnival parade, the largest in the United Kingdom. The Southend Star provided an enormous 8 feet x 4 feet blow-up of its front page featuring a story about the theatre and the film. Streamers with credits surrounded the float on which a number of models rode representing the film, the paper, the Odeon, a family theatre and a family newspaper, plus catch phrases. It is estimated that 500,000 watched the two-mile long procession.

Among other managers submitting "Tiara Tahiti" campaigns were Rupert Todd. Odeon, Blackpool; H. Selwyn, Gaumont, Chadwell Heath; Lee C. Prescott, Odeon, Bury, Lance; P. A. Cross, Gaumont, Walsall; and R. M. Savage, Odeon, Bognor, Regis.

Dancer Mans Information Center For "Lawrence"

SAN DIEGO, CALIF.—Arabian-born Almeria Alif, former dancer with the Katherine Duncan Troupe and a local television personality, is in charge of the "Lawrence Of Arabia" information center and boxoffice set up in the downtown area in behalf of the reserved-seat engagement of the Columbia release at the Loma theatre.

She wears "Chic Sheikh" fashions while on duty, and in her personal appearances for the film on local radio and television programs, and in newspaper interviews.

The information center was set up in a large, downtown store in one of the busiest sections of San Diego. Two telephones have been installed and the store itself is decorated in Middle Eastern "Tent Motif" with 40 x 60 displays and other promotional material in the two large windows and inside the Center. Unusual Arabian drapings add to the exotic allure of the window displays.

The window material includes copies of the Saturday Evening Post full-color cover on title-player Peter O'Toole, one-sheets, stills from the Academy Award winning motion picture and easel-back cards. Two dozen multi-colored lights illuminate the eye-catching display in the evening hours.

The information center address and telephone number is advertised and it has also won considerable newspaper, radio and TV attention.

I. Miller shoe stores are cooperating in an extensive "Lawrence Of Arabian" merchandising promotion. Their store on New York's Fifth Avenue currently has a special full-color display spotlighting the film which served as the inspiration for the new "sand color" look in women's shoes for Spring. Similar window displays are planned by I. Miller in their Washington, D. C., and Baltimore stores.

F. J. Weatherhead, ABC Kings, Bristol, England, recently held a footrace to bally Continental's "Loneliness Of The Long Distance Runner" with engraved cups awarded winners in a promotion with a local jeweler.

W. C. Brooks, manager, Ritz, Mkt. Harborough, England, was recently presented with an Achievement Citation from MOTION PICTURE EXHIBITOR for a recent exploitation promotion by George Aldridge, British Middleweight Boxing Champion, right.

NSS Distributes Records For Use As Trailers

VAN NUYS, CALIF.—Jim Holt, head, Preview Productions, Inc., and a former disc jockey and TV film producer, announces the expansion of Preview Records (the message that's heard—when there's nothing to see) for virtually every feature motion picture released in the U. S.

Preview Records are short "audio trailers" designed for intermission use in drive-ins and theatres. They combine music with soft-sell dialogue and are utilized before and after the show and at intermission times. The announcements not only plug the upcoming attractions; but remind patrons about refreshments available as well.

An attention-getting opening gives the effect of a live announcement from the projection booth and teases the next attraction for a 30 seconds maximum. This is followed by an invitation "to enjoy refreshments at our refreshment center" (15 second maximum). Balance of record contains appropriate music with a "tag" reminder to "watch our screen for the date when you can see . . . ., a great entertainment treat!" The record length is five minutes. A 2-½ minute version is also included for purposes of flexibility.

This new format coincides with the "audience attention span" of audio-only announcements in theatres. National Screen Service is distributing Preview Records and have them available in all exchanges. The service to exhibitors is nominal in cost.

Holt sums up Preview's service this way: "Everyone asks where are the new ideas to stimulate the motion picture industry? Our company was formed with the express purpose of creating these ideas and carrying them out."

H.M.S. BOUNTY

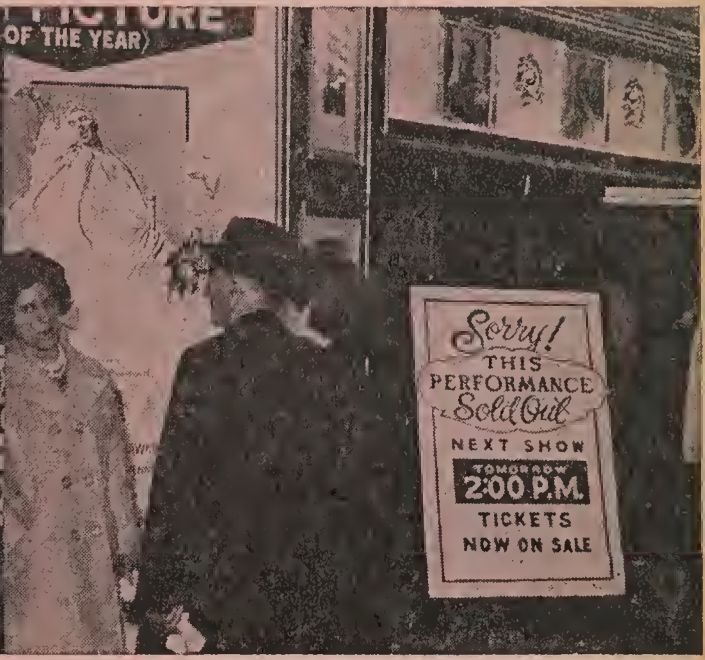
(*Continued from page EX-497*)

ship sailed to the South Pacific by Captain Bligh in 1787, was built for the film at the Rhuland Shipyard in Lunenberg, Nova Scotia. She was sailed to Tahiti for the film, and later made a tour that took her to a number of the leading port cities of the world. In Vancouver, Victoria, San Francisco, New Orleans, Miami, New York, Boston, Philadelphia, Washington and London she was seen by hundreds of thousands of persons, leading MGM to make the decision to exhibit her at the World's Fair.

Cincinnati Welcomes "Oscar" Winner

LAWRENCE OF ARABIA

"Girls of the Harem" on opening night of Columbia's "Lawrence Of Arabia," Valley, Cincinnati, Ohio, hold the camel reins as the proud "ship of the desert" obliges the camera-man.



"Sorry—Sold Out"—this is what happened to a number of patrons who didn't buy their tickets early for the premiere.

LAWRENCE OF ARABIA

Shillito's Department Store featured "Seven Pillars Of Wisdom" in their book department together with color scenes and credits for the film.

Oscar winning "Lawrence Of Arabia," which opened recently at the Valley, Cincinnati, Ohio, had one of the most complete publicity campaigns ever seen in the area, setting a new high in exploitation and promotion.

Ray Nemo, Columbia exploiteer, started early in the year feeding news items and pictures to the local press. During the six weeks prior to opening night, Nemo plastered the area with signs, cards, streamers, etc.

The Public Library and its 42 branches, together with its mobile units, displayed material concerning Lawrence, including some rare editions, using the film's colorful posters as background.

The newspapers went all out giving the film more space than to any other previous motion picture.

Two department stores carried out the "Lawrence" theme, featuring clothes influenced by Arabian styles and using the film's posters and cards, plumes and other material as accents. Specialty and record shops, hotels, restaurants and motels displayed posters, tent cards, records, books and other promotional material.

Curtis Publication Company's circulation department distributed 200 tack cards and made effective displays for the Saturday Evening Post issue on "Lawrence." Marshall News carried the "Lawrence" message on 12 of its area trucks.

WSAI
WCKY
WZIP
WPFB

Palm trees lined the long-wall of the Valley lobby with radio station call letters attached to the trees identifying interviewers from six stations who talked to the "first nighters" during intermission. Most thorough television coverage was likewise accorded by three local channels.

LAWRENCE OF ARABIA
VALLEY THEATRE
APRIL

This window display in the downtown area featured for three weeks this exclusive "Lawrence" tie-up featuring the Life and Post layouts with album covers and plumes.

THE EXHIBITORS' EXPLOITATION EFFORTS

M. SPECTOR, manager, Oritani, Hackensack, N.J., as an addition to his campaign on Warners' "Days Of Wine And Roses" promoted a deal with Franklin Simon Department Store of that city which was a direct tie-in with the Junior Accent Dresses featured in the film. On the Friday evening of the second week's showing of the film, the store sponsored a Fashion Show on the stage featuring these dresses. All expenses associated with this event, including large newspaper ads, the models, and narrator were absorbed by the store. The event was publicized in the lobby by a 40x60 announcement sign, and a screen announcement was made as well. Further announcements were made from the stage; and our answering service also plugged the fashion show. In newspaper write-ups, etc., the store incorporated the event with all details and mention of the film, etc. This break through with this department store was really a terrific accomplishment. To expand further on this campaign, we promoted a mailing list of 650 names of patrons entering the theatre the evening of the fashion show. This list was turned over to the department store who, in turn, sent each one a letter requesting recipient to drop in at the store and receive free a recording of "Days Of Wine and Roses." The theatre was also plugged in the letter and at the same time the store created traffic at their place of business. There was no cost for the mailing of these letters, nor the recordings. The store absorbed the entire expense. Other tie-ins effected on this picture were with Woolworth's five and ten cent store on recordings of the title tune; W. T. Grant Store on their new charge account system; and a local florist, who furnished 200 fresh roses which were given to the ladies opening night of the engagement.

AL MARSDEN, JR., manager, Centre, Corpus Christi, Texas, brought beautiful lighting effects as well as beautiful girls into full display in his recent lobby display promotion of Crown-International's "The First Spaceship On Venus." The center of his display featured an eight-foot spaceship with glittered nose cone and surface markings. Two ceiling lamps threw a deep blue glow up on the top of the ship. Two rotating color wheels continually bathed the ship in green, yellow, red and blue. Two floor lamps, located directly behind the base of the ship, shot yellow "flames" against the back of the display. Directly to the left of the ship sat the winner of the recent "Miss Venus" contest. Glittered stars hung from the ceiling and added the finishing touch. The display was most attractive and attracted the attention of all who entered the theatre.

E. D. HARRIS, promotion and publicity, and CECIL CAMERON, manager, Beverly Hills Music Hall, Beverly Hills, Calif., following special press screenings of Continental's "The Waltz Of The Toreadors" for the press, dancing schools, ballrooms, dancing and music magazines, made a tie-up with Arthur Murray dance schools in the area whereby they gave free introductory dance lessons to patrons attending the engagement of a new dance, "Waltz Of The Toreadors" which they created. All Arthur Murray Schools in the area mailed all students letters urging them to see the film and all schools had displays and art plus notices on their bulletin boards.

M. Spector, manager, Oritani, Hackensack, N. J., tied in with a local department store recently for a fashion show held in conjunction with his engagement of Warners' "Days Of Wine And Roses."

D. S. MAWLITT, manager, A.B.C. Cinema, Halifax, Leeds, England, obtained considerable newspaper publicity, including a page one photo and story in The Halifax Weekly Courier and Guardian when he obtained the services of a local girl to sit through a showing of American International's "Premature Burial" at midnight all alone in the theatre. As Mawlitt tells it: "I made an appointment with the owner and editor of this paper and eventually although he was against it, I managed to persuade him to cover and support me on this stunt. A want ad consisting of two inches of single column space was inserted in the paper, reading: "Wanted a girl with nerves of steel; must be able to withstand an avalanche of shock and a barrage of sheer terror; a girl brave enough to see "The Premature Burial" alone and at midnight. Apply, manager, ABC Halifax." At the same time a similarly worded sign was displayed in the theatre lobby. The results were astounding. The following day the telephones were ringing constantly. Between 30 and 40 girls made personal application. Interviews were arranged and finally after much deliberation we chose a Miss Anne Woodward, a gas station attendant. The press were notified and a photographer was sent down. The midnight showing was arranged and again the press were in attendance. The young lady munched chocolates throughout the showing of the film; and although she had a push button beside her to switch on the lights and stop the film if her nerve failed her, she claimed she never even thought about it. The attention the stunt brought was well worth the effort and was quite simple and inexpensive to put into effect. On this film, we also had a tieup with the Halifax Road Safety officer. This resulted in a lobby display; tieups with garages, window displays, etc. In one window we had a large block of ice with a card worded: "This will freeze you with fear" and mentioning theatre, film, and playdates. The Chief Constable of Halifax recorded a safety message played in the lobby and which urged "Avoid having a 'Premature Burial' take care on the roads." In further connection with the road safety tie-in we had a promoted break-down lorry bannered "To Avoid A 'Premature Burial' follow the Highway Code. Take care on the roads. See 'Premature Burial' at ABC Cinema." This lorry was seen in and around town for a week.

"Flipper" Heads Safety Drive

"Flipper," MGM's dolphin title star of new motion picture, has been awarded a U.S. Coast Guard commission and as "Flipper The Skipper" will be the official symbol of boating and water safety.

The announcement was made by the National Safe Boating Week Committee in Washington, and henceforth "Flipper the Skipper" will be the water counterpart of "Smokey the Bear," preaching water safety through posters and radio-TV spots.

Flipper was selected because of the historical role played by the dolphin, in legend and fact, in saving lives, guiding fishermen, and leading helmsmen through dangerous waters. The amazing intelligence of the dolphin has become the subject of wide scientific study.

In addition, a children's picture book of dolphins in general and MGM's "Flipper" in particular, is being put together in New York by Weston Associates for distribution timed to release of the Ivan Tors motion picture.

Book will consist of underwater studies of dolphins and will include rare photos showing a mother pushing her baby to the water surface for air. Pictures will also feature studies of a dolphin frolicking with a shark.

"Flipper," which stars Chuck Connors, has been scheduled for early summer release.

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BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1. 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

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WANTED—100 and 135 amp. rectifiers, 100 to 135 amp. arc lamps, XL projectors, late model seats and other booth equipment. HARRY MELCHER ENTERPRISES, 3238 West Fond Du Lac Ave., Milwaukee 10, Wis. HI 2-5020.

WANTED: Used Brenograph Effects Machine. PRINCESS PAT THEATRE, Alberton, P.E.I., Canada.

FILMSLIDES

FILMSLIDE Inserts. Whitley, 2123 Stanley Avenue, Fort Worth, Texas.

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LEADING THEATRE in central Mass. city of 25,000 population; 800 orchestra seats; air conditioned; free parking; favorable terms. Write BOX 250, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRES FOR SALE

FOR SALE: Chief Theatre, Mora, N. M. No competition, 322 seats, rent building. Ideal family operation. $8,000 cash.

CAPITOL THEATRE and Income Property, downtown Chambersburg, Pa., drawing area-35,000. Theatre—Modern, fully equipped, 900 seats. Income Property—2 store rooms, 3 apartments. Contact ELSIE V. JOHN, Real Estate Agency, 611 S. Coldbrook Ave., Chambersburg, Pa.

A SHOWMANS DREAM! In beautiful hunting and fishing country, modern theatre, 6—A.M.F. automatic modern bowling lanes, special pool and game area, snack-bar with booths to seat 70 people, all under one roof, 2-large parking lots at doors, doing fine business for 15 years, same owner. H. TY ZEIGLER, Ickesburg, Penna.

FOR SALE OR RENT, small town theatre, located in Connecticut. 750 seating capacity. Parking for 150 cars in rear of theatre. Money-maker for owner-manager. Reply directly to PERAKOS THEATRES, 468 Main Street, New Britain, Connecticut.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

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***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MAN, 45, married, varied business and management background, seeks position as assistant or manager trainee in theatre Prefer art house. Relocate if necessary. **HENRY RELDEIF, c/o Johnson, 1523 E. 91st St., Brooklyn 36, N. Y.** (51)

PROJECTIONIST, married, 34, one daughter. Seven years experience, worked drive-ins and indoors. Excellent references. Prefer work in West or Southwest. Licensed, union. **STANLEY CWALINSKI, 325 Pleasant Ave., Herkimer. N. Y.** (51)

NOW! Opportunity for aggressive, conscientious, experienced manager. Indoor and outdoor operation. County seat. Send complete resume, references, snapshot. Good solid position for right person with ambition. **ARMSTRONG THEATRE CIRCUIT, INC., P.O. Box 337, Bowling Green, Ohio. Phone: Bowling Green 35-32881.** (424)

MANAGER WANTED for drive-in theatre in the Connecticut area. Give experience, references, age and salary desired in first letter. **Reply directly to PERAKOS THEATRES, 468 Main Street, New Britain, Conn.** (424)

MANAGER desires challenging position—exploitation and publicity my forte. Experiences all phases operation. Family man. I believe in the industry, want to work building it. **BOX A424, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

THEATRE MAN, 20 years diversified experience, desires position South Jersey, Philadelphia areas as assistant or relief manager, full or part-time. Very conscientious, excellent references. Please give all particulars first letter. **BOX A51, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

OPERATOR, South Jersey area, relief or full time. Young, reliable, sober, excellent references. Willing to go as far as Millville or Pitman, N.J. **THOMAS J. CARPENTER, 109 E. Hight St., Glassboro, N.J.** (417)

MATURE MANAGER of the highest integrity available for New York City. 20 years at theatre just sold. Best references **BOX B417, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

CITY MANAGER; Desires good opportunity with chance of advancement. Experienced all phases conventional and drive-in operation—top circuit. Excellent references. College background. Under 30 Contacts wanted. **BOX C417, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila 7, Pa.**

YOUNG MAN, 22, wants position as conventional theatre assistant manager or manager, preferably New England or New York. Five years experience. Bondable, can supply references. **PETER SILLOWAY, 22 Spring St., St. Johnsbury, Vt.** (417)

Address all Correspondence to — ***The A-MAN Corner*** **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

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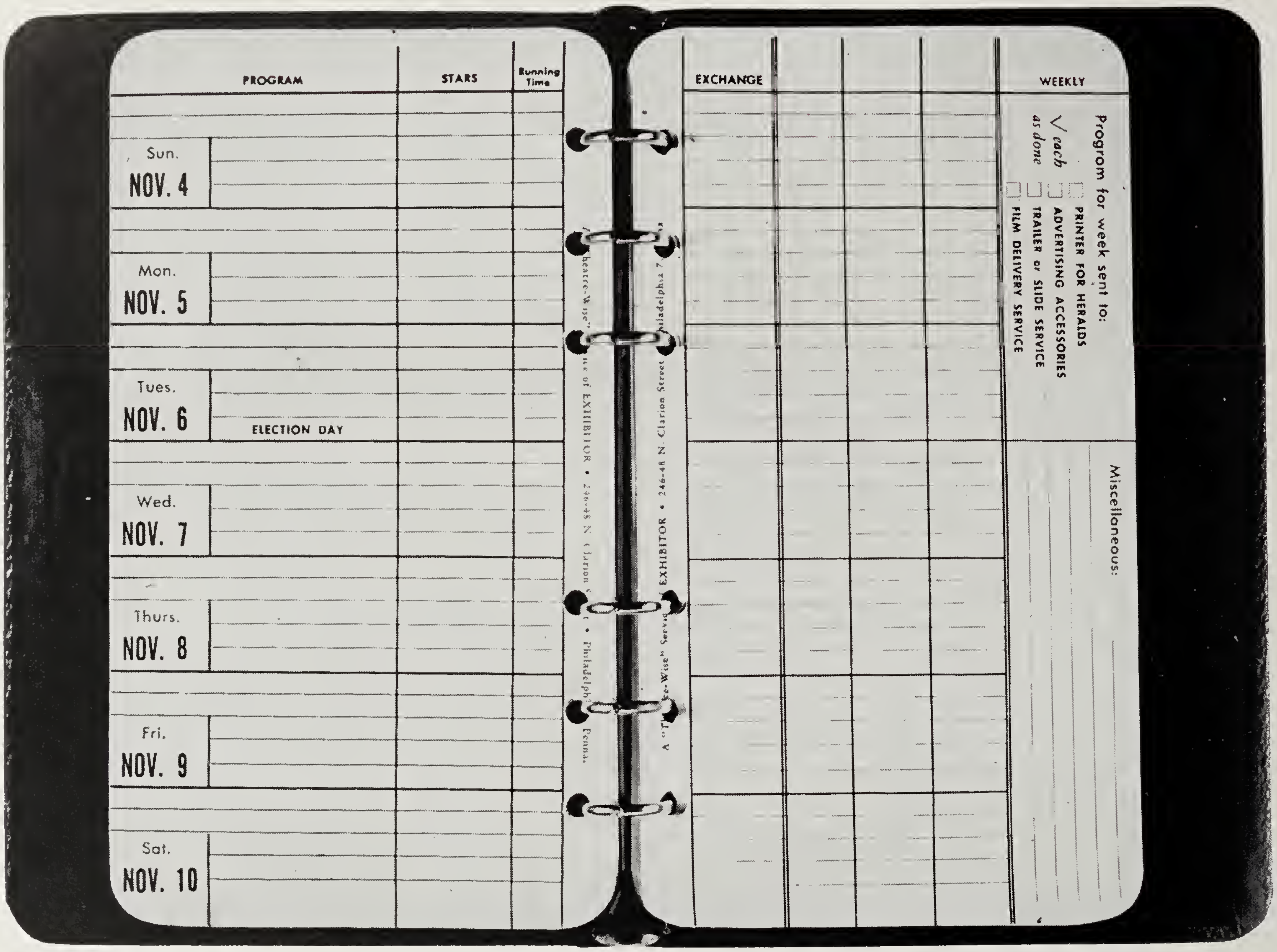

PROGRAM	STARS	Running Time
Sun. NOV. 4		
Mon. NOV. 5		
Tues. NOV. 6 ELECTION DAY		
Wed. NOV. 7		
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MOTION PICTURE
EXHIBITOR

MAY 8, 1963

Volume 69 Number 19

IN TWO SECTIONS • THIS IS SECTION ONE

Freeman Honored As "Man of Year"

(See page 6)

MCA Encourages Creative Writers

(See page 10)

Joseph E. Levine, president, Embassy Pictures, is seen here with a Zulu warrior answering to the name of Mendel, calling attention to one of Embassy's big new projects, "Zulu," currently filming in Africa.

WHAT HAVE YOU DONE FOR ME LATELY? . . . *see editorial—page 5*

THE MOST BIZARRE MURDE

Th

Hollywood
PREVIEW
ENGAGEMENT
AHEAD OF ITS NORMAL RELEASE DATE

UNIVERSAL PICTURES PROUDLY ANNOUNCES THAT "THE LIST OF ADRIAN MESSENGER" HAS BEEN SELECTED BY TOA AS A HOLLYWOOD PREVIEW ENGAGEMENT. THE PRE-RELEASE EXCITEMENT WILL BEGIN ON MAY 29.

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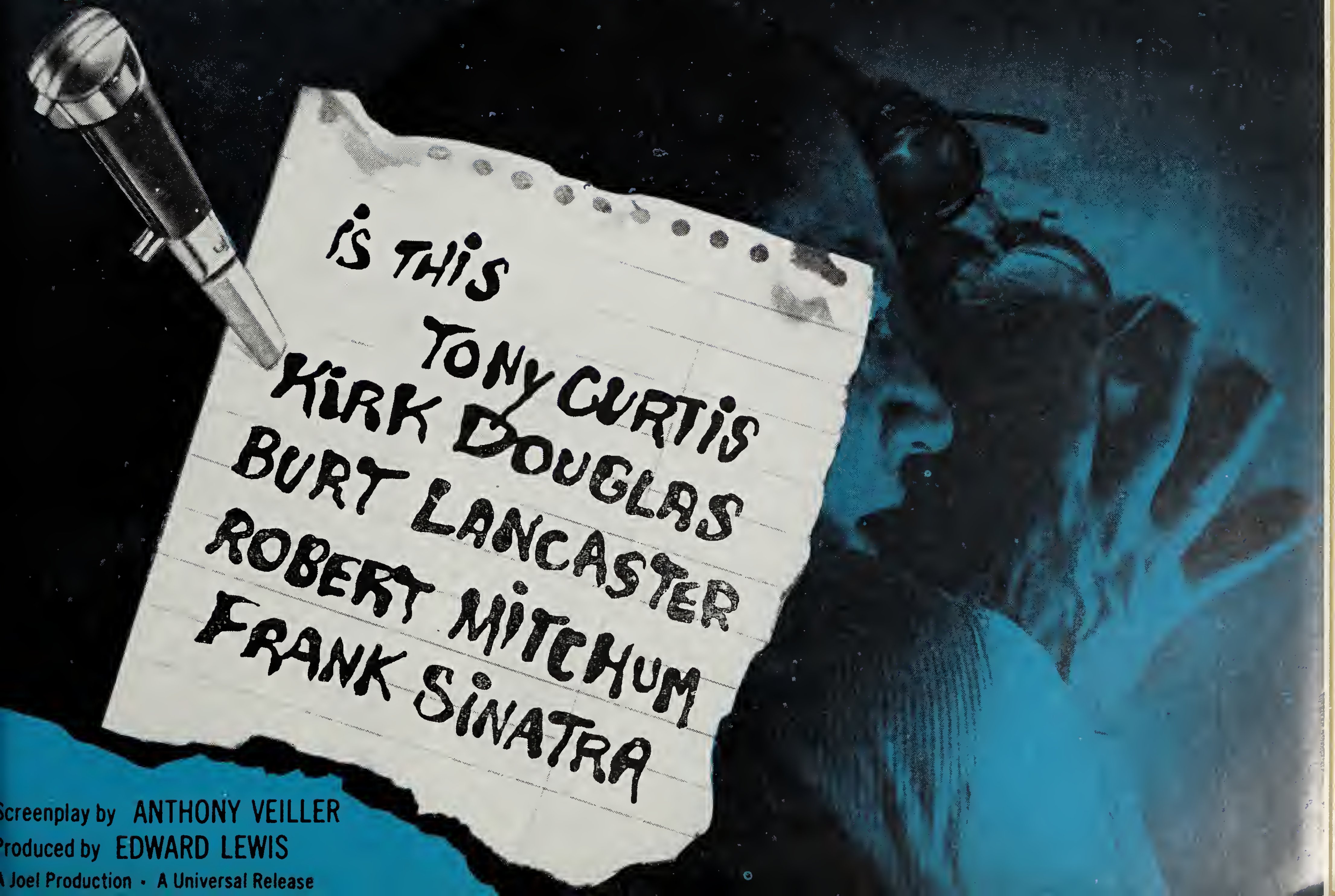
o-starring HERBERT MARSHALL / GLADYS COOPER with MARCEL DALIO / JACQUES ROUX

5 Great Stars Challenge You to Guess the Disguised Roles they Play!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KIRK DOUGLAS
BURT LANCASTER
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roduced by EDWARD LEWIS
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From 20th Century-Fox

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DIRECTED BY FRANKLIN SCHAFFNER / SCREENPLAY BY MEADE ROBERTS
BASED ON THE PLAY A Loss Of Roses BY WILLIAM INGE
A JERRY WALD Production
CINEMASCOPE

The Trade Paper Read by Choice—Not by Chance

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MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

Volume 69 • No. 19

MAY 8, 1963

WHAT HAVE YOU DONE FOR ME LATELY?

Like most Americans, we find ourselves in sympathy with the current economic plight of England. Here is a country that has suffered more perhaps than any other, both during the war and since.

This tiny isle earned the respect and admiration of free peoples everywhere when she stood alone against the Nazi juggernaut. Free men everywhere owe her a great debt. Yet recent developments, particularly in the formation of the European Common Market, find England out in the cold.

Who is the culprit responsible for this plight? Why, France of course, and that nation's leader, Charles DeGaulle. The irony runs deep. Charles DeGaulle fled to England during the war and knows better than most men how much England did for him and for every Frenchman who thirsted for liberty. But, as the saying goes, business is business.

Unfortunately, the bitter lessons of history are repeated in the industrial wars as well. Business is also business in the motion picture industry, for instance. During the war, to continue the analogy, distributors were complaining bitterly about their sizeable losses in foreign countries because of embargo difficulties. Their most cooperative ally during this struggle and time of difficulty was exhibition.

Now, the pages of time have turned. Exhibitors are at their wit's end to maintain their businesses. Yet every day brings new proof that distribution as a rule is looking the other way. Certainly there are exceptions and we can thank our lucky stars for men guided by a sense of decency and fair play, but there are too many who fit into the first category.

We know a theatreman who has always been one of the staunchest supporters of Company A. Recently, because the current product supply was temporarily quite poor, he was forced to book a show of two reissues. They were excellent films, but he and every other theatreman in the area had already played them.

As a result, he took a real shellacking at the boxoffice. The engagement was the poorest in the history of the theatre. He informed the distributor of the results, but "business is business." The distributor insisted on his pound of flesh and at percentage terms. The theatreman lost more than a thousand dollars on the engagement.

It's the same old story—I don't care what you did for me last week. What have you done for me lately?

An industry operated by selfish, unbusinesslike methods can't last very long. It is the same as building on sand. Mutual trust, respect, and a helping hand should not be reserved for one member of an alliance or partnership or cooperative enterprise. It must be exercised equally by all parties.

Debts of gratitude, no matter how old, should be remembered, or the world becomes a jungle.

FROM THE EDITORIAL NOTEBOOK

"The time has come, the walrus said, to speak of many things. . ." So here goes, with a few more jottings from the editorial notebook.

We notice a decided increase in the number of exhibitors complaining that necessary accessories are not available when needed. This is an irritating situation at any time, but with business being soft, it can be a downright dangerous one. It is more necessary than ever before to service theatres with the materials that will allow them to alert potential patrons as to what films are on the way. No one feels that distribution is deliberately withholding these necessary items, but films do need all the promotional help they can get. Many distributors are quick to blame a theatreman when boxoffice results are unfavorable, claiming that the exhibitors did not sell the film properly. The fault may well lie with the fact that promotional weapons were just not there when needed.

As you have probably gathered by now, wise-guy critics are not our favorite people. Recently, a full page ad appeared in New York City newspapers reading, "Nearly everybody who is anybody loves 'Rattle of a Simple Man' with Tammy Grimes." David Merrick, producer of the comedy, followed up as follows—"Howard Taubman of the New York Times (in letters almost an inch high) didn't like it. He praised it with faint damn! The other critics raved." Then followed an imposing list of critics who had extravagantly praised the stage play. We doff our editorial hat to producer Merrick. It is a good idea at times to alert the public to the fact that all critics don't know it all. They may be necessary, but they are certainly not infallible.

Sometimes we marvel at how much the business of selling motion pictures has changed. Home office records show that a large number of playdates are lost on just about every picture, no matter how successful. Why? There was a time when an available playdate was a challenge to a salesman; when the number of operating theatres and the number of playdates were far closer together. Now, unreasonable demands are commonplace—a full week's playing time, double preferred playdates, clearance problems, and phony bidding. In addition, some theatremen have not seen a film salesman for a year or more. Either the theatreman must visit the exchange or the contact is made by telephone. We wonder if the economy makes up for the loss in good will. What happens to theatres that can not meet these demands? They just close, and another prospect disappears from home office sales records forever. Closed theatres are this industry's greatest liability, and the time to correct the situation is now, before it's too late. One branch manager said, "What can I do? It's home office policy." Perhaps this explains why so many salesmen and branch managers are currently looking for other jobs—or soon will be.

That's all for now, but it doesn't take long for the notebook to fill up again.

Freeman Honored As "Man Of Year"

Dr. Cooley Wins Variety Humanitarian Award

HOUSTON—Dr. Denton A. Cooley, eminent American heart specialist and a native of Houston, has been selected as the recipient of Variety Clubs International's 1962 Humanitarian Award, it was announced by Rotus Harvey, international chief barker.

Presentation of the Award will be made at the banquet on the final day of this year's convention to be held in Houston from May 14-17.

The recipients of Variety Clubs Humanitarian Awards are selected by a special committee not associated with Variety Clubs. The awards are made to outstanding individuals for their accomplishments in the field of doing the greatest amount of good for the greatest number of people.

In his distinguished career as a heart surgeon, Dr. Cooley has developed a revolutionary method of open heart surgery using refined sugar and distilled water instead of fresh blood in heart-lung machines, disposable equipment, and maintaining normal body temperature.

Dr. Cooley has performed innumerable heart operations and patients and surgeons visit his operating room from everywhere.

Dr. Cooley joins the eminent list of outstanding figures of the world who have been the recipients of Variety Clubs International's Humanitarian Awards since they were instituted in 1938. The recipients include Father E. J. Flanagan, Miss Martha Berry, Dr. George Washington Carver, Sister Elizabeth Kenny, Honorable Cordell Hull, Sir Alexander Fleming, General Evangeline Cory Booth, Honorable James F. Byrnes, General George Catlett Marshall, Honorable Herbert C. Hoover, Honorable Bernard Mannes Baruch, Honorable Paul Gray Hoffman, Miss Helen Adams Keller, Dr. Selman A. Waksman, Dr. F. Meyer, Sir Winston Churchill, Henry Ford II, Dr. Albert Schweitzer, Konrad Adenauer, J. Edgar Hoover, Dr. Jonas Salk, and Frank Duff.

TOP Adds New Members

PHILADELPHIA—Because of an increase in membership, the Theatre Owners of Pennsylvania, unit of TOA, have added four new members to their board of directors. They are Guy Hunt, Wildwood, N. J.; Edward Emanuel, Harrisburg; Ruben Schapiro, Philadelphia; and Robert Abel, Broomall, Pa.

The Pennsylvania group met at the Bellevue-Stratford in Philadelphia, at a meeting conducted by Thomas F. Friday. Special reports were made by treasurer Morton B. Ellis, Norman Silverman, Claude Schlanger, and president David E. Milgram. Harry Goldberg of Stanley Warner Theatres was guest speaker at the meeting. George Roscoe presented the program and problems of TOA.

Phila.'s Davidoff Mourned

PHILADELPHIA—Louis Davidoff, 61, general manager-buyer and booker for Ellis Theatres, died suddenly of a heart attack in Einstein Medical Center, Northern Division. An industry veteran, formerly was with Stanley Warner Circuit, and was with Ellis 13 years. He is survived by his wife, three sons, and a daughter. He was a member of Variety Club, Tent 13.

High Court To Consider Ohio Censor Case Again

WASHINGTON, D. C.—The Supreme Court ordered reargument in the fall of the Ohio censorship case involving the conviction of Cleveland Heights theatre manager Nico Jacobellis for possession and exhibition of "The Lovers."

There was no explanation for the unusual move for reargument. The case was first heard on March 26.

IFIDA Attacks New Ga. Attempt At Censorship

NEW YORK—On behalf of IFIDA board of directors, Michael F. Mayer, executive director, issued a statement attacking the use of classification and obscenity legislation in Georgia to prevent the distribution of outstanding motion picture films.

Mayer added that IFIDA would take all necessary steps to fight this development, which he called "the equivalent of prior censorship."

He said, "The Atlanta classification ordinance has now been declared unconstitutional. Despite this, however, the city censor continues to refer to pictures as 'objectionable' and unsuitable for distribution.

"By this technique, under an unconstitutional law, the classifier is attempting to revert to the functions of censor. An effort is being made to intimidate the exhibitors of Atlanta and once again to tell the people of Atlanta what they can and cannot see on their motion picture screens. In conjunction with the classification rating, attempts are being made to impose the harsh and discriminatory terms of new and punitive penal legislation allegedly aimed at obscene matter. Of course, obscene matter becomes a matter of definition by the 'holier than thou's,' the moral pre-judgers, and the busybodies who enjoy determining appropriate film fare for the theatre-going public. We are pledged to fight this abuse just as we are pledged to fight unconstitutional prior restraints and other assaults on the American tradition of freedom."

FPPC Net Improves

TORONTO—R. W. Bolstad, vice-president, Famous Players Canadian Corporation, told the annual meeting that an improvement of at least seven percent in net profit from operations was indicated by preliminary first-quarter results.

In last year's first quarter, the company had a net profit of $611,711, or 35 cents a share, including $149,592 on the sale of fixed assets.

He added that all television stations in which Famous Players has an interest did better in the latest quarter than a year earlier, and the outlook for FP subsidiaries in the community antenna business is very favorable.

Sunday movies will be introduced in Vancouver early in May, and Bolstad said he hoped their introduction in Manitoba would not be long delayed, adding that "Sunday movies have over-all made a net addition to our gross."

1200 Fete Para. Veteran At Gala Hollywood Affair; Large Group Of Stars, Execs Join In Tribute

HOLLYWOOD—Y. Frank Freeman was honored at a gala affair marking his 25 years of Hollywood service and acknowledged as "Man Of The Year" by over 1200 industryites and leaders in civic and public life.

Starting with S. A. Lynch Enterprises in Atlanta, Ga., Freeman later moved into Paramount's home office, and then shifted to Hollywood where he headed the studio for many years.

Bob Hope was master of ceremonies, and some 33 other stars present included Jerry Lewis, Edie Adams, and Jane Powell.

Edmond L. DePatie, Warner Brothers and AMPP vice-president, was general chairman of the testimonial, and Eugene Arnstein, Allied Artists, was chairman of arrangements.

George Sidney, president, Directors Guild of America, presented a director's chair to the honored guest.

Barney Balaban, Paramount president, spoke of his 30-year acquaintance with Freeman and read a resolution of the company's board expressing "their appreciation of his achievements and of the prestige which he has brought to this corporation and to the entire motion picture industry."

Samuel Goldwyn discussed Freeman's work on behalf of the Permanent Charities Committee, and Jack L. Warner, a founder of the Association of Motion Picture Producers, read the association's tribute to Freeman.

IATSE president Richard F. Walsh, presented a plaque on behalf of the organization "in appreciation of his fairness, honesty, and understanding in dealing with members of our various unions who are employed with the Hollywood studios. . . ."

Eric Johnston, MPA and AMPP president, spoke of Freeman's many attributes over the years of association.

Leonard Goldenson, president, AB-PT, who succeeded Freeman as head of Paramount Theatres when Freeman became studio head, was among the many who came from New York for the event.

Rosenfield To Leave Col.

NEW YORK—Leo Jaffe, executive vice-president of Columbia Pictures Corporation, announced that the company and Jonas Rosenfield, Jr., vice-president, have mutually agreed to the termination of his contract effective June 1. Rosenfield joined Columbia in 1955.

Rosenfield stated that he intends to explore opportunities in other areas of the motion picture industry following his return to his Columbia offices from a brief vacation with his wife in Jamaica.

Ill. Allied Reelects Clark

CHICAGO—Jack Clark was reelected president of Allied Theatres of Illinois at the organization's annual dinner meeting, and all other officers and directors were reelected. Morton Fink, Golf Mill Theatre, was elected a director.

Sherman Quits Reade, Opens Own Publicity Firm

NEW YORK—Al Sherman has resigned as managing director of the Baronet and Coronet and as coordinator for Walter Reade-Sterling, Inc., operators of the East Side Manhattan art cinemas. Sherman will open offices at 890 West End avenue, New York, as a consultant on the presentation, programming, and promotion of motion pictures for exhibitors as well as distributors in the art cinema field.

Sherman also will develop the presentation and planning of specialized children's programs in an extension of his former activities as coordinator of the Children's Film Foundation series which he helped develop while with Walter Reade-Sterling, Inc.

Sherman, a veteran publicist and film executive, pioneered the planned film repertory programs now so widely emulated by the New Yorker, the Bleeker Street, and other cinemas while general manager and partner of the Georgetown, Washington, D. C. After many years as a public relations executive for Columbia Pictures and as a newspaper and magazine film critic and editor, Sherman became publicity and film consultant to the Royal Norwegian Embassy in Washington.

Paramount Reports TV Sale Income; Balaban Predicts Upturn In Future

NEW YORK—In the 1962 report issued to stockholders, Paramount revealed that by the end of 1962 it had received $27,535,000, including $6,241,000 last year from the sale of its pre-1948 features to television, with another $14,700,000 in rentals being receivable. This year, the company expects to collect $5,000,000 from features to tv.

Post-1948 features are now being discussed, on a basis understood to be in a much higher revenue-bringing area.

The inventory at cost on completed but unreleased product dropped from $18,174,000 the previous year-end to $8,813,000 on Dec. 29, 1962, while the inventory on pictures in process rose from $11,117,000 to $17,220,000.

Inventory on released productions, less amortization, was up from $19,938,000 to $20,542,000 in 1962, while rights and other future production costs were $4,596,000 against $5,568,000 the year before.

Paramount's total motion picture inventory was $51,171,000 at the close of 1962, compared with $54,797,000 the previous year.

Referring to the company's first loss in 25 years, $3,410,000 in 1962, Balaban noted that it "reflects the volatile ever-changing nature of our business, as well as the public's unpredictable tastes in its entertainment preferences."

It was disclosed that Paramount had bought 65,000 shares of its common stock on the open market during 1962, a continuing of the policy which started in 1950.

Balaban concluded by saying, "Paramount's foundation in the motion picture business, combined with its interests in other areas of the entertainment spectrum, provide the basis for our judgment that your company will in the not too distant future once again report a profitable operation."

Defendant Pleads Not Guilty In "Shaggy Dog" Suit

DETROIT—John P. Brouillet, who under the name John Paul operated American Productions in this city as a dealer in 16mm. films, pleaded not guility in Federal Court here when arraigned before U. S. District Judge Thomas P. Thornton on an indictment charging criminal infringement of the copyright in the Walt Disney feature, "Shaggy Dog."

In handing down a four-count indictment, the Grand Jury charged that defendant, in violation of Section 104 of Title 17, U. S. Code, the Copyright Law, did wilfully and for profit infringe and cause the infringement of the copyright in "Shaggy Dog" on four separate occasions.

Conviction under this charge could carry a maximum penalty of one year in prison and $1,000 fine on each of the four counts.

The NEW YORK Scene

By Mel Konecoff

VENERABLE ARTHUR L. MAYER, "prominent industry veteran," will be tendered a testimonial luncheon by the Associated Motion Picture Advertisers at the Americana Hotel. The occasion will have a two-pronged reason—he will be saluted for "outstanding service to the motion picture industry," and the date, May 16, will mark his Golden Wedding Anniversary. No one has been named toastmaster for the event, a function that Mayer has often performed in the past for AMPA as well as for other industry organizations.

AMPA president Ted Arnow observed that Mayer's 43 years in the industry are rife with services to and in behalf of the business in which he has spent most of his adult life. His career hasn't been a dull one, having served as Paramount advertising and publicity director, imported such films as "Open City," "Paisan," and "Bicycle Thief" for Mayer-Burstyn, and involved in the production of "The Forgotten Village," "Hitler's Children," etc.

During World War II, he helped organize the War Activities Committee; he was film consultant to the Secretary of War; he was personal representative of the chairman of the American Red Cross, etc. He saw service on all the fighting fronts and was awarded the Medal of Merit by President Harry Truman. At the war's end, he served as chief of the motion picture branch of the military government under General Clay. In the industry, he served with COMPO with film importer groups, etc. In between, he turned out a couple of books, "Merely Colossal" and "The Movies."

In addition, he happens to be a nice guy, which by itself is reason enough to buy him lunch.

LITERARY NOTE: The nation's top funster, Bob Hope, has put his experiences encountered on his many tours the world over to entertain servicemen on paper in a readable, funny, and interesting 272-page volume with the intriguing title, "I Owe Russia $1200," which is put out by Doubleday and Co. for a mere $3.95.

Hope also touches here and there on some of his film making experiences, with the emphasis particularly on some of his recent pictures for United Artists. Some of the execs of the company even get mention. Actually, only about 41 pages are devoted to his visit to Russia, and we think we'll keep the reason for the title a secret. The book is like one great big television show with plenty of humorous patter, gags, and illustrations.

He comments on his USSR visit thusly—"I won't keep you in suspense. We had a very successful trip to Russia. We made it back."

THE METROPOLITAN SCENE: Al Sherman, theatreman and public relations expert, opening his own office at 890 West End ave., New York, and will act as a consultant to a number of importers on their art product. . . . Teasers on "Savage Sam" creating quite a bit of want-to-see. It opens in a number of spots in June. . . . "55 Days At Peking" privately shown for high school and college newspaper editors in the metropolitan area. An interview with artist Dong Kingman, who did a wonderful job on the main title backgrounds for the film, was also in order. . . . What A. Hitchcock has done for birds, so does Allied Artists' "Day of the Triffids" do for flowers, but on an even more terrifying scale. It's getting so you can't trust nature on anything any more. . . . When Fox hired guards to protect the "Cleopatra" costumes, we forgot to find out who they were being protected from. . . . Columbia sent over pieces of a record with the note that "Birdie" has broken all kinds of records at the Radio City Music Hall. We tried to piece it together, but the hole was missing. . . . Hugh O'Brian named best dressed in industry by Fashion Foundation of America.

Mrs. Levey Heads Fla. WOMPI

JACKSONVILLE—Mrs. Ida Belle Levey, United Artists, who brought many accolades of praise to the local WOMPI group from many civic and charitable groups for her distinguished work as WOMPI service chairman during the past year, was elected unanimously to the WOMPI presidency.

Other officers named to serve with Mrs. Levey were Mrs. Vivian Ganas, Florida State Theatres, first vice-president; Mrs. Betty Healy, United Artists, second vice-president; Mrs. Shirley Gordon, Warner Bros., recording secretary; Mrs. Kathleen Dowell, Capitol Releasing Corp., corresponding secretary; and Mrs. Enidzell "Easy" Raulerson, Florida Theatre, treasurer (re-elected).

Shapiro Joins RKO

NEW YORK—Ernest Shapiro, formerly New York editorial representative for the Film Bulletin, has joined the RKO publicity staff succeeding Paul Ringe.

Prior to entering the industry in August, 1959, Shapiro worked as a free lance writer in Paris while attending the Sorbonne.

Shapiro is a graduate of the University of Missouri Journalism School. Upon completion of his degree, he served as a First Lieutenant in Korea. Following his discharge, he returned to Missouri where he did graduate work at television station KOMU-TV.

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JASON AND THE ARGO

COLUMBIA PICTURES PRESENTS
A CHARLES H. SCHNEER PRODUCTION **JASON** AND THE **ARGONAUTS** STARRING TODD ARMSTRONG as **JASON** NANCY KOVACK as ME

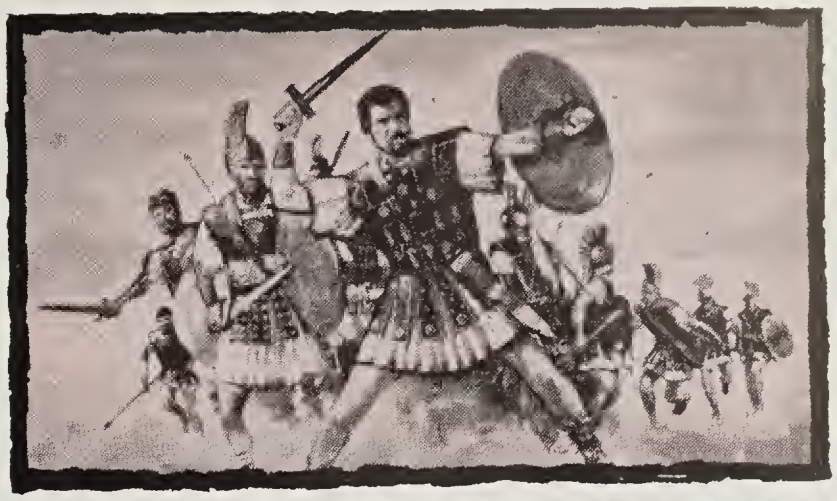
R THE MIGHTY ONES!

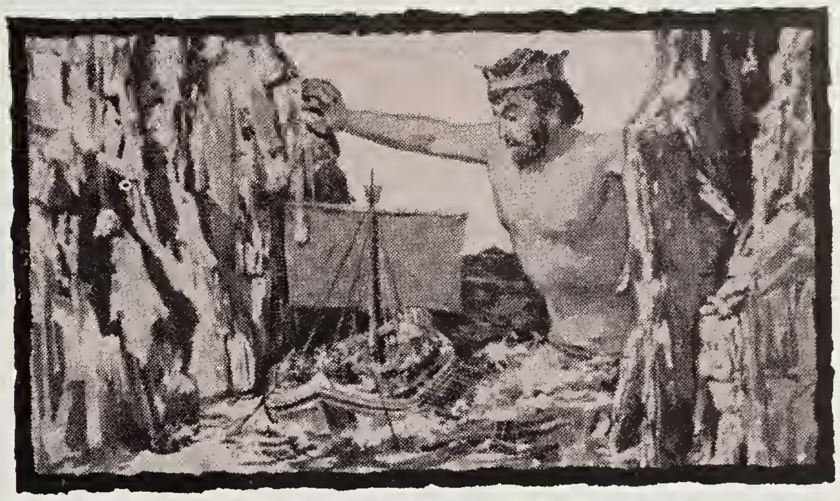
THE MIGHTY COLUMBIA CAMPAIGN:

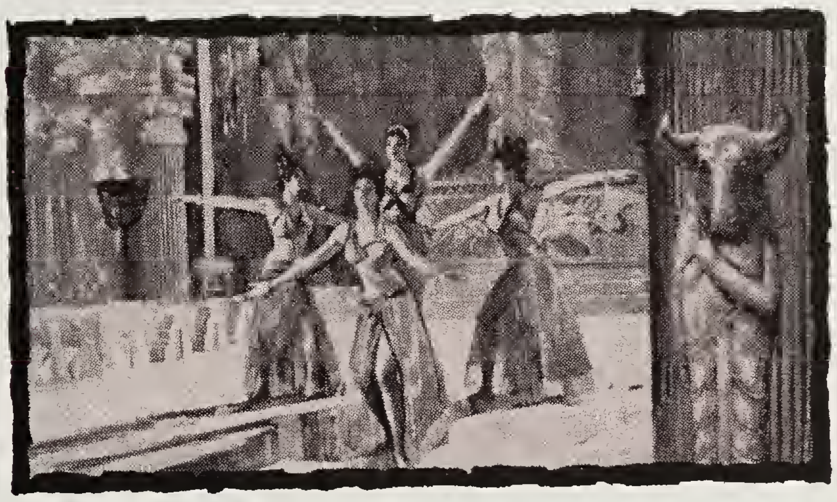
and PUCK SUNDAY COMIC WEEKLY

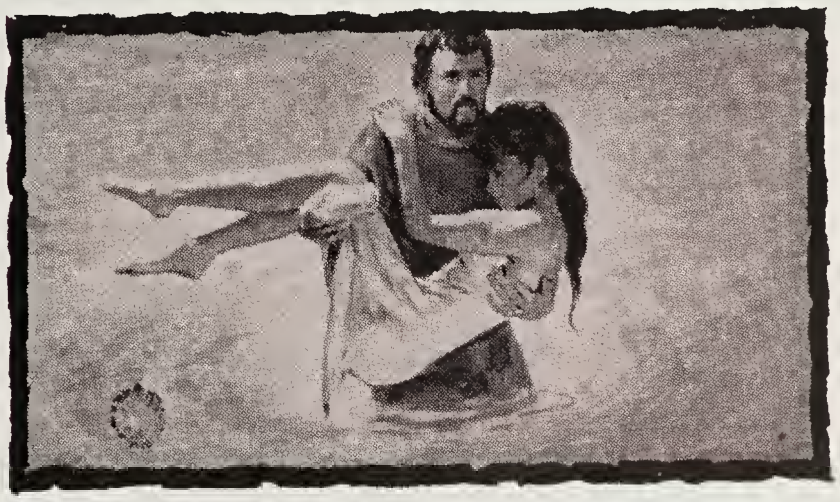
URATION TV and RADIO CAMPAIGNS

UMBIA SHOWMANSHIP SPARK!









PRESENTED ON THE SCREEN FOR THE FIRST TIME ... THE SEARCH THAT BECAME LEGEND...THE VOYAGE THAT BECAME HISTORY!

NAUTS

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Y RAYMOND · LAURENCE NAISMITH

Screenplay by JAN READ and BEVERLEY CROSS
Associate Producer RAY HARRYHAUSEN • Directed by DON CHAFFEY • A MORNINGSIDE WORLDWIDE FILM • **EASTMAN COLOR**

MCA To Encourage Writing Talent Via Fellowships In 15 Universities

UNIVERSAL CITY, CALIF.—The most comprehensive move ever made to encourage the art of creative writing for the performing arts has been announced by Jules C. Stein, chairman of the board of MCA, Inc., parent company of Universal Pictures, Revue TV Productions, and Decca Records.

STEIN

Stein revealed the completion of negotiations establishing MCA fellowships in creative writing in 15 of the nation's leading universities.

The fellowships will cover both tuition and living expenses for a full academic year.

The program exceeds in scope and financing any pervious such effort attempted in the past.

Arrangements to award the fellowships have already been concluded with Stanford University, Brandeis University, University of Michigan, New York University, Yale University, Rutgers University, University of North Carolina, Carnegie Institute of Technology, Catholic University of America, University of Iowa, Northwestern University, University of Texas, University of Wisconsin, Cornell University, and Sarah Lawrence College.

In addition, negotiations presently are being carried on with 11 other leading colleges and universities to establish similar fellowships in those institutions.

The MCA scholarship or graduate fellowship in creative writing will be awarded to a student, male or female, in each university who shows exceptional promise in the field of creative writing for the performing arts, i.e., the legitimate theatre, motion pictures, or television. The selection of the students to receive the grants will be at the discretion of the respective universities.

"It is our desire to encourage the development of new writers who can creatively contribute to the performing arts," Stein declared. "After careful study as to the best method of lending such encouragement, we decided upon the granting of fellowships to deserving students in leading institutions of higher education."

The MCA fellowships that have been granted will commence in September.

Loew's Gross Up, Net Down

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., announced that for the 26 weeks ended Feb. 28, constituting the first half of the current fiscal year, gross revenues amounted to $31,101,000. After providing for income taxes of $480,000 and depreciation of $2,316,000, a net income of $682,100, equal to 26 cents per share of common stock was realized. For the comparable period last year, gross revenues amounted to $20,205,000, and after providing for $1,247,000 for income taxes and $1,505,000 for depreciation, a net income of $1,168,600 equal to 44 cents per share of common stock was realized.

Stembler Urges All Exhibs To Support "Messenger"

NEW YORK—John H. Stembler, president, Theatre Owners of America, urged all exhibitors to back TOA's Hollywood Preview Engagement of Universal's "The List of Adrian Messenger."

"'The List of Adrian Messenger' is a top-drawer suspense thriller with a big boxoffice potential," Stembler stated. "I urge all exhibitors, whether or not they are members of TOA, to take advantage of the fine work performed by Nat Fellman and his Hollywood Preview Engagement Committee in moving the August release date of this picture ahead to the end of May, into what is ordinarily a period of product scarcity.

"Universal and TOA's publicity committee have cooperated in formulating a comprehensive promotion campaign on 'The List of Adrian Messenger.' The exploitation kit on the picture contains a number of ticket-selling aids for use by all exhibitors in all communities."

Gov't Honors WB

WASHINGTON—Over the past two years Warner Brothers Distributing Corporation has made it possible for over five million people to see the President's Committee film, "Employees Only." For this service and other services to help promote employment of the handicapped, this company has been named to receive a Distinguished Service Award.

Warner Brothers, at no cost to the President's Committee, edited the film from its original length of 13½ minutes to seven minutes to make it usable as a short subject in its theatres and made 40 prints of the shortened version of the film which shows how the Hughes Aircraft Company, Culver City, Calif., places the handicapped, for distribution to its theatres.

Women's Club Executive On Anti-Smut Crusade

COLUMBUS, O.—Mrs. Walter V. Magee, Lakewood, Ohio, past president of the Ohio Federation of Women's Clubs, said she is planning a drive against sex and violence in motion pictures and books. Mrs. Magee is third vice-president of the world women's organization, which has 11 million members.

"We're not blue-noses out to censor what people may read or watch," said Mrs. Magee, "but we are determined to be guardians of our communities, in keeping with the rulings of the U. S. Supreme Court regarding obscene and pornographic materials. The court has ruled that such material does not enjoy protection of the First Amendment of the Constitution, which assures freedom of the press, etc.

"Most housewives, members of our women's clubs, get their newspapers and magazines delivered at home. Few have occasion to look at the news stands. They think vulgar, obscene paperbacks can't happen in their community. When they realize the threat to family and individual morals, the women really go to work. We have put 25 of 29 crime comic book publishers out of business in recent years.

"Now we're taking on sex and violence in books and films. They represent a billion-dollar industry and we intend to put a sizable dent in this smut mill," concluded Mrs. Magee.

CP Benefits For "Cleopatra"

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, announced that benefit premiere performances of "Cleopatra" in behalf of Cerebral Palsy will be held on June 26 in AB-PT theatres in Minneapolis, Salt Lake City, Des Moines, and Phoenix.

Hyman is urging additional "Cleopatra" benefit showings for Cerebral Palsy throughout the country as a token of industry goodwill to Leonard H. Goldenson, AB-PT president, who for years has been one of the staunchest supporters of Cerebral Palsy aid.

Taxation, Censorship Head Agenda Of May 15 COMPO Executive Meet

NEW YORK—Several topics of industry importance are listed on the agenda of the meeting of the COMPO executive committee which will be held Wednesday, May 15, it was revealed in notices of the meeting mailed to committee members.

A report of the COMPO committee working for repeal of the federal admission tax will be made by LaMar Sarra, representing TOA and co-chairman of the committee. The committee is composed of C. Elmer Nolte, Jr., co-chairman, representing National Allied; Edward Cooper of the MPAA office in Washington; Martin Newman, representing MMPTA; William Namenson, representing ITOA; Richard Walsh of IATSE; and Charles E. McCarthy, executive vice-president of COMPO.

T. Manning Clagett is scheduled to give a report on the present status of censorship legislation in the various states, and McCarthy will report on the proposal that the Audience Awards be revived.

Another report will be made by a COMPO committee that has been looking into the feasibility of a campaign aimed at arousing the public to a greater awareness of the Bill of Rights and the dangers that beset it. There also is scheduled a report from the COMPO governing committee on an assignment it was given at the last COMPO meeting in November to explore means of obtaining the production of more pictures.

Another item on the agenda is a vote on the application of I. F. I. D. A. for admission to COMPO membership.

The meeting of the COMPO executive committee will be held in the Sky Garden Roof of the St. Moritz Hotel, New York City.

AN EDITORIAL FEATURE found only in this trade paper

"How I Would Sell . . ."

"WEREWOLF IN A GIRLS' DORMITORY"

and

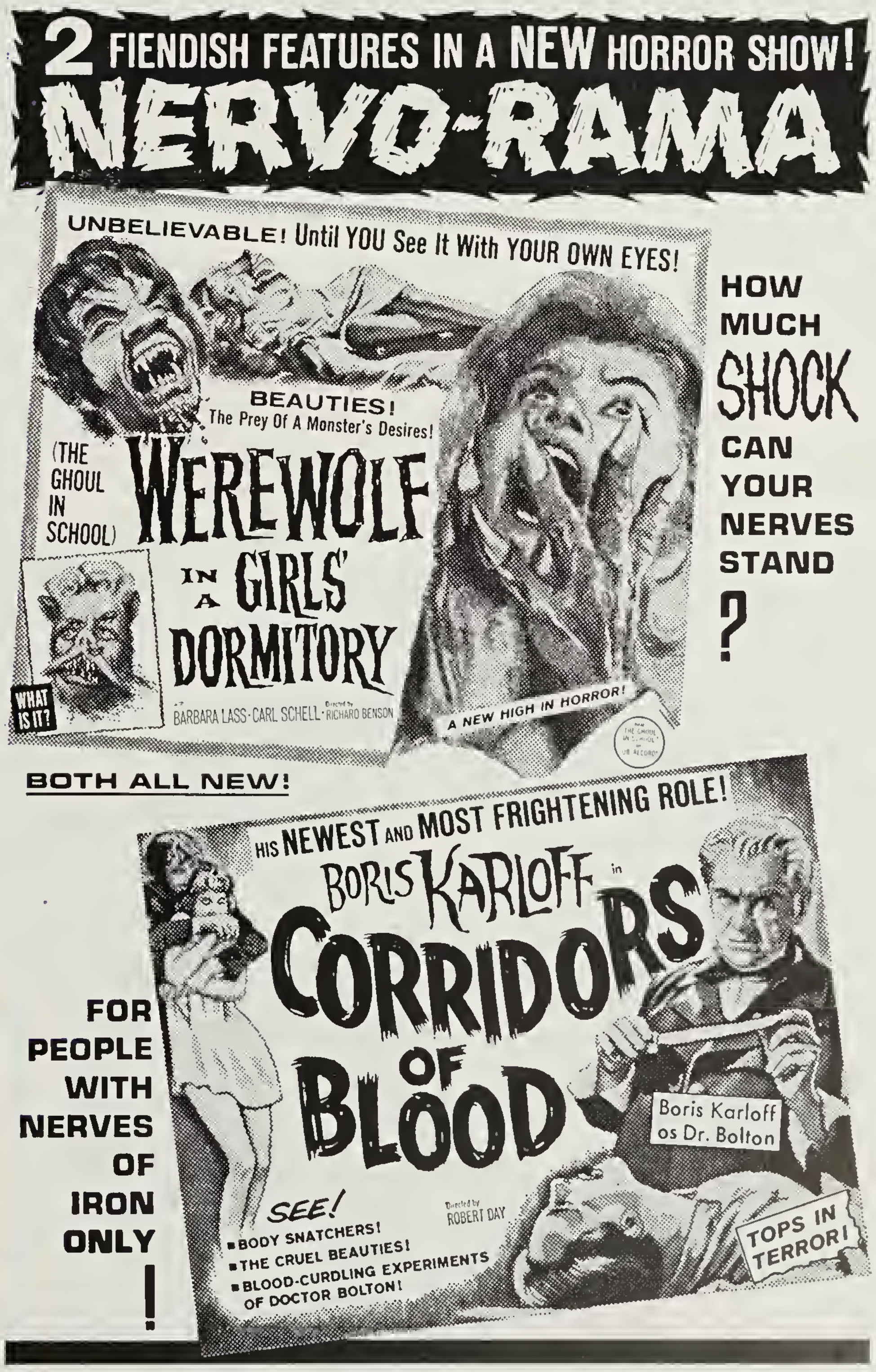
"CORRIDORS OF BLOOD"

THE SHOWMANSHIP WHIRLWIND started from the moment Fred Schwartz, head of MGM's Perpetual Product Plan, and Si Seadler, eastern ad manager, welcomed the trade press at a zany "April-Ghoul Luncheon" ("Come on time else the Bloody Marys will CLOT!") Mel Konekoff told readers all about the glass enclosed, horse-drawn hearse from which Miss Ghoul waved to the crowds as the festivities began on Broadway. The excitement and potentialities of their "Nervo-Rama" campaign in behalf of the horror-packed combination "WEREWOLF IN A GIRLS' DORMITORY" and Boris Karloff in "CORRIDORS OF BLOOD" became self-evident. The trade press representatives welcomed this boisterous barrage of unrestrained showmanship and said "why don't we have more of it."

"Nervo-Rama" is literally a test to see how much excruciating, fiendish, tantalizing pressure the public's nervous system can take. And showmen know, from experience, that folks of all ages love the tingling spine, the rapid pulse, the fun of being "frightened." From ghost story to million-copy mystery best-sellers it's money in the bank if you've got the merchandise and a unique campaign to sell it! "Nervo-Rama" is both of these in ample measure. There's Money in Monsters! There's Gold in Ghouls!

How to get the customers in to dare subject themselves to the chills and thrills of these two fang-dripping, blood-curdling pictures? Here's how:

Immediately upon dating the two pictures, order the two terrific trailers from National Screen Service. One . . . a gratis newsreel teaser running 100 ft., shows the above mentioned "Ghoul Day" on Broadway. Its opening title, in newsreel fashion, reads: "Monster Craze Hits New York." The footage shows a mob on Broadway, with a flock of teen-agers carrying "Junior Ghoul" placards. The narrator tells about the craze that's sweeping the nation and footage shows Adam Keefe, a professional entertainer, he's the Ghoul in the Cub record, theme song of the picture and great promotion item, "THE GHOUL IN SCHOOL." Keefe leads the kids through a new


2 FIENDISH FEATURES IN A NEW HORROR SHOW!
NERVO-RAMA
UNBELIEVABLE! Until YOU See It With YOUR OWN EYES!
HOW MUCH SHOCK CAN YOUR NERVES STAND ?
BEAUTIES! The Prey Of A Monster's Desires!
(THE GHOUL IN SCHOOL)
WEREWOLF IN A GIRLS' DORMITORY
WHAT IS IT?
BARBARA LASS · CARL SCHELL · Directed by RICHARD BENSON
A NEW HIGH IN HORROR!
BOTH ALL NEW!
HIS NEWEST AND MOST FRIGHTENING ROLE!
BORIS KARLOFF in
CORRIDORS OF BLOOD
Boris Karloff as Dr. Bolton
FOR PEOPLE WITH NERVES OF IRON ONLY !
SEE!
BODY SNATCHERS!
THE CRUEL BEAUTIES!
BLOOD-CURDLING EXPERIMENTS OF DOCTOR BOLTON!
Directed by ROBERT DAY
TOPS IN TERROR!

ADVERTISEMENT plays up the horror elements in both features and should capture the attention of fans of chills and thrills

An Exclusive **SHOWMANALYSIS** *Prepared by—*

MORRIS W. STEINMAN, of Morris W. Steinman & Associates, Minneapolis-St. Paul

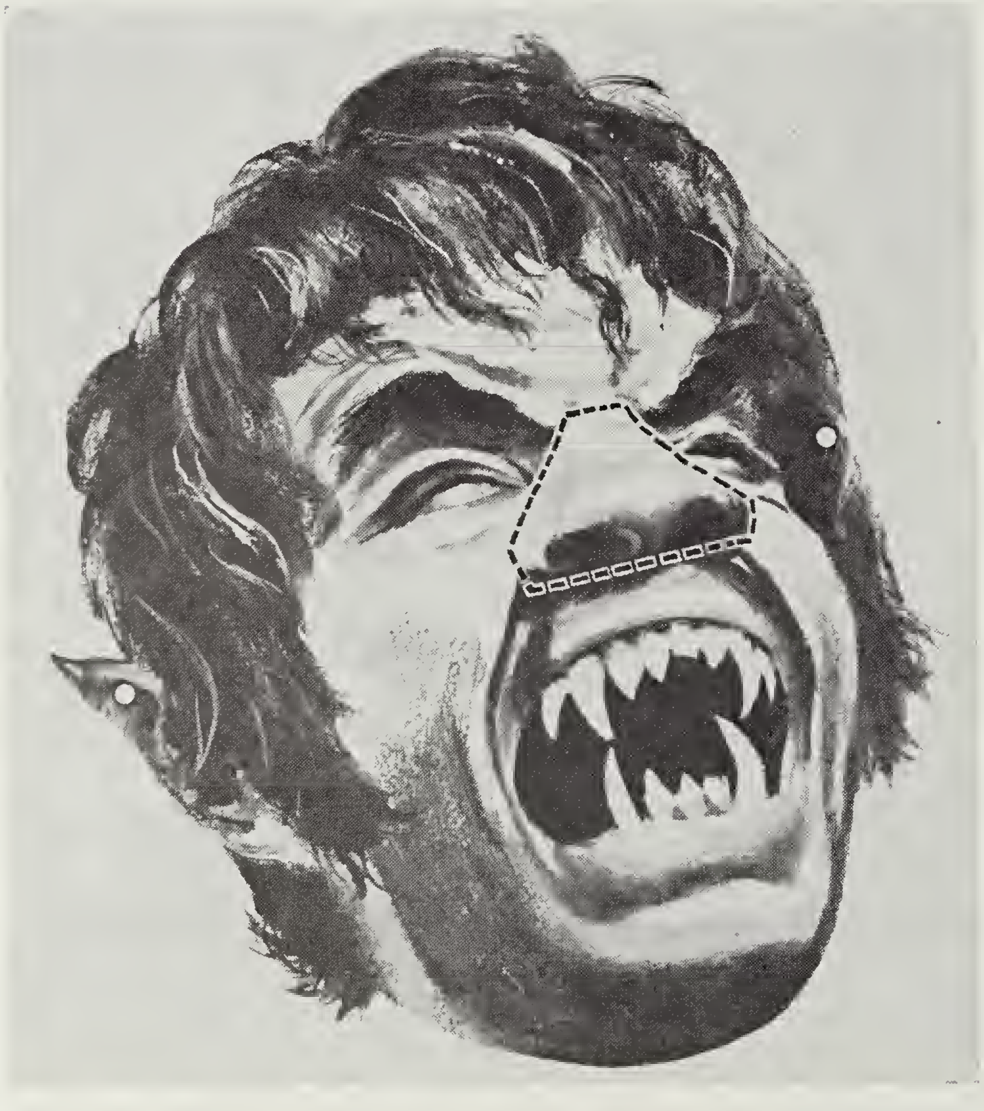
ABOUT THE AUTHOR • Morris W. (Morrie) Steinman's wide range of experience as newspaperman, as motion picture salesman, as film branch manager, as high-powered exploitation man with a St. Paul-Minneapolis agency, all serve to make him a veritable dynamo-showman. He is currently under contract with MGM's Special Sales Unit, working with Fred Schwartz and Si Seadler on a number of their projects.

LEFT, a scene from "Werewolf In A Girls' Dormitory," as forces of law and order strive to put an end to monstrous happenings; RIGHT, a chilling moment from the Karloff starrer, "Corridors of Blood."

dance, "The Ghoul Gruel," with music piped from the lobby of the nearby Loew's State. There are many other amusing "bits" concerning the hearse, Miss Ghoul, etc. The teaser should run as far ahead as possible (penetration is the key to success!.. Then, at least two weeks ahead, put on the regular theatrical trailer.

No "horror holds" were barred in preparation of accessories which are available from National Screen. The one-sheets . . . 22 x 28 lobby cards . . . 11 x 14 lobby photos with captions . . . stills . . . campaign book . . . the 40 x 60 lobby posters on the individual pictures as well as the combination . . . the banners and inserts are not the run-of-the-mill sort of advertising—especially the teaser window card which is being ordered in quantity. It's captioned "What Is It?" It has the picture of a . . . . ., well—, whatever it is it's grotesque and hard to miss! It's recommended for saturation use around town as a teaser.

MASK makes an excellent promotional piece for selling the film, particularly among the impressionable small fry element.



Another asset for the horror-fied combination is a promotion platter for continuous lobby play with an arresting combination of sorcery sales talk and rock-'n-roll featuring the Cub recording of "The Ghoul in School," theme song from "Werewolf in a Girl's Dormitory," which, incidentally, was written by Si Seadler's assistant, Marilyn Stewart. To make sure all exhibitors use it, MGM is furnishing the platter FREE. Just ask the MGM independent distributor in your area. The record is already getting play on some of the leading rock-'n-roll stations and is catching on fast. The nearest Cub distributor can be found listed in the campaign book, and they have been alerted to give all-out assistance to exhibitors.

The heavy use of radio spots is tremendously important in the campaign of these two pictures. Get the E. T.'s from your local distributor and hear for yourself what a nerve-startling "sell-campaign" it is!

Both of these pictures are veritable press agents "dreams" and the 16 page campaign book is a blue-print for business. Use the "Nervo-Rama" accessories as suggested and you'll have a sure thing.

We would start with a sneak preview or VIP screening for undertakers, their assistants, morgue officials and their personnel, medical students who are just starting dissection studies, coroners and their staffs, etc. Limit it to groups of this sort. Send out invitations on regular U. S. Postcards edged in black, with copy: *"CONDOLENCES if you miss Nervo-Rama! Come for the chills and thrills of (list the picture) at a SPECIAL PREVIEW (add date and type at the bottom of the page)—"Leave name and address where your body may be shipped in the event of an emergency."*

Use the "Safe Driving" campaign tie-in. Contact local police officials—call on their publicity directors and work together on a *"Drive Safely—Don't Let Our Streets and Highways Become CORRIDORS OF BLOOD"* campaign. Keep the tie-in in good taste and the various agencies will be glad to cooperate. You may bag posters in seldom gotten locations.

The writer recalls having garnered fantastic space with an idea which can be adapted to the Nervo-Rama package. In every locality there's some dilapidated house which is either known as a "haunted" house or which can be so described by a live-wire showman. To this house bring a group of college boys (naturally of an age suitable, and preferably with permission of parents) set up a stunt whereby they will "spend the night in the haunted house." Of course, the newspapers are advised, pictures are made and the youths are rewarded by being honored guests at the Premiere night performance, with a big meal promoted the day after and as many attendant "gimmicks" as an imaginative showman can develop.

Before

"DO-IT-YOURSELF" WEREWOLF KIT

After

NOTE: USE AT YOUR OWN RISK!

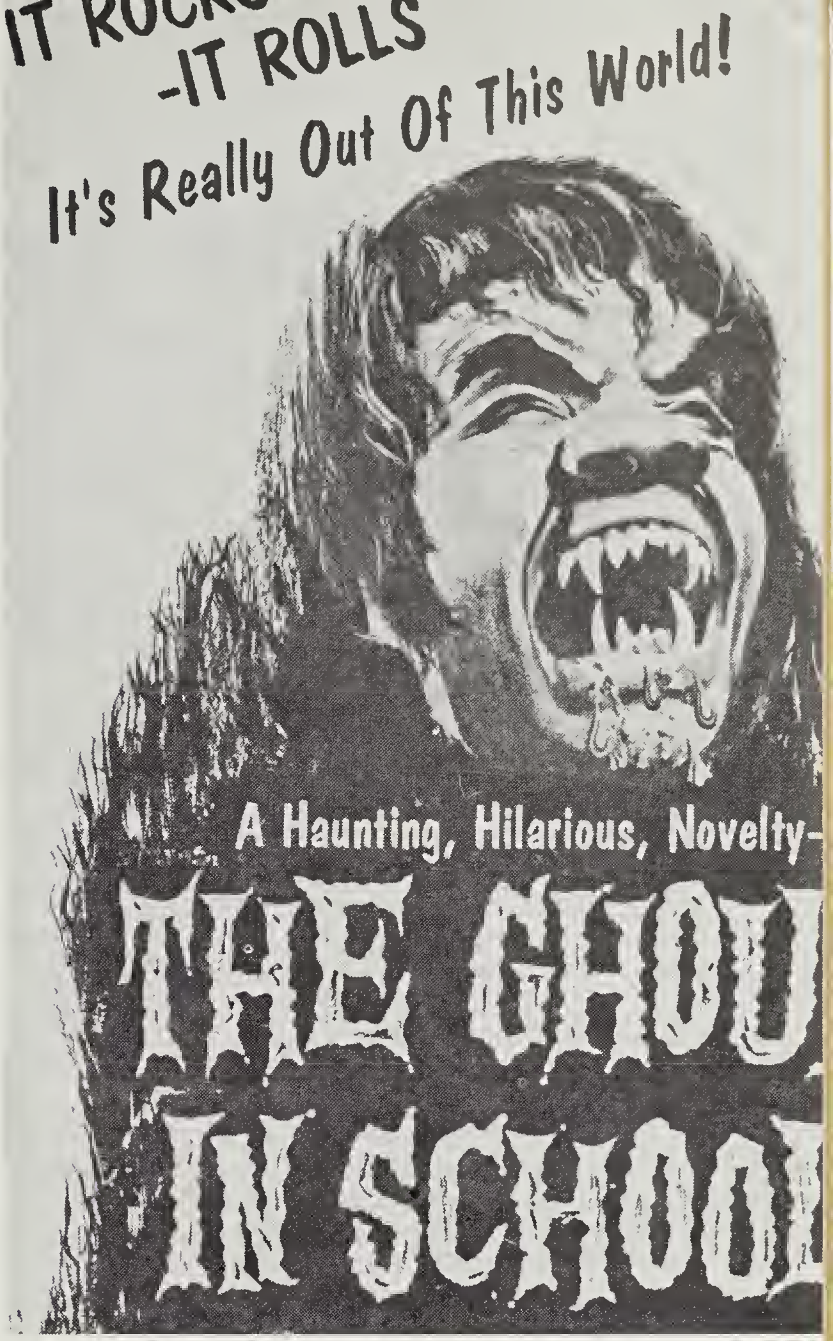
CONTENTS OF KIT:

1. Phial of Werewolf Potion
2. Directions: "To Become A Werewolf"
3. Wolf Fur
4. Tube of Witches' Tears

WITH THE COMPLIMENTS OF THE PRODUCERS OF

"WEREWOLF IN A GIRLS' DORMITORY"

(THE GHOUL IN SCHOOL)



IT ROCK
-IT ROLLS
It's Really Out Of This World!
A Haunting, Hilarious, Novelty-
THE GHOU
IN SCHOO

"Do - It - Yourself" werewolf kit is another zany stunt to call attention to the dual horror treat—just get a load of those ingredients. Teen attention should also be directed to the rock-'n-roll recording, "A Ghoul In School."

A tie-up that will be welcomed by many hospitals or the American Red Cross Blood Banks is a "Giving a Pint of Blood Voluntarily Campaign." Also this must be kept in good taste for their cooperation. . . In other words arrange with some cafe or restaurant to give a cup of coffee and a roll or donuts . . . and the exhibitor playing the horror combination offers a pair of free passes to the first 25, 50 or 100 people who give blood.

National Screen has a wonderful teaser mat (No. WL-1) . . . which can be turned into a promotion card . . . one side having "Directions to becoming a Werewolf" and the other side plugging "Corridors of Blood" . . . The Copy reads . . . "Do you have Palid Blood? Match your blood" . . . (There is a picture of a blown-up blood cell on the card) . . . If this is the color of your blood, you have unsuspected tendencies similar to those victims of Dr. Bolton (Boris Karloff) in the frightening film—"Corridors of Blood" . . . Admission free to "Corridors of Blood" if you present this card with clinical proof of blood similarity." . . .

This card could be an eye-filling attention-getter for super-sensitive inquisitive people.

There is a Werewolf mask (NSS Mat # WC-3) that the kids would love. . . They can be imprinted locally with room for a small ad plus date and theatre. Green ink should be used to get a ghastly effect on the red mask. . . . .

MGM has come up with one of the smartest "gimmicks" for a combination such as this in a great while: a novelty in promotion, it is a "Do-It-Yourself Werewolf Kit," a small box which contains the following: 1. A phial of Werewolf Potion. 2. Directions: "To Become a Werewolf." 3. Wolf fur. 4. Tube of witches' tears. All of these items are needed in the process of "becoming a werewolf." The 4-page brochure of directions has in its final paragraph this warning: "If there are no apparent physical changes, you may assume that the formula did not work because the Evil Spirits sensed that your intentions were not sincere." The "Werewolf Kit" is intended for circulation to editors, columnists, disc jockeys and others who might find it amusing for copy. Mats of the editorial matter are available and exhibitors will find it easy to make up their own kits for local promotional values.

Then there are the good 'ole tried and true stunts that never miss. Don't hesitate to use them! A few are:

1. Ambulance in front of the theatre. Sign on side: "Don't Be Afraid To Faint!"

2. Lobby Stunt. Dummy on stretcher, with sheet pulled over and sign: "HE COULDN'T TAKE IT!"

3. Girl in lobby dressed as a nurse wearing placard "Nurse in attendance! Don't worry about SHOCK!"

4. Surgical Instrument display with copy: Dr. Bolton used primitive surgical instruments on his victims . . . but these are the wonderful surgical instruments of today.

5. Introduce a werewolf "Magic Drink" at your snack bar, pink, grape, etc., as long as it's blood colored!

Catch lines are important and handy to have for use. A selection of provocative catch-lines have been thoughtfully provided.

Other suggested stunts are: Hold a "Junior Ghoul" contest in front of theatre . . . Give prizes for best made-up Ghoul . . . Have leading radio station furnish a deejay to M.C. a "Junior Ghoul Bawl" also in front of the theatre or on a parking lot adjoining the building . . . Give prizes for couple who does the new dance craze "Ghoul Gruel" the best . . . Get Book Store Windows to display science-fiction and horror books with stills from both features . . . A tie-up can be secured with a camera shop who handles Polaroid cameras—in this manner: A piece of art-work could be improvised, which would show a "horrible" Werewolf-type character holding a scantily-clad "heroine" in his arms. There would be holes where the heads of the werewolf and the beauty would normally be. This display could be placed in theatre lobby, or in window of camera-shop or both. Couples who buy tickets between certain hours would have the privilege of getting an immediate Polaroid shot of themselves in the display.

A hard-hitting item for drawing the horror-show customers is a screaming, high-pitched herald and the mats for this have been provided with full explanation of the easy application to any situation. Order NSS Mat. No. H-7 for one side and No. 491 for the reverse side. Room has been left at the bottom of the reverse side for an ad which might be sold to a local ice-cream or similar shop: "After the show relax your nerves etc. . . . etc." It's all in the gigantic campaign Book that Si Seadler has prepared, and it's all presented with the utmost simplicity.

LONDON Observations

By Jock MacGregor

ASSOCIATED BRITISH CINEMAS champion manager dinner was an occasion for outspoken comment. Celebrating his 21st anniversary as chairman, Sir Philip Warter in welcoming the trade press said, "They support us very well" and then warned that there was "rough water" ahead. He would not ask us to take sides but to take care, adding, "or there won't be an industry to report about at all."

Sir Philip was referring to the efforts of some to break the circuits in the belief the industry would be better off without them making or booking films. "We are going to have quite a battle with the Films Council and the industry generally to defend ourselves," he said. "We are not monopolists—this is ridiculous! Certain producers and distributors would destroy the industry if they got their way."

He continued: "We have never pretended to try and get a monopoly in production. We have tried to maintain the studios over the years and ensure that British production should continue." He found it ludicrous that anyone should want to go to the Board of Trade and try to stop them producing.

In announcing that ABC theatres in Birmingham and Glasgow were installing Cinerama, Jack Goodlatte raved about "How the West Was Won." "This is the cinema of old," he said. "This is the excitement, the action—it has got the lot. I am a complete sucker for the film! You've got to see it to believe it." There will be other installations, but he stressed that Cinerama must not affect their standard releases—their bread and butter—or the value of the circuit booking to British and American producers.

Jack recalled the early days of quota when many hated British films, and American films had all the glamor and star appeal. He stated that now a British film takes 25 per cent more than a comparable American one. "We know," he said. "We have the figures." Turning to Paramount's Russell Hadley and MGM's Michael Havas, he added, "We look for the day that must surely not be far distant when you can match British films in box office popularity in this country."

In referring to the hard winter and scarcity of good product, Jack said, "It is an amazing business . . . if you have a 'Summer Holiday,' 'Wrong Arm of the Law,' 'Sparrows Can't Sing' or to a lesser degree 'Girls, Girls, Girls' or 'Live Now—Pay Later,' everything is fine and everybody's happy. Unfortunately, the big films, the important films, are few and far between." For the future, he proudly proclaimed ABC has excellent manpower without going outside the group and the know-how, but the one thing that they cannot measure and buy by the yardstick is their films.

The family audience, he believed, is fast disappearing. Their recent hits had been those with appeal to youngsters who have more spending money than any other group of patrons. Speaking to the producers present, he urged, "Go for the youngsters; go for as much sex as you can; go for as much violence as you can—and we are going to succeed!"

In naming the Champion and presenting him with $2100, Bill Cartlidge claimed that the ABC, Harrow Road, London, was once a tough house (I recall an assistant manager breaking an arm in a beatup), but Leonard G. Lamm's long and persistent efforts had brought the theatre to such a standard that it is now on pre-release with an increasingly better class audience.

On this occasion, C. J. Latta, who has played so major a part in bringing Associated British up to its present high peak, did little more than welcome and congratulate the champion, runnerup Denis Cave of the Super, Oxford, who received $700, and district winners, and leave the spotlight to others.

Mike Carreras has taken Jack's remarks about teenage subjects to heart and I went to the first day's shooting on "What a Crazy World" at ABC's Leytonstone Bowl. A number of pop singers are starred in this musical of modern youth, and I must admit to feeling very much an old square. However, the glass fronted clubroom bar provided an admirable grandstand from which to watch the proceedings in the company of David and Ettie Jones and Alan Thomson, and complete comfort.

THE NEWS and special features boys excelled with the Royal Wedding color films. Movietone had their 10 minute special showing in the West End within 23 hours. This magnificent and moving record went to all Movietone subscribers without extra charge—who says independent exhibitors get nothing from paying Eady Levy? (Incidentally, newsreels now get double Eady allocations.) Rank went for a two reel special with studies of the young couple's backgrounds thrown in, and this was showing minutes later. At the preview reception, I was talking to the Dean of Westminster, and he recalled a previous contact with the industry. Some 30 years ago, he coached John Trillo, a junior at Warner Brothers in Greek, so that he could enter the church. Trillo is now Suffragen Bishop of Bedford. . . . The other big wedding of the week was the merging of Gala Films with Miracle to give Kenneth Rive an even firmer grip on the continental imports market. He however, seems to have very much caught the production bug and tells me that he is happier to put money up for a British production than pay the same amount for a guarantee on an import. . . . An interesting dinner companion at the White Elephant was Mauno I. Makela, Finland's leading exhibitor, who also does some producing. He has 25 theatres, two of which are equipped for 70mm. Business there is much the same as elsewhere. The right pictures do fine, but the others suffer from tv competition.

"V.I.P.'s" To Music Hall

NEW YORK—Elizabeth Taylor and Richard Burton in "The V.I.P.'s" has been booked by the Radio City Music Hall as the first attraction on its fall schedule.

Embassy Sets Brazil Deal

NEW YORK—Embassy Pictures has concluded negotiations for the distribution of a group of its feature films in Brazil with Art Films S. A., of Rio de Janeiro.

Mel Gold Heads New Theatrical Production Firm

NEW YORK—Melvin L. Gold, president of Melvin L. Gold Enterprises, Inc., announced the formation of Mesal Productions, Inc., for the purpose of producing motion pictures for theatrical distribution and tv. The firm, according to Gold, although concentrating on theatrical production at this time, will produce in all areas of the entertainment field. Officers of the corporation are Melvin L. Gold, president; Sally Perle, vice-president and secretary; Elias A. Stoler (CPA), treasurer.

Sally Perle is president of Central Casting Corp., leading agent and casting office for motion pictures in the east.

Gold, who is beginning his 34th year in the motion picture industry, was for 11 years advertising-publicity director for National Screen Service, during which he headed the firm's east coast film production activities. He established its television department in 1948. He was the founder of the National Television Film Council and is that organization's Honorary Lifetime President. From 1954 to 1957, he was president of Mel Gold Productions, Inc., a film producing firm for commercials and industrial films. During this period he produced the Paul Winchell series for tv. Among other production activities for television were the Sammy Kaye Show and the Jack LaRue program titled "I Love Murder." Since 1957, Gold has been president of Melvin L. Gold Enterprises, Inc., producer and consultant for such firms as Philip Morris, Inc., International Latex, Inc., National Screen Service Corp., Vic Tanny Enterprises, Milprint, Inc., and various others. Gold will continue to head Melvin L. Gold Enterprises, Inc., in conjunction with his activities as president of Mesal Productions, Inc.

The first project contemplated for the new producing firm, according to Gold, is the feature motion picture, "Not For Love." Film rights for the book of that title by Virginia McManus have been acquired by Mesal Productions and screenplay has been written by Gold. The film is expected to go before the cameras within the next few months. It will be shot entirely in New York City on an estimated budget of $200,000.

Another property slated for production for theatrical release, according to Gold, is the filming of the book by Douglas Fields Bailey, "Devil Make A Third." It is described by Gold as "the characterization of a ruthless man . . . whose mercenary motivations build a great city." Anticipated budget for the second feature project is well over one million dollars.

Gold advises that another property for theatrical release, a tv series, a tv spectacular, and two Broadway shows are among the current contemplations of the new firm, based on the properties already at hand.

Gold Heads AMPA

NEW YORK—The new officers of Associated Motion Picture Advertisers, who will take office July 1, are Melvin L. Gold, president; Samuel Horwitz, vice-president; Hans Barnstyn, treasurer; and Marcia Sturn, secretary.

Ted Arnow, incumbent president; Michael Linden, Arthur Mayer, Ruth Pologe, and Norman Robbins were elected directors, while Ray Gallo, Robert Montgomery, and Leon Bamberger were named trustees.

ALBANY

Bar Mitzvah ceremonies were performed for Jonathan Rosenthal, son of Leonard L. Rosenthal, a vice-president of New York State Allied Theatres and counsel-adviser on film buying for Upstate Theatres, Inc., a cooperative, and Mrs. Rosenthal, at Temple Emeth. . . . The Strand and Palace are now charging a straight 50 cents admission for children. . . . A general meeting of the Variety Club dealt with "pre-sale canvassing" for the 30th annual drive on behalf of Camp Thatcher. Newspaper street selling of the Times-Union and Knickerbocker News by members on May 15-16 will be a highlight of the campaign to raise $18,000. . . . Al Kellert, advertising agency owner and ex-chief barker of Tent Nine, was honored by Gideon Lodge, B'ni B'rith for his organization efforts. . . . Walter Reade's 9-W Drive-In, Kingston, is once more being used by the Old Dutch Church for Sunday morning community services. . . . Jomay Theatres, Inc., has been incorporated by Johnny Capano and his wife, to operate the American and State, Troy, and the Rustic Drive-In, West Sand Lake. . . . The Hellman had two benefit performances of "Lawrence Of Arabia" the first week of its roadshow engagement, one for the Northeastern New York Speech Center; and the other for the Out Of Control Ski Club to help U. S. International Ski Competitions fund. . . . Northway Drive-In, Champlain, near the Canadian border, is being bought and booked this season by Brandt Theatres of New York. . . . Plaza, one of two large-capacity first-runs Fabian Theatres operated in Schenectady, is dark. Plaza manager Gene Ganott was transferred to Fabian area drive-in operations.

BUFFALO

Rotus Harvey, Variety International Chief Barker, was guest of honor and principal speaker at Tent 7's Telethon Dinner, held at the Delaware Ave. headquarters. Proceeds of the Telethon were presented to the Rehabilitation Center of Children's Hospital. Tribute was paid to the staff of WGR-TV, as the Telethon, which garnered $70,000 for the hospital, was the most successful charity event in local Variety history. Harvey also spoke to the Greater Buffalo Advertising Club. . . Miss Surya Kamari and Mr. Bali Ram, two of India's foremost theatrical artists were in town in connection with the coming release of "Nine Hours To Rama." . . . Buffalo's version of the Academy Awards was given at the 29th Annual Amateur Cinema Club Banquet at the Clardon Hotel, when plaques were awarded for homemade movies. . . . Mrs. Maude Franchot, proprietress of the Niagara Falls Summer Theatre has announced she has organized a film-production company whose issues will aim at art cinemas and the foreign market. She is accompanied by Edmond Levy, director of festival award winner "Beyond Silence," and writer Paul Avila Mayer, whose adaptation of Pirandello's "Six Characters in Search of an Author" is a current Manhattan hit. A Mayer screenplay, "The Weekenders," is set to go before the cameras on a $200,000 budget in August. Auditions of script and the writer's "Beyond Silence" have been employed to sell angels on the new endeavor. Familiar in off-Broadway and Broadway productions, Mrs. Franchot claims this is the first time the technique has been applied to films. . . . In preparation for "Cleopatra," the Center has installed a new office in the lobby where reserved seats are now on sale. Workmen are also busy putting in 35/70mm booth equipment. . . . All seven of Rochester's area D-I's are in operation, as the Central, Greece, went back into business for the season. . . . The March profit of the Buffalo Variety Club's bingo games in the Genesee Theatre every Wed. night was over $4,000. Thanks were extended to all hands by Past Chief Barker James J. Hayes. . . . Harry Altman's Glen Casino, Williamsville, reopened with Jayne Mansfield as the big attraction. . . . Sidney J. Cohen, president of New York State Allied, has named Morry Slotnick, general manager of the Coronet and Fine Arts Theatres in Rochester, and Samuel E. Rosenblatt, president, Acme Theatre, Albany, co-chairman of the organization's annual convention at the Concord Hotel.

CHARLOTTE

North Carolina-born actors Sidney Blackmer, Andy Griffith, Shepperd Strudwick, Kathryn Grayson, Anne Jeffreys, among others, were honored in "recognition ceremonies" at Charlotte, N. C., in connection with the opening of the North Carolina International Trade Fair. Each was presented engraved silver bowls by Governor Terry Sanford of North Carolina. One of the bowls was presented in absentia to Ava Gardner. Others on hand to receive the awards included band leader John Scott Trotter, U. S. Information Agency Director Edward R. Murrow, former opera-star Norman Cordon, television newscaster David Brinkley, and others. . . . Edward R. Murrow, director of the U. S. Information Agency, said here that he is firmly against government regulation of motion pictures to be exported for viewing by foreign audiences. "Some individual movies and television programs do us damage," he said, "but the overall impact is favorable."

CHICAGO

Drury Lane theatre, Evergreen Park, Ill., broke ground for a million dollar addition. Governor Otto J. Kerner, Jr., was on hand to boost the ground-breaking ceremonies. . . . Chicago University is making plans for the annual film festival next month, and one of the films to be shown is "The Connection," a film dealing with narcotics. . . . Audio Visual Association hosted a delegation of Japanese film men who are touring the country looking into film and audio visual setups. The group left here for Detroit and then to the Rochester offices of Kodak, finally winding up in Washington for conferences before their return to Japan. . . . Sam Ross has joined United Artists exchange as country salesman. . . . Schoenstadt Circuit is giving up its lease on the Picadilly, 3000 seats, after many years of operation of this pioneer south side theatre. Schoenstadt will be left with seven theatres in its chain. . . . Arthur Chareas has been named field supervisor of the MacDonald division of Alliance Amusement company and is headquartering at the Alliance Chicago general offices. . . . A subsidiary of Alliance Theatres, Ottawa Cable Company, will start work on a Pontiac, Ill., installation shortly. It is now operating its antenna system in Streator, Marseilles, and Naplate, Ill. . . . Charles Davidson, executive of B and K's booking department, who has been ill for some time in the General Hospital in Toronto, Canada, has been moved to the Scarbourgh Hospital, Scarbourgh, Canada. . . . George E. Schunior, well known to the film trade, has been named director of divisions of communications of the American Medical Association, succeeding John E. Kinsey. Kinsey has joined the publicity staff of Spohn Hospital, Corpus Christi, Texas. . . . Vogue Amusement Company has sold the Alamo property consisting of four stores, offices, apartments, and the 1,500 seat theatre. The transaction involved several hundred thousand dollars, according to the sole brokers, B. J. Felbinger and Co. The theatre portion of the premises will be razed to make way for a 15,000 square foot modern supermarket leased to the National Tea Company. . . . February amusement tax collections were $24,771, holding up to January collections. . . . Fred Kann, 73, who worked as a heating and ventilating engineer for 38 years at the Roosevelt, died. Survivors include his widow, three sons, and nine grandchildren. . . . Marshall Migatz has been named publicity director for the Carnegie, under the new ownership of Brotman and Sherman enterprises. . . . Sylvan Goldfinger, veteran theatre manager, whose Carnegie and Loop were sold to the Brotman Circuit, will make his new home in Tucson, Ariz. Goldfinger will retain his connection with the Tele Management Theatre Circuit. The film trade held a going away luncheon for Goldfinger at the Variety Club. . . . The remodeled and newly refurbished Plaza opened. The Plaza, located near the newly completed Sandburg Village, holds promise to be one of Chicago's most unique theatres. The building has been given a striking redwood front and a handsomely designed new interior. Paul Burkhardt, executive director, says that controversial adult screen fare, outstanding documentaries, and noteworthy experimental films will be among their presentations. . . . James O'Neill, Police Film Censor Board, has taken a leave of absence from the service to join Seymour Simon, county board chairman. . . . Abe Geldhof, retired amusement writer and news editor of the Chicago Daily Tribune, died at the Edgewater Hospital. . . . Illinois Divisions of America Cancer Society is receiving cooperation from 18 Chicago theatres by showing the Society's two films, "Story and Time" and "Two Women." Thousands of tickets to these free morning shows are being distributed by supermarkets, banks, and service stations.

CINCINNATI

Bennett Goldstein, 20th-Fox manager, was

The finest carbons ever made...

NATIONAL
TRADE MARK

PROJECTOR CARBONS

honored at a luncheon given by Film Row executives and area exhibitors in Hotel Vernon Manor. Goldstein, who has been local manager during the past year and a half, has been transferred to the Detroit exchange. Among the out-of-town guests present were 20th-Fox executives from New York City, Robert L. Conn, executive sales manager; W. C. Gehring, division manager; Ohio exhibitors Michael Chakeres and Dick Dickerson, Springfield; Jack Needham, Columbus; James Chakeres, Washington; C. H. Harley Bennett, Circleville; John Hewett, Bethel; and Jerry Shinbach, Chicago, Ill. . . . The George Wiedemann Brewing Co., Newport, Ky., has acquired the Pepsi-Cola Bottling Co. in Cincinnati from Powdrell and Alexander, Inc., a Delaware holding company. James E. Somerall, former vice-president and general manager, has been named president and general manager of the Wiedemann-owned operation. . . . Allan Warth, manager, local Esquire, before becoming associated with a New York theatre company, has returned to this area as manager, art Esquire, Louisville, Ky. . . . Harry Sheeran, MGM assistant manager, who has been hospitalized for several weeks, is convalescing at his home. . . . The art Guild, which has been playing "Long Day's Journey Into Night" in its long version on a reserved-seat policy, switched to the shorter version on a continuous basis at popular prices.

COLUMBUS, O.

Loew's Ohio concluded its six weeks' run of "To Kill a Mockingbird," one of the longest runs in the 35-year-history of the Ohio. . . . RKO Palace had a three-week stay of Alfred Hitchcock's "The Birds" and the New Main held "Divorce—Italian Style" for four big weeks. . . . "How The West Was Won" is in a fourth week at RKO Grand and "Mutiny on the Bounty" in a second week at Hunt's Cinestage. . . . "David and Lisa" is in a second week at the Bexley and World art houses. . . . New construction under way or planned for the downtown theatre district went over the $100 million mark with the announcement that builder John W. Galbreath plans to erect an $8 million, 25-story office building at Broad and Third Streets. It will be the second tallest building in the area and is expected to be completed early in 1965. . . . Sneak preview of the Marlon Brando feature, "The Ugly American" was held at RKO Palace. . . . Norman Nadel, former theatre editor, Columbus Citizen-Journal, and Mrs. Nadel were local visitors to see "The Sounds of Ed Montgomery" at the Hartman. Nadel recently was promoted to general amusements editor of the New York World Telegram and Sun in New York. He will continue as drama critic. . . . The Ohio Federation of Women's Clubs presented a certificate to the Mingo Junction Junior Woman's Club at a luncheon meeting at the Deshler-Hilton Hotel here in recognition of the club's outstanding work in promoting grand opera films shown at the Mingo theatre. Mike Kendrach is operator of the Mingo. The Mingo club was the only Ohio organization so honored. The certificate was accepted by Mrs. Albert Clemens, president.

DALLAS

Horst Buchholtz was here on a promotional tour in behalf of Mark Robson's "Nine Hours to Rama." The film has been booked into the Majestic. . . . Dallas' two current road show (reserved seat) engagements are reporting such successes with Saturday youth shows that the policy will be extended. At the Esquire, the special shows for "Lawrence of Arabia" have been among the most successful the theatre has had. The performance starts at 10 a.m.; the price for all seats is $1, with one adult admitted free with every 20 students. Other adults are admitted for a $1.25 price. At the Capri, six additional youth shows through May 25 have been scheduled for "How The West Was Won." The performance begins at 9:30 a.m. and the ticket price is 90 cents, which also goes for adults attending with student groups. . . . Thelma Jo Baily was named the new president of the Dallas chapter of the Women of the Motion Picture Industry. She is secretary to James A. Pritchard, divisional manager for Allied Artists in Dallas, and is a charter member of the club. Other officers are Mrs. Mable Guinan and Mrs. Florence Lawry, vice-presidents; Mrs. Ruth Heitman and Mrs. Agnes Backus, secretaries; and Mrs. Betty Owen, treasurer. Miss Rosemary White was selected as WOMPI of the year for her service to the club, particularly as chairman for the September international WOMPI convention. . . . Charlene Rollins has joined the Paramount film exchange staff as a contract clerk replacing Kathleen Litsey who recently retired.

DENVER

Neil Ross, former newspaper man turned exhibitor, now managing the Holiday Art here, has announced the early opening of a private club to be known as Neil's Variety Club and to be located in the suburban city of Aurora. . . . Norman Neilson, who manages Cooper's Cinerama house here, says that ever since "How the West Was Won," there hasn't been a vacant seat, and that's now over two months. . . . Ralph Batschlet, manager, Fox Mayan, south Denver, has been re-elected president of the South Denver Civic Association, an honor only bestowed on two other men in the association's 40 odd year history. . . . It is understood that Fox Intermountain Theatres is planning two new indoor theatres in the Denver area, one at 17th and Wadsworth in Lakewood and the other in a new shopping center at Colorado Boulevard and East Evans.

DES MOINES

Elmer Svendsen has reopened his Roxy, Alta, Ia. . . . John Schloss has reopened the Orpheum, Strawberry Point. . . . The Cozy, Bellevue, has been reopened by Harry Dohlin since being closed last December. . . . Bill Feld, former independent distributor in Des Moines, died recently in Hollywood. Burial was held at St. Louis. Feld had been working in Hollywood since leaving Des Moines last fall.

HOUSTON

A publicity man's natural or how-can-he miss-even-if-he's-faking: When Tower cashier Evelyn Lookingbill opened the box office for sale of "Cleopatra" tickets, her first customer (says the publicist) was Elizabeth Taylor. This Liz, 16, daughter of Mr. and Mrs. D. H. Taylor, Jr., is a junior at Bellaire High School. . . . Easter Sunrise services were held at the Hi Nabor Drive-In. . . . A number of drive-in's are offering free admission to youngsters under 12 when accompanied by their parents. They include the Irvington, Market Street, Post Oak, Tidwell, and Winkler. . . . Interstate has booked "Cleopatra" to run for a period of 26 weeks, possibly longer, opening June 26 at the Tower. . . . Tickets for "How The West Was Won," at the Windsor in Cinerama, may now be obtained at Joske's Store, Community Cleaners, and most Weingarten's Super Markets. . . . Hollywood actor Dan Duryea was in the city to visit his son Peter at the Alley Theatre. . . . Horst Buchholz, the German actor, flew into Houston to promote "Nine Hours to Rama," at the Metropolitan. . . . The Rivoli has switched its format and is now showing burlesque on the stage in addition to its film programs. The show is for adults only at $1.50 admission. The Rivoli opens at 11 a.m. and showings are continuous with four stage shows daily.

JACKSONVILLE

Belville S. Outlaw, Edgewood staffer who retired several years ago from his post as district manager of the Liberty National Life Insurance Co., and Mrs. Outlaw were honored with a 50th wedding anniversary reception at the Lake Shore Women's Club by their three sons, one daughter, and numerous grandchildren from many parts of Florida. . . . Elvin Pratt, dean of IATSE motion picture projectionists in this area, has been confined to Riverside Hospital following a heart attack. . . . Ray Chambers, a former booker, now has an executive post with May-Cohen's department stores. . . . The Topper, Kingsland, Ga., owned and operated by Nolan Wells until his recent death, is scheduled for closing on April 30. . . . Taken by death on April 11 was Joe Serugo, Key West, who owned the Islander Drive-In, southernmost outdoorer of the continental United States. The Islander is managed by Ed Chumley, former Paramount branch manager of this city. . . . Carlton J. Carter has announced the beginning of a "rehabilitation" program for modernizing his local Air Base Drive-In, including the addition of new ramps to accommodate more automobiles and the inauguration of a new summer price policy which will admit family groups at $1.00 per carload. . . . John Norman, Jr., has reopened his Lakeland, Lakeland, Ga. . . . The Motion Picture Charity Club has entered a strong team in the City Industrial Softball League. . . . Cliff King, former manager, Ritz, Bartow, has succeeded Herb Roller as manager of one of Florida's largest indoor operations, the Polk, Lakeland. Roller resigned to become a radio announcer, an ambition he has held for many years. Dr. C. M. Tyre closed his State, Eustis. . . . Nick Fortunas is now operating the Dixie, Apalachicola. Marvin Skinner of this city is his booker. . . . Bob Baum has taken over the management of the local Negro-patronage Skyview Drive-In. Bookings are being handled by Bailey Theatres of Atlanta. . . . Florida State Theatres' local Edgewood, which received a national theatre architectural award when it was constructed near the close of World War II, is now undergoing modernization and remodeling. Robert E. Collins, Miami, is the architect in charge of remodeling the inner and outer lobbies, relocating the concessions areas, and redesigning the exterior marquee. Richard Bunch is the general contractor, and the Allied Store Fixture Manufacturing Co. is constructing the concessions layout. . . . Brenda Brazil, FST home office worker, has been welcomed into WOMPI membership. . . . The Motion Picture Charity Club has moved its headquarters from the Seminole Hotel into a luxurious new clubroom on a mezzanine floor of the Roosevelt Hotel, where a special catering service is being extended to MPCC members and their guests at luncheons, dinners, and other social events. . . . Tom Sawyer, president, MPCC, has extended an invitation to Mrs. Anne Dillon, WOMPI president, to use the MPCC clubroom for WOMPI board meetings and other gatherings. . . . Mrs. Faye Wood has rejoined Johnny Tomlinson's staff at Warner Bros. after an absence of several months.

MIAMI, FLA.

John Reed, manager, Parkway, obtained two windows in downtown Richards Department Store to publicize "Billy Budd," as well as a window in the Richards Stores in Cutler Ridge and 163rd Street Shopping Centers. Local schools have been given study guides on the picture and a coloring contest was inaugurated. . . . George Peppard appeared at the opening of "How The West Was Won" at the Sheridan, Miami Beach, for both the press preview and premiere. . . . Tom Rayfield, Carib, was top man in the monthly Thrif-Tik-It Sales Contest, with 305 books to his credit. Cecil Allen, Mayfair, who has temporarily taken over the duties of the late Sydney Levine in this respect, sold 205 books, as did Howard DeBold, 163rd Street. Jim Maury, Rosetta, had sales of 143 books. . . . Plans for construction of an indoor theatre in the Ft. Lauderdale Sunrise Shopping Center area have been revived, according to the Ft. Lauderdale News real estate editor. Working drawings are reportedly being developed for the project. . . . Van Myers, president, Wometco Vending Division, Wometco Enterprises, Inc., announced the appointment of Oran Cohen as vice-president, Wometco Vending of Central Florida. Cohen has been with Wometco for the past 11 years, serving in the theatres and concessions division since 1960. He has been operating head and general manager of Wometco's Central Florida vending since that division was opened in 1961. This division is based in Orlando and serves mid-Florida, including Winter Haven, Melbourne, Cocoa, and Winter Park. . . . Wometco Enterprises, Inc., announced first quarter 1963 earnings and net income after taxes that reached a new record, as predicted by president Mitchell Wolfson at the annual stockholders' meeting on April 1. Up 16.8 per cent to $524,647 for the 12-week period ending March 25, 1963, first quarter earnings after taxes compared with 1962's $449,088. On March 4, Wometco employees were offered 10,000 shares of Class A common stock via payroll deduction plan. The plan was oversubscribed and 305 employees are participating.

NEW HAVEN-HARTFORD

Eddie O'Neill, owner, Bridge Drive-In, Groton, has returned to his office following hospitalization necessitated when a car driven by a teenager crashed in the side of the boxoffice, pinning him against the wall. . . . Stanley Warner zone manager James M. Totman has promoted John Fournier from assistant manager, Warner, Worcester, Mass., to manager, Garde, New London, Conn., succeeding Leonard Kupstas, named manager of the newly-built College, Storrs. At the same time, Norman Chassee, assistant at the Bristol, Bristol, Conn., moves to the Warner, Worcester, Mass., as assistant manager under district manager Perry Nathan. . . . James L. O'Connor, who's assumed command of RKO General's $10 million experimental tv project here (WHCT-TV, channel 18), sounds most enthusiastic in his initial press release. O'Connor, who succeeds Charles O. Wood (named to RKO's New York headquarters staff), asserts: "My appointment as head of the Hartford division is only the first step in a reorganization program designed to centralize the administration of the nation's first over-the-air subscription tv system in Hartford. Centralization of all subscription tv activities at the Hartford station will speed plans now being finalized to give the subscription tv experiment a closer identification with this city." . . . Sid Kleper, Loew's College, New Haven, hosted Eva Six, introduced to U.S. audiences via American-International's "Operation Bikini," at a press luncheon. She was accompanied by Arthur M. Moger of the A-I eastern exploitation staff. . . . The Air Force has given James Darby, Paramount, New Haven, manager, a citation "for consistent and devoted service" in aiding recruiting efforts in Connecticut. . . Peter G. Perakos Jr., Perakos Theatre Associates circuit office manager, attending his first New Britain, Conn., Decency Board meeting as film industry delegate, pledged support of wholesome, family-type entertainment. "At the same time," he asserted, "parents shouldn't expect the theatres to serve as a children's guidance center. Parental control of children's leisure time activity should be exercised at the proper source, in the home."

Recipient of the Federation of Motion Picture Council's award as "Exhibitor Of The Year" was David E. Milgram, president, Milgram Theatres, Inc., Philadelphia, left, seen with Horst Buchholtz, star of 20th-Fox's "Nine Hours To Rama," who also received a special citation.

NEW ORLEANS

Southern Amusement Company reopened the four-waller Cane, Natchitoches, La., closed for a time for renovations; and the Round-Up Drive-In, Lake Charles, after a winter closing. . . . Kenneth Kurtzman, MGM booker-salesman, has been promoted to a position in MGM's home office as assistant to Mel Marion in charge of special sales. . . . William Conrad closed the Avalon, Jeanerette, indefinitely. . . . Betty Murray is the new secretary to Andy Beyelo, Exhibitors Cooperative Service office manager and booker. Mrs. Maxine Bevelo, who took over on a part time basis for Mrs. Kay Lazaro, who is anticipating a visit from the stork, continues handling office work in general. . . . Mrs. Billy Parker reopened the Hawkins, Newellton, La., dark for several months. . . . E. J. Bouillion shuttered the Bijou, Delcambre, La. . . . Also closed indefiniteliy is the Joy, Simmsport, La., while Pete Autie reopened the Joy, Melvin, La. . . . W. L. Mitchell resumed full week's schedule of shows at the Star Drive-In, Tallulah, La. . . . A. R. Carruth, owner, 51-Drive-In, Brookhaven, Miss., is also back on full time operation. . . . Joe Springle, Warners booker, returned to work after a short siege in a hospital. . . . "The Circus" will be the theme of the WOMPI theatre party for orphans at the Famous on May 11. . . . The WOMPI realized $240 from their recent rummage sale. . . . Ladies of Variety Club, Tent 45, attracted a large gathering to their recent luncheon and card social at Variety quarters. . . . Mrs. Marie C. Berglund, Motion Picture Advertising Company, Inc., was elected 11th president of the WOMPI succeeding Helen Bila.

PHILADELPHIA

William Goldman will host a dinner party and opening ceremonies of the Orleans on May 15 at Philmont Country Club, Philmont, Pa. . . . Rocc Palese, of the Varbalow Circuit, Camden, N. J., was in Cooper Hospital, Camden, N. J. . . . Dave Rosen, Mutual Films, announced that Times' "Mondo Cane," goes into the Goldman June 5th. . . . Mort Magill, Buena Vista district manager, was hospitalized for surgery. . . . Meyer Adleman, president, Victoria Shipping Services, Ltd., announced that his company has completed the take-over of a new film distribution building in Winnipeg, Manitoba, Canada. Victoria does the shipping for all distributors with the exception of Empire Universal. . . . The trade was sorry to hear of the death of Maurice 'Moe' Sherman, former United Artists salesman in this territory, who died in Phoenix, Arizona. . . . Martin Ellis, Ellis Theatres, was on a trip to Israel. . . . Jack Howard is now handling "The School Days Revue" featuring 12 children of the Robert Kelley Music Centers and Rex Zario, "singing cowboy," as a stage attraction complete with trailer, 40x60, heralds, etc. for area theatres. It has been set for the Alden, Midway, Logan and Ambler.

ST. LOUIS

Buffalo meat hors-doeuvres were the specialty at the preview here of "How The West Was Won," at the Martin Cinerama Theatre. More than 900 guests sampled the meat during intermission. Ed Edmiston, MGM field rep handling publicity for the film had the meat flown in and cooked at a local hotel. . . . Douglas Helgeson, managing director of the Martin Cinerama Theatres, Columbus, Ga., presented special plaques to I. A. Long of the Missouri Historical Society and H. Raymond Gregg of the Jefferson National Expansion Memorial, for their work in preserving evidence of the past in historical collections. . . . The Esquire Theatre, largest theatre in St. Louis County, has been purchased by Mid-America Drive-Ins, according to Lou Jablonow, president. . . . The 1,700 seater was taken over from previous owners Sam Levin and Sam Shuchart. Jablanow said that present plans call for the theatre to continue as a first run house. He said that Howard Zulauf, who has been with the Esquire for 27 years, will continue as manager. Jablanow also said that Mid-America plans expansion in other American cities. Currently, the company owns seven D-I's and four indoors in the St. Louis area. . . . Marge Collins, Allied Artists, is the new president of the WOMPIs. Installation of the new officers will take place at the June meeting. Winners of the WOMPI drawing were also announced. Mrs. Maxine Haas, wife of Harry Haas, branch manager at Paramount, won the $500 bond. . . . 20th-Fox employees were suffering last week. Their air-conditioner went on the blink. . . . The Will Rogers Theatre, Charleston, Ill., will switch to a Friday, Saturday and Sunday operation.

SAN FRANCISCO

Film Row here is simultaneously glad and sad over the departure of Mark Alling, for many years a shining light on the local cinema scene. Glad because the veteran manager of the RKO Golden Gate has been promoted to west coast division manager of RKO Theatres, Inc., and sad because Mark's home base becomes Los Angeles, where he also will double up as general manager of Hollywood's Pantages. In 1933, he started his first job fresh out of school as doorman, progressed through the ranks until 1942 when he was transferred to Denver as manager of the circuit's Orpheum, and then three years later transferred back here again as manager of the Golden Gate. Missing him most of all will be the Northern California Theatres Association, of which Mark was a sparkplug in the role of secretary and an ardent foe of toll television during the years NCTA successfully battled the efforts of now defunct Skiatron to obtain a San Francisco franchise to launch a pay-as-you-see foothold. Bill Miller, who since 1957 has been assistant manager of the Golden Gate, succeeds Alling. . . . L. E. Hamm, attorney and theatre owner, has been elected president of the board of trustees of the Variety Club Blind Babies Foundation, and Irving M. Levin, founder and general director of the San Francisco International Film Festival, is vice-president. . . . Harry Rice, alert manager of Market Street's only major second run house, played a hunch long before the Academy Awards candidates were nominated and booked every available picture he figured would be on the list, so that now and for weeks to come the Embassy marquee will proudly boast "Oscar winner." Between actual Oscar pictures, Harry has in reserve several former big Market Street first run smashes, but so far hasn't had a chance to screen them.

FIRST
SPACE-
SHIP
ON
VENUS

Al Mardsen, Jr., manager, Center, Corpus Christi, Tex., recently featured this lobby display on Crown-International's "The First Spaceship On Venus." The young lady is the winner of a "Miss Venus" contest.

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SAN ANTONIO

Miguel Aceves Mejia appeared at the Alameda, top local Spanish language house operated by the Jack Cane Corp. The charro singer has appeared in 40 Mexican films. . . . The San Pedro Drive-In is offering its patrons six tickets each night for free admission. Each night, admission ticket numbers are posted in the snack bar during the intermission and those holding the lucky stubs are given two tickets to a forthcoming showing. . . . A heavy radio spot campaign is being used by John Santikos of the Olmos in behalf of the current showing of "Divorce-Italian Style" the Academy Award winner for the best original screen play. . . . Victoria Productions, Inc., Los Angeles, said it plans to turn parts of south Texas into a Hollywood away from home. Jack Starrett, a director for the the company and a former actor in the Victoria (Tex.) Civic Theatre, said they first will film a low budget motion picture called "The Reckoning" in the Victoria, Goliad, Refugio, and Eagle Pass areas. Starrett said local actors will be used from the Victoria area. . . . An 18 year old youth was shot to death at the Twin Vue Drive-In at Plainview, Tex., which is operated by Prince Holland. It was said that an unidentified gunman stood atop a parked car about 125 feet from the victim and fired a number of shots. Two cars left the drive-in after the shooting and several persons hurdled the parking area fence. . . . The Redemmer-Peace Lutheran Church held its Easter Sunrise services at the Fredericksburg Road Drive-In. . . . Tom Powers, city manager, Cinema Arts Theatres, announced that "Lawrence of Arabia" had been tentatively booked for showing at the circuit's Woodlawn for May 30. . . . An all color Dusk to Dawn showing was held at the Lackland Drive-In on Easter Eve. Admission was $1 a carload. Coffee was served free to everyone at 2:30 a.m. . . . It was a fourth week at the Broadway for "Mutiny on the Bounty." Tickets have gone on sale for the showing of "Cleopatra," which marked the first time in Texas that any motion picture theatre has made tickets available so far in advance of the opening, almost three months. . . . Ed Miller, manager of a theatre at Hobbs, N.M., has been transferred to Mexia, Tex., as manager of the Mexia, succeeding Wayne Walker, who goes to Elk City, Okla., to head operations of Video Independent Theatres in that city. Miller held theatre assignments in Duncan, Okla., Lubbock, Tex., and in Bartlesville, Okla., prior to the job at Hobbs. . . . LeRoy Doyle, manager, Crossroads Theatres, Amarillo, Tex., has made additional management changes at his drive-ins. Tommy Amburn has been transferred to the Tascosa in place of Oscar Rehmer, moved up to maintenance. Dave Spencer is now the Palo Duro manager. Joe Taylor has come out of the projection room to go on maintenance. . . . Sympathy was being extended to Homer F. Bowington, projectionist at the Palace, El Paso, Tex., in the death of his wife, Helen Ruth, 57 years of age.

Video Theatres of Oklahoma City has purchased 11 drive-ins from All-State Theatres at Albuquerque, N.M. Included in the sale were one drive-in in Big Springs and Abilene, Tex., and the operation of five drive-ins in Odessa, Tex. The Odessa operation was a lease arrangement and the drive-ins were not owned by All State. Paul West, Pampa, Tex., has been named general manager of the Video operation in Albuquerque.

SEATTLE

Cinerama theatre parties scheduled this month to view "The Wonderful World of The Brothers Grimm" at the Martin Cinerama include the Solahi Ski Club, workers from the Puget Sound Naval Shipyard, and a total of five performances for Boeing supervisors. . . . This year's Post-Intelligencer United Air Lines Show-plane is scheduled to leave here May 26 for a week of theatre-going in New York. The tour includes jet flights and return via U. A. L., hotel accommodations and orchestra tickets to five legitimate shows. . . . Sammy Siegel and other Columbia publicists were in working on "Lawrence of Arabia" scheduled for the Fifth Avenue.

WASHINGTON, D. C.

Variety Club of Washington (Tent 11) will sponsor the June 27 showing of "Cleopatra" at the Warner for their welfare activities fund. Chief barker Joe Zamoiski and barker George Crouch are co-chairmen working out the details. Tentative arrangements call for a top of $10 scaled down to $3.50 for tickets. . . . Max Miller, publicity representative for United Artists, was in working out details for a special advance screening of John Sturges' production of "The Great Escape." The showing was held at RKO Keith's.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two serivce features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR

MAY 8, 1963

SECTION TWO
VOL. 69 No. 19

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—DeLuxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most Important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
BLACK ZOO—MD-88m.—(PV; C)—Michael Gough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
55 DAYS AT PEKING—D-150m.—(Super TR70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay duailer
6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivvan, Lisa Lu—4965 (8-22-62)—Good western
WAY OF THE TRIFFIDS, THE—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made

COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England
May **PLAY IT COOL**—Billy Fury, Helen Shapiro
June **GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
June **LONG CORRIDOR, THE**—Peter Breck, Constance Towers
July **GUNFIGHTERS, THE**—(CS; C)—David Janssen

COMING

GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
716 **BATTLE BEYOND THE SUN**—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
718 **NIGHT TIDE**—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
803 **OPERATION BIKINI**—D-80m.—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horrer entry
717 **RAVEN, THE**—CD—86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(PV; C)—Frankie Avalon, Annette Funicello
BLACK SABBATH—(EC)—Boris Karloff
CALIFORNIA—Jock Mahoney, Faith Domergue
DEMENTIA—William Campbell, Luana Anders—Filmgroup
ERIK, THE CONQUEROR—Cameron Mitchell
FEAR—Boris Karloff
FREE, WHITE AND 21—Frederick O'Neal, Annalena Lund
HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget
HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advice And Consent	SP.	Col.
Air Patrol	A1	Fox
•All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
•America, America		WB
•Aphrodite, Goddess Of Love		Emb.
Army Game, The		For.
Arturo's Island	B	MGM
Assignment Outer Space		A-1

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, reedited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Bad Sleep Well, The		For.
Badjao		For
Balcony, The	C	Misc.
Barabbas	A2	Col.
•Battle, The		Fox
Battle Beyond the Sun (Filmgroup)		A-I
•Beach Party		A-I
•Bear, The	A1	Emb.
•Beauty And The Beast	A1	UA
•Becket		Par.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The	A2	U-I
Black Fox		Misc.
•**Black Gold**	A1	WB
•Black Sabbath		A-I
Black Zoo		AA
Boccaccio '70	C	Emb.
•Boy Who Caught A Crook	A1	UA
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
•Brass Bottle, The		U
Broken Land	A2	Fox
Bunny Yeager's Nude Camera		Misc.
Bye, Bye Birdie	A3	Col.
Bloody Brood	B	Misc.

C

Cairo	A3	MGM
•California	A3	A-1
•Call Me Bwana		UA
Candide	B	For.
•**Captain Newman, M.D.**		U
•Captain Sindbad		MGM
•Cardinal, The		Col.
•Caretakers, The	A3	UA
Carnival Of Souls		Misc.
Carry On Constable		For.
Carry On Teacher		For.
•Castillian, The	A2	WB
•Cattle King		MGM
Centurion, The		For.
•Ceremony, The		UA
•Chalk Garden, The		U-I
Chapman Report, The	B	WB
•Charade		U-I
Child Is Waiting, A	A2	UA
Cleo From 5 to 7	SP.	For.
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
•Come Blow Your Horn	A3	Par.
Come Fly With Me	A2	MGM
Come September—Re.	A3	U
•Condemned Of Altona, The		Fox
Confess Dr. Corda		For.
Confessions Of An Opium Eater	B	AA
•Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
•Cool Mikado The		UA
•Corridors of Blood		MGM
Counterfeiters Of Paris, The	A3	MGM
•Court Martial	A2	UA
Courtship Of Eddie's Father, The	A2	MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB
Cross Of Living		For.

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
•Dark Purpose		U
David And Lisa	A2	Misc.
•Day And The Hour, The		MGM
•Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The		AA
Days Of Wine And Roses	A2	WB
Delicate Delinquent, The—RE	A1	Par.
•Dementia (Filmgroup)		A-I
Devi	A2	For.
Devil's Hand, The		Misc.
Devil's Messenger, The		Misc.
Devil's Wanton, The	SP	Emb.
Diamond Head	B	Col.
Diary Of A Madman	A2	UA
Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Dr. No	B	UA
•Dr. Strangelove		Col.
•Donovan's Reef	A2	Par.
Drums Of Africa	A1	MGM
•**Duel Of The Titans**	A2	Par.

E

East Of Kilimanjaro		Misc.
Electra	A2	For.
Elusive Corporal, The		For.
•Eric, The Conqueror		A-I
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par
European Nights		Misc.

IT'S ALIVE—(C)—Peter Lorre, Frankie Avalon
MASQUE OF THE RED DEATH—(PV; C)—Vincent Price
NIGHTMARE—Leticia Roman, John Saxon
PIT, THE—Dirk Bogarde, Mary Ure
PYRO—(PanaColor)—Barry Sullivan, Martha Hyer
SCHIZO—Leticia Roman, John Saxon
SON OF SPARTACUS—Steve Reeves
SUMMER HOLIDAY—(TR; TC)—Cliff Richards, Lauri Peters
TERROR, THE—(Vitascope, C)—Boris Karloff
X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
LEGEND OF LOBO, THE—NOV-67m.—(TC)— True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
MIRACLE OF THE WHITE STALLIONS—D-120m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria
SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke
MERLIN JONES—(TC)—Annette, Tommy Kirk
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire
TIGER WALKS, A—Brian Keith, Vera Miles, Sabu
WILD GOOSE STOP—Brandon De Wilde

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

628 **ADVISE AND CONSENT**—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
713 **BARABBAS**—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
621 **BELLE SOMMERS**—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
706 **BEST OF ENEMIES, THE**—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment
705 **DAMN THE DEFIANT**—D-101m.—(CS; EC)—Alec Guiness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
703 **INTERNS, THE**—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch
627 **MOTHRA**—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
701 **NOTORIOUS LANDLADY, THE**—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
710 **PIRATES OF BLOOD RIVER, THE**—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
708 **REQUIEM FOR A HEAVYWEIGHT**—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
707 **RING-A-DING RHYTHM**—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
704 **THREE STOOGES IN ORBIT, THE**—C-87m.—Three Stooges—4952 (7-11-62)—Okay programmer
709 **TWO TICKETS TO PARIS**—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
712 **WAR LOVER, THE**—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
711 **WE'LL BURY YOU**—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
629 **WILD WESTERNERS, THE**—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
702 **ZOTZI**—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **MANIAC**—Kerwin Mathews, Nadia Gray
Mar. **IRON MAIDEN, THE**—Michael Craig, Anne Helm, Jeff Donnell
March **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell
April **FURY OF THE PAGANS**—(C)—Edmund Purdom
JUST FOR FUN—Bobby Vinton

COMING

CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon
CONGO VIVO—Jean Sebastian, Bachir Toure
DR. STRANGELOVE—Peter Sellers, Sterling Hayden
FAIL SAFE—Henry Fonda, Dan O'Herlihy
GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
JASON AND THE ARGONAUTS—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
LONG SHIPS, THE—(TR; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish
PLAY IT COOLER—Anthony Newly, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges
13 FRIGHTENED GIRLS—(EC)—Kathy Dunn, Murray Hamilton
25TH HOUR, THE—Gregory Peck, Anthony Quinn
UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley
VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC);—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue

DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program —Italian; English language
LANDRU—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama
LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles
MADAME—CD-104m.—(TR; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots —(Italian made; Dubbed in English)
NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.
Fairly amusing import—English
SEVEN CAPITAL SINS—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche
April **PASSIONATE THIEF, THE**—Anna Magnani
April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey
June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French
July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle
LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles
310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs
218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale
COME FLY WITH ME—CD—109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses
COUNTERFEITERS OF PARIS, THE—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles
321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone
214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program
DRUMS OF AFRICA—MD-92m.—(PV; MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program
311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin
321 **FOLLOW THE BOYS**—MUC-95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences
FOUR DAYS OF NAPLES, THE—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles
317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war
HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
IT HAPPENED AT THE WORLD'S FAIR—C-105m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw
312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English
217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
MONKEY IN WINTER—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles
365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English
308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience
RIFIFI IN TOKYO—MD-80m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan
SAVAGE GUNS, THE—W-85m.—Richard Basehart, Don Taylor, Maria Granada—5022 (2-20-63)—Average western for program —Made in Spain
320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good swashbuckling adventure —Italian; spoken in English
304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad
223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help —Italian-made
222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English
220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

COMING FEATURES IN ORDER OF RELEASE

May **FLIPPER**—Chuck Conors, Luke Halpin
May **IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch
May **SLAVE, THE**—Steve Reeves
June **CATTLE KING**—(EC)—Robert Taylor, Joan Caufield
June **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta
June **MAIN ATTRACTION, THE**—(EC)—Pat Boone, Nancy Kwan
July **CAPTAIN SINDBAD**—(C)-Guy Williams, Heidi Bruehl

COMING

CORRIDORS OF BLOOD—Boris Karloff
DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley
NATIVES ARE RESTLESS TONIGHT, THE—(EC)—Nancy Kwan, Dennis Price
NIGHT MUST FALL—Albert Finney—English
OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson
SUNDAY IN NEW YORK—Jane Fonda, Cliff Robertson
TARZAN'S THREE CHALLENGES—(PV; MC)—Jock Mahoney

F

Face In The Rain		Emb.
•Fair Safe		Col.
Fancy Pants—RE	A1	Par.
Far Country, The—RE	A1	U-I
Fatal Desire	A3	For.
•Fear		A-I
Fiasco In Milan		For.
55 Days At Peking	A1	AA
Firebrand		For.
First Spaceship On Venus	A3	UA
Five Miles To Midnight	A1	Fox
Five Weeks In A Balloon		For.
Flamboyant Sex, The		AA
Flame In The Streets	A2	For.
•Flight From Ashiya		UA
•Flipper		MGM
Follow The Boys	B	MGM
•For Love Or Money		U-I
40 Pounds of Trouble	A2	U-I
Four Days Of Naples	A2	MGM
•Four For Texas		WB
•Free, White and 21	B	A-I
Freud	Sp.	U-I
•From Russia, With Love		UA
Frightened City, The	B	AA
•Fun In Acapulco		Par.
•Fury Of The Pagans		Col.

G

•Gathering Of Eagles, A		U-I
Gay Purr-Ee	A1	WB
Giant—Re.	A1	WB
•Gidget Goes To Rome		Col.
Gigot	A1	Fox
Girl Named Tamiko, A	B	Par.
Girls, Girls, Girls	A2	Par.
•Gold For The Caesars		MGM
•Golden Arrow, The		MGM
Great Caruso, The—RE	A1	Misc.
Great Chase, The		Misc.
Great Escape, The		UA
•Great Race, The		WB
Great Van Robbery, The	A1	UA
•Greatest Story Ever Told, The		UA
•Gunfight At Comanche Creek		AA
•Gunfighters, The		AA
•Gun Hawk, The		AA
Guns Of Darkness	A2	WB
Gypsy	B	WB

H

Hand Of Death	A2	Fox
Hatari	A1	Par.
•Haunted Palace		A-I
•Haunted Village, The		A-I
•Haunting, The		MGM
Have Figure, Will Travel		Misc.
Hemingway's Adventures Of A Young Man	A3	Fox
Her Bikini Never Got Wet		For.
•Here's Las Vegas		UA
Hero's Island	A1	UA
Hook, The	A2	MGM
Horror Hotel	A3	For.
•Horse Without A Head, The		BV
House Of The Damned	A2	Fox
House Of Women	B	WB
How The West Was Won	A1	MGM
•Hud	A3	Par.
Huns, The	A2	For.

I

I Could Go On Singing	A3	UA
If A Man Answers	A3	U-I
I Spit On Your Grave		For.
I Thank A Fool	A3	MGM
Il Grido		For.
•I Love, You Love	C	Col.
Immoral West, The		Misc.
Impersonator, The		For.
In Search Of The Castaways	A1	BV
•In The French Style		Col.
•In The Cool Of The Day		MGM
I Like Money	A3	Fox
•Incredible Mr. Limpet, The		WB
Invasion Of The Star Creatures	A1	A-I
Interns, The	A3	Col.
•Irma La Douce		UA
•Iron Maiden, The		Col.
Island Of Love	B	WB
Island, The	A1	For.
It Happened At The World's Fair	A2	MGM
It Haooened In Athens	B	Fox
•It's Alive		A-I
•It's A Mad, Mad, Mad, Mad World		UA
It's Only Money	A1	Par.

J

Jack The Giant Killer	A1	UA
•Jason and the Argonauts		Col.
Joseph And His Brethren	A1	For.
•Johnny Cool		UA
Jumbo	A1	MGM
•Just For Fun		Col.

K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
•King Kong vs. Godzilla		U
•King Of The Mountain		U
•Kings Of The Sun		UA

L

•L-Shaped Room, The		Col.
Lady And The Tramp—RE	A1	BV
•Lady For A Knight		UA
•Lady In A Cage		Par.
Lancelot And Guinevere		U-I
Landru	B	Emb.
La Viaccla	B	Emb.
Lawrence Of Arabia	A2	Col.
Layfayette	A1	For.
Lazarillo		For.
Le Amiche (The Girl Friends)		For.
Legend Of Lobo, The	A1	BV
•Legionnaire, The		MGM
•Leopard, The		Fox
•Light Fantastic, The		Emb.
•Lilies of the Field, The		UA
Lion, The	A2	Fox
•List Of Adrian Messenger, The	A1	U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Long Absence, The	A2	For.
•Long Corridor, The		AA
Long Day's Journey Into Night	SP.	EMB
•Long Ships, The		Col.
Longest Day, The	A1	Fox
Love And Larceny	A3	For.
Love At Twenty		EMB
Love Is A Ball		UA
•Love Makers, The		Emb.
•Love With The Proper Stranger		Par.
Lover Come Back—Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

M

Madame	B	Emb.
Magnificient Sinner, The		For.
•Main Attraction, The	B	MGM
Manchurian Candidate, The	A3	UA
Man From The Diners' Club	A1	Col.
•Man In The Middle		UA
•Maniac		Col.
•Man's Favorite Sport?		U-1
Marco Polo	A1	AI
•Marilyn		Fox
•Mary Poppins		BV
Marriage Of Figaro	A3	For.
•Mary, Mary		WB
•Masque Of The Red Death		AI
•McLintock		UA
•Merlin Jones		BV
Mermaids of Tiburon		Misc.
Mighty Ursus	A2	UA
Mind Benders, The	A3	A-1
Miracle Of The White Stallions	A1	BV
•Missourian, The		WB
Mr. Hobbs Takes A Vacation	A1	Fox
Mondo Cane	SP	For.
Monkey In Winter	A3	MGM
•Monsieur Cognac		U
Mothra	A1	Col.
•Mouse On The Moon		UA
•Move Over, Darling		Fox
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
•Murder At The Gallop		MGM
•Muriel		UA
Mutiny On The Bounty	A2	MGM
•My Fair Lady		WB
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

N

•New Kind Of Love, A		Par.
Night Is My Future	B	Emb.

TICKLISH AFFAIR, A—(PV; C)—Shirley Jones, Gig Young, Red Buttons
TWILIGHT OF HONOR—Richard Chamberlain, Joey Heatherton, Nick Adams
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
V.I.P.'S, THE—(PV; EC)—Elizabeth Taylor, Richard Burton
WEREWOLF IN A GIRL'S DORMITORY—Barbara Lass, Carl Schell
WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner
YOUNG AND THE BRAVE, THE—Rory Calhoun, William Bendix

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

R6119 DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
6115 ESCAPE FROM ZAHRAIN—D-93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn
R6208 FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
6205 GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
6210 GIRL NAMED TAMIKO, A—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan
6117 HATARI—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
6213 MY SIX LOVES—CD-101m.—(TV)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat
6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202 PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6203 WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211 WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

May DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott
May HUD—(PV)—Paul Newman, Melvyn Douglas
June NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens
July COME BLOW YOUR HORN—(PV; TC)—Frank Sinatra, Molly Picon
July DONOVAN'S REEF—(TC)—John Wayne, Cecar Romero, Dorothy Lamour

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(TC)—Richard Burton, Peter O'Toole
CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven
FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress
LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern
LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood
NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward
PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn
WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett
WHO'S MINDING THE STORE?—Jerry Lewis, Jill St. John
WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218 FIVE WEEKS IN A BALLOON—CMD-101m—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
HAND OF DEATH—MD-60m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler
213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
HOUSE OF THE DAMNED—MD-60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers
241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots —English
214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
221 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
223 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
305 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assasination—Filmed in India and England
306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavord with sin for mass market—Made in Italy
STRIPPER, THE—D-95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama
219 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
303 THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller
YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

March MARILYN—Documentary on Marilyn Monroe
DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
May LEOPARD, THE—TE; TC)—Burt Lancaster, Claudia Cardinale
May POLICE NURSE—Ken Scott

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
MOVE OVER DARLING—Doris Day, James Garner
OF LOVE AND DESIRE—(C)—Merle O'Beron, Curd Jurgens, Steve Cochran
PLEASE, NOT NOW!—(CS)—Brigitte Bardot
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
TAKE HER, SHE'S MINE—(TC)—James Stewart, Sandra Dee
WINSTON AFFAIR, THE—Robert Mitchum, France Nuyen

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English
6230 **BIRD MAN OF ALCATRAZ**—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6305 **CHILD IS WAITING, A**—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer
DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral
DR. NO—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzmán-Broccoli
FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak
GREAT ESCAPE, THE—MD-168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch
6307 **GREAT VAN ROBBERY, THE**—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English
6229 **HERO'S ISLAND**—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens
I COULD GO ON SINGING—DMU-99m.—(PV; EC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English
6222 **JACK THE GIANT KILLER**—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6231 **KID GALAHAD**—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal
6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena
6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for 'propaganda—Eastern
6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht
6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit Is excellent entertainment for adults—Mirisch
6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film
VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
THIRD OF A MAN—Simon Oakland
Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
Feb. **BOY WHO CAUGHT A CROOK**—Wanda Hendrix, Don Beddoe—Harvard
April **TOM JONES**—(C)—Albert Finney, Susannah York—England
July **CALL ME BWANA**—Bob Hope, Anita Eckberg—Eon
Aug. **CARETAKERS, THE**—Robert Stack, Polly Bergan, Joan Crowford—(Bartlett)
Aug. **IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch

COMING

CEREMONY, THE—Laurence Harvey, Sarah Miles
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
FROM RUSSIA, WITH LOVE—Sean Connery, Lotte Lenya—Eon
GREAT ESCAPE, THE—(PV; C)—Steve McQueen, James Garner—Mirisch
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
JOHNNY COOL—Henry Silva, Eliyabeth Montgomery—Chrislaw
KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
MOUSE ON THE MOON—(EC)—Margaret Rutherford, Terry Thomas
MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
ONCE UPON A SUMMER—Rita Tushingham ,Peter Finch—Woodfall—English
PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROBIN AND THE 7 HOODS—(TC; Wide Screen)—Frank Sinatra, Dean Martin—Essex
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
THIRD ROAD, THE—William Holden, Susannah York—Helvia
STOLEN HOURS—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
SUMMER FLIGHT—Susan Hayward, Michael Craig—Mirisch
TOYS IN THE ATTIC—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
TWICE TOLD TALES—Vincent Price, Mari Blanchard—Admiral
WHEREVER SHE LOVES ME—William Holden, Susannah York—Helvia
YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

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UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRDS, THE—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice
COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue
6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating
40 POUNDS OF TROUBLE—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment
6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
LANCELOT AND GUINEVERE—D-116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made
LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue
6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English
6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
PARANOIAC—MD-80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English
6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Wintters—4939 (5-30-62)—High rating outdoor film—Reissue
SHOWDOWN—W-79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program

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•Nightmare House		A-I
•Night Must Fall		MGM
Night Of Passion—(See During One Night)		
Night Tide (Filmgroup)		A-I
Nine Hours To Rama	A3	Fox
No Exit	B	For.
No Man Is An Island	A1	U-I
No Place Like Homicide (What A Carve Up)	A1	Emb.
•Norman Vincent Peale Story, The		UA
Notorious Landlady	A3	Col.
Nude Odyssey	C	For.
•Nutty Professor, The		Par.
Nun And The Sergeant, The	A3	UA

O

•Of Human Bondage		MGM
•Of Love And Desire		Fox
•Old Dark House, The		Col
Operation Bikini	B	A-I
•Once Upon A Summer		UA
Operation Snatch		For.

P

Pagan Island		Misc.
•Palm Springs Week-End		WB
•Panic Button		WB
Panic In Year Zero	A3	A-I
Parnoiac		U-I
Papa's Delicate Condition	A1	Par.
•Paris When It Sizzles		Par.
Passion Of Slow Fire, The	B	For.
•Passionate Thief, The		Emb.
Password Is Courage, The	A1	MGM
•Payroll	B	AA
Peeping Tom		For.
Period Of Adjustment	A3	MGM
Phaedra	C	For
Phantom Of The Opera	A1	U-I
Phantom Planet	A1	A-1
Pigeon That Took Rome, The	A3	Par
Pillar Of Fire, The		For.
•Pink Panther		UA
Pirates Of Blood River	A2	Col.
•Pit The		A-I
Playboy Of The Western World		For.
•Play It Cool	A2	AA
•Play It Cooler		Col.
Playtime		For.
•Please, Not Now!	C	Fox
•Police Nurse	A3	Fox
•Postman's Knock		MGM
Pressure Point	SP.	UA
PT 109	A1	WB
•Prize, The		MGM
•Proper Time The		UA
Public Affair, A		Misc.
•Pyro		A-I

Q

Quare Fellow, The	A3	For.
•Queen's Guard, The		Fox

R

•Rampage		WB
Raven, The	A1	A-I
•Reach For Glory		Col.
Rear Window—RE	A2	Par.
Rebel With A Cause—See Loneliness of a Long Distance Runner		
Reptilicus	A1	A-I
Requiem For A Heavyweight	A2	Col.
Rice Girl	A3	For.
Rider On A Dead Horse	A3	AA
Riff Raff Girls		For.
Rififi In Tokyo	A3	MGM
Ring-A-Ding Rhythm	A1	Col.
Road To Hong Kong, The	A1	UA
Robe, The—Re.	A1	Fox
•Robin And The 7 Hoods		UA
Roman Holiday—RE	A2	Par.
Room Mates		For.
•Running Man, The		Col

S

Sad Sack, The—RE	A1	Par.
Sampson And The Seven Miracles Of The World	A2	A-1

Saskatchewan—RE	A2	U-I
•Savage Sam		BV
Savage Guns	A2	MGM
Sayonara—RE	A2	WB
Scanty Pantles		Misc.
•Schizo		A-I
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
Seven Seas To Calais	A1	MGM
Show Boat—RE	A2	Misc.
Showdown	A2	U
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP.	Emb.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
Son Of Flubber	A1	BV
Spencer's Mountain	A3	WB
Spiral Road, The	A2	U-I
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
•Stolen Hours		UA
Story Of The Count Of Monte Cristo, The	A1	WB
Stranger Knocks, A		For.
Strangers In The City	SP.	Emb.
Stripper, The	B	Fox
•Summer Flight		UA
•Summer Holiday		A-1
•Summer Magic	A1	BV
•Sunday In New York		MGM
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Swindle, The		For.
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

T

•Take Her, She's Mine		Fox
Tales Of Paris	C	For.
•Tamahine		MGM
Tales Of Terror	A2	AI
•Tammy And The Doctor		U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan's Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		AI
•These Are The Damned		Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Three Stooges Go Around The World In A Daze		Col.
•Third Of A Man	A2	UA
•Thrill Of It All, The		U-I
•Third Road, The		UA
•13 Frightened Girls		Col.
Thirty Years Of Fun	A1	Fox
•Ticklish Affair, A		MGM
•Tiger Walks, A		BV
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic		UA
•Traitors, The		U
Trapeze—Reissue	B	UA
•Travels Of Marco Polo		AA
Trial, The	A3	For.
Trial And Error	A3	MGM
•25th Hour, The		Col.
•Twice Told Tales	A2	UA
•Twilight Of Honor		MGM
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The	A1	U-I
•Under The Yum Yum Tree		Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
Vikings, The—Reissue	A3	UA
•Village Of Daughters		MGM
•V.I.P.'s, The		MGM

6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
TO KILL A MOCKINGBIRD—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama
UGLY AMERICAN, THE—D-120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

COMING FEATURES IN ORDER OF RELEASE

June **TAMMY AND THE DOCTOR**—(C)—Sandra Dee, Peter Fonda
July **GATHERING OF EAGLES**—(C)—Rock Hudson, Mary Peach

COMING

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden
CAPTAIN NEWMAN, M.D.,—(EC)—Gregory Peck, Tony Curtis
CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr
CHARADE—(PV; C)—Gary Grant, Audrey Hepburn
DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi
FOR LOVE OR MONEY—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
KING KONG vs. GOOZILLA—(WS; C)—Japanese made
KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven
LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson
MONSIEUR COGNAC—(C)—Tony Curtis, Christine Kaufmann
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TRAITORS, THE—Patrick Allen, Jaceueline Ellis—English
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
259 **CRITICS CHOICE**—C-100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost
256 **DAYS OF WINE AND ROSES**—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
253 **GAY PURR-EE**—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
257 **GIANT**—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
254 **GYPSY**—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
264 **ISLAND OF LOVE**—C-101m.—(PV; TC) Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy
266 **PT 109**—D-104m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences
915 **SAYONARA**—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
265 **SPENCER'S MOUNTAIN**—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade
167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
255 **TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
252 **WHAT EVER HAPPENED TO BABY JANE?**—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

COMING FEATURES IN ORDER OF RELEASE

June **BLACK GOLD**—Philip Carey, Diane McBain

COMING

ACT ONE—George Hamilton, Jason Robards, Jr.
AMERICA AMERICA—Stathis Giallelis
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
FOUR FOR TEXAS—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Eckberg
GREAT RACE, THE—(WS; C)—Burt Lancaster, Jack Lemmon
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson
MISSOURIAN, THE—Robert Mitchum, Ty Hardin
MY FAIR LADY—Rex Harrison, Audrey Hepburn
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine
YOUNGBLOOD HAWKE—(TC)—James Franciscus, Suzanne Pleshette

MISCELLANEOUS

BALCONY, THE—D-84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental
BLACK FOX—DOC-89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri Films
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate
CARNIVAL OF SOULS—D-80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental
DEVIL'S HAND, THE—MD-71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.
DEVIL'S MESSENGER, THE—MD-72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.
EAST OF KILIMANJARO—MD-75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade
EUROPEAN NIGHTS—NOV.-82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn
GREAT CARUSO, THE—DMU-109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate
PUBLIC AFFAIR, A—D-75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade
SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin
SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner

SHOW BOAT—MUD-107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Altura Int.

SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier

STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.

TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.

WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

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FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel

BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema

CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

CONFESS DR. CORDA—D—96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian-English titles—Harrison

ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

FIASCO IN MILAN—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-69)—Exploitable offering for art spots—French; English titles—Albex

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HORROR HOTEL—MD—76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers' Int.

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquend, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IL GRIDO—D—105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian. English titles—Astor

JOSEPH AND HIS BRETHERN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

LAFAYETTE—D-110m.—(TR; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English ittles—Commercial Pictures

LOVE AND LARCENY—C-94m.—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

LOVERS OF TERUEL, THE—BALLET D—85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

NUDE ODYSSEY—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average Import for are spots—French; English titles—Audubon

QUARE FELLOW, THE—D-85m.—Patrick McGoohan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed in English—Ultra

RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

SUNDAYS AND CYBELE—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting Import—French; English titles—Davis-Royal

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWINDLE, THE—92m.—Broderick Crawford, Gluletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
War And Peace—RE	A1	Par.
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col
•Werewolf in a Girl's Dormitory		MGM
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
•Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
•Wherever She Loves Me		UA
White Slave Ship	B	A-I
•Who's Been Sleeping In My Bed		Par.
•Who's Minding The Store?		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
•Wild Goose Stop		BV
Wild Westerners, The	A1	Col.
•Winston Affair, The		Par.
•Wives And Lovers	A2	UA
•Woman Warriors, The	A2	Par.
Wonderful To Be Young		Fox
Wonderful World Of The Brothers Grimm, The		For.
•Wrong Arms Of The Law	A1	MGM

X

•X—The Man With The X-Ray Eyes		A-I

Y

Yellow Canary, The	A2	Fox
•Young And The Brave		MGM
•Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
•Youngblood Hawke		WB
•Young Man's Fancy, A		UA
•Young Racers, The		A-I

Z

Zotzl	A1	Col.

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FEATURE FILMS
PRODUCTION NUMBERS and NATIONAL RELEASE DATES
1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

Allied Artists

6220	El Cid (Road Show)	Dec.
6208	Billy Budd	Nov.
	Day Of The Triffids	March
6210	Payroll	July
6211	The Frightened City	July
6212	Rider On A Dead Horse	June
	The Gunfighters	July
	Play It Cool	April
	Black Zoo	May
	The Long Corridor	June
	55 Days At Peking	July
	The Gun Hawk	July

American-International

707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptilicus	Nov.
716	Battle Beyond The Sun (Filmgroup)	Feb.
	The Pit	Feb.
717	The Raven	Jan.
718	Night Tide (Filmgroup)	Feb.
801	Dementia (Filmgroup)	May
802	The Mind Benders	April
803	Operation Bikini	March
804	The Terror	June
805	The Young Racers	May
806	California	March
807	Free, White And 21	March
808	Erik, The Conqueror	April
	Schizo	**April**
	Nightmare	May
	Haunted Village	June
	Beach Party	July
	X—The Man With The X-Ray Eyes	June

Buena Vista

Bon Voyage	June
Big Red	July
Lady And The Tramp—RE	Oct.
Almost Angels	Oct.
In Search Of The Castaways	Dec.
Son Of Flubber	Feb.
Miracle Of The White Stallions	March
Savage Sam	July
Summer Magic	Aug.

Columbia

625	Five Finger Exercise	May
626	13 West Street	May
627	Mothra	May
629	The Wild Westeners	June
640	Only Two Can Play	Feb.
701	The Notorious Landlady	July
702	Zotz	July
703	The Interns	Aug.
704	3 Stooges In Orbit	Aug.
705	Damn The Defiant	Sept.
706	Best Of Enemies	Sept.
707	Ring-A-Ding Rhythm	Sept.
708	Requiem For A Heavyweight	Oct.
709	Two Tickets To Paris	Oct.
710	The Pirates Of Blood River	Nov.
711	We'll Bury You	Aug.
712	The War Lover	Nov.
713	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	The Old Dark House	May
	Diamond Head	Feb.
	The Maniac	Feb.
	The Man From The Diners' Club	April
	Bye, Bye Birdie	April
	Fury Of The Pagans	May
	Jason And The Agronauts	June
	The Candy Web	July

Embassy

Divorce—Italian Style	Dec.
Seven Capital Sins	Jan.
Madame	Feb.
Crime Does Not Pay	Jan.
Love At Twenty	March
Long Day's Journey Into Night	Feb.
Strangers In The City	Feb.
Face In The Rain	March
The Bear	March
Passionate Thief	April
Aphrodite, Goddess Of Love	April
The Light Fantastic	April
Landru	May
Young Girls Of Good Family	June
The Three Penny Opera	July

MGM

217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank a Fool	Sept.
303	A Very Private Affair	Sept.
304	Swordsman Of Siena	Dec.
305	Password Is Courage	Jan.
306	Savage Guns	
308	Period Of Adjustment	Nov.
310	Billy Rose's Jumbo	Dec.
311	Escape From East Berlin	Nov.
312	Kill Or Cure	Nov.
313	Counterfeiters Of Paris	Dec.
314	Trial And Error	Nov.
316	Cairo	Jan.
317	The Hook	Feb.
318	Dime With A Halo	May
319	Four Days Of Naples	March
320	Seven Seas To Calais	March
321	Follow The Boys	March
322	Come Fly With Me	April
323	It Happened At The World's Fair	April
324	Riffi In Tokyo	April
	Slave, The	May
365	Mutiny On The Bounty	
	In The Cool Of The Day	May
	Drums Of Africa	May
	Captain Sinbad	July
	Flipper	May
	Son Of Spartacus	May
	The Golden Arrow	June
	The Legionaire	June
	The Main Attraction	June
	Tarzan's Three Challenges	June
	A Ticklish Affair	July
	Cattle King	July
	The Haunting	

MGM Reissues

"THE WORLD HERITAGE" PICTURES

Group One

"David Copperfield"—W. C. Fields	132m.
"Pride and Prejudice"—Laurence Olivier	116m.
"Captains Courageous"—Spencer Tracy	116m.
"Little Women"—Elizabeth Taylor	122m.

Group Two

"A Tale of Two Cities"—Ronald Colman	128m.
"Kim"—Errol Flynn	113m.
"Julius Caesar"—Marlon Brando	121m.
"The Good Earth"—Paul Muni	128m.

GOLDEN OPERETTA SERIES

GROUP ONE

Rudolph Friml's "Rose Marie"
Franz Lehar's "The Merry Widow"
Johann Strauss' "The Great Waltz"
Victor Herbert's "Sweethearts"
Sigmund Romberg's "The Girl of the Golden West"

GROUP TWO

Victor Herbert's "Naughty Marietta"
Sigmund Romberg's "The Student Prince"
Sigmund Romberg's "Maytime"
Lerner and Loewe's "Brigadoon"
Rudolph Friml's "The Firefly"
Noel Coward's "Bittersweet"

Paramount

6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
R6201	Rear Window—RE	Sept.
6202	Pigeon That Took Rome, The	Sept.
R6203	War And Peace—RE	Oct.
R6204	Roman Holiday—RE	Oct.
6205	Girls, Girls, Girls	Nov.
6206	It's Only Money	Dec.
6207	Who's Got The Action	Jan.
R6208	Fancy Pants—RE	Nov.
6209	Wonderful To Be Young	Nov.
6210	A Girl Named Tamiko	Feb.
6211	Where The Truth Lies	Jan.
6212	Papas Delicate Condition	Mar.
6213	My Six Loves	April
6214R	The Man Who Knew Too Much—Re.	May
6215R	The Trouble With Harry	May
5216	Hud	May
6217	Duel Of The Titans	June
6219	The Nutty Professor	June
6221	Come Blow Your Horn	July
6220	Donovan's Reef	July

20th-Fox

210	Lisa	June
211	Cabinet Of Caligari	May
213	Hemingway's Adventures Of A Young Man	Aug.
214	It Happened in Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
216	Air Patrol	July
217	Fire Brand	Aug.
219	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
220	Gigot	Nov.
221	The Longest Day	Oct.
223	Loves Of Salammbo	Oct.
301	Sodom And Gomorrah	Jan.
303	The Young Guns Of Texas	Jan.
	The Day Mars Invaded Earth	Jan.
	House Of The Damned	March
	Marilyn	March
	Nine Hours To Rama	April
305	The Lion	Feb.
	Thirty Years Of Fun	Feb.
306	The Robe—Re.	Feb.
	The Yellow Canary	May
	Police Nurse	May
	The Stripper	June
	The Leopard	July
	Condemned Of Atona	July

United Artists

6201	West Side Story (Road Show)	Oct.
6217	War Hunt	
6230	Birdman Of Alcatraz	Aug.
	Geronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
6303	Taras Bulba	Jan.
	Amazons Of Rome	Nov.
	A Child Is Waiting	Jan.
6237	Court Martial	Dec.
6301	Two For The See Saw	Feb.
6233	Pressure Point	Sept.
6232	Sword Of The Conqueror	Sept.
6236	Vampire And The Ballerina	
	Five Miles To Midnight	Feb.
	Love Is A Ball	March
	Five Miles To Midnight	March
	I Could Go On Singing	April
	The Caretakers	April
	Diary Of A Madman	April
	Dr. No	May
	Call Me Bwana	July
	Irma La Douce	Aug.
	The Great Escape	Aug.

Universal

6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	Freud	Jan.
	Forty Pounds Of Trouble	Feb.
6305	Mystery Submarine	Feb.
	To Kill A Mocking Bird	March
	The Birds	April
	The Ugly American	April
	Paranciac	May
	Showdown	May
	The List Of Adrian Messenger	May

Warners

163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
252	What Ever Happened To Baby Jane	Nov.
253	Gay Purr-ee	Nov.
254	Gypsy	Dec.
255	Term Of Trial	Feb.
256	Days Of Wine And Roses	Feb.
257	Giant—Re.	March
259	**Critic's Choice**	**April**
260	Auntie Mame—Re.	May
261	A Summer Place—Re.	May
262	The Castlian	May
263	Black Gold	June
264	Island Of Love	June
265	Spencer's Mountain	July
266	PT 109	July

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The A-MAN Corner

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PROJECTIONIST, married, 34, one daughter. Seven years experience, worked drive-ins and indoors. Excellent references. Prefer work in West or Southwest. Licensed, union. **STANLEY CWALINSKI, 325 Pleasant Ave., Herkimer. N. Y. (51)**

MANAGER WANTED for drive-in theatre in the Connecticut area. Give experience, references, age and salary desired in first letter. **Reply directly to PERAKOS THEATRES, 468 Main Street, New Britain, Conn. (424)**

MANAGER desires challenging position—exploitation and publicity my forte. Experiences all phases operation. Family man. I believe in the industry, want to work building it. **BOX A424, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER, family man, sober, mature, experienced, conventional or drive-in, concessions, advertising, exploitation, you name it. Now employed. Seeking permanent change. **Box A58, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

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MOTION PICTURE EXHIBITOR

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MOTION PICTURE EXHIBITOR

MAY 15, 1963
Volume 69 Number 20
IN THREE SECTIONS • THIS IS SECTION ONE

Col.-MGM-Fox Plan Joint Film Studio

(See page 17)

Physical Theatre— Extra Profits Dept.

Walter Reade, Jr., dynamic industry executive active in both exhibition and distribution, announced that the Reade/Sterling firm which he heads, has acquired the 12-theatre Arcadia Circuit on the North Jersey Shore as part of a giant theatre expansion program. (Story on page 27)

UNITED ARTISTS' "THE GREAT ESCAPE" . . . *see pages 7-16*

SHE

AND

HE... SEPTEMBER

26

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MEMBER Audit Bureau of Circulations

Volume 69 • No. 20

MAY 15, 1963

MOTION PICTURE
EXHIBITOR
plus... SHOWMEN'S TRADE REVIEW

THERE'S NO BUSINESS WITHOUT CUSTOMERS

A GRAVE INJUSTICE is being inflicted on small theatres throughout the country, and the situation is becoming worse, not better. Distribution's unrealistic demands for higher and higher film rentals, double weekends, etc., are forcing the closing of many theatres, and the consequences are sure to be felt by the entire industry in the long run.

A few distributors are making honest efforts to help these beleaguered theatremen, but they can't stem the tide themselves. Many exhibitors have told us sadly that they are on the verge of closing their theatre doors due to tough sales policies. Another factor is the fact that established patterns of clearance have been destroyed in far too many cases, and pictures are not being made available on their customary availabilities.

One exhibitor pointed out to us that he paid one distributor close to $5,000 in film rental, and another similar distributor less than $2,000 in the same period. We asked why, and he replied that it was simply impossible to make a fair deal with the latter firm.

Experienced home office executives must realize that the number of unsold theatre possibilities is constantly mounting. We can't help but wonder why there is so little action. Immediate steps should be taken to get to the root of this problem and attempt to arrive at some equitable solution.

If you also consider the fact that exhibitors generally have been forced into suicidal bidding battles that can only hurt all participants, the industry picture is not a bright one. We recently reported in full the historic decision of Judge Nordbye, in which he affirmed the right of distributors to choose their own customers provided they act fairly. Coupled with court decisions approving a product split by competing exhibitors, it was hoped that bidding situations would decline in number. Even distributors came out on the side of sensible sales policies. The facts, however, dash these hopes to the ground. Bidding is on the increase, and the end is nowhere in sight. No one can win, not even distribution, for the inevitable result is just another closed theatre.

Perhaps theatremen should take their problems directly to the film company stockholders' meetings, as has been suggested by National Allied. Perhaps they should explain to the stockholders just why they are on the list of unsold accounts. After all, distributors too are aware of falling film rentals. They use this is an excuse to sell product to television, and the suicidal circle is drawn tighter around exhibition.

We are a mutually dependent industry. If trade conditions make it difficult for exhibitors to operate their businesses properly and profitably, this difficulty soon becomes a problem for distribution as well. No business can survive if its customers are killed off.

It is a known fact that theatres grossing under $1,000 weekly are being forced to play pictures for a full week in towns of less than 10,000 population. It just can't be done. Ruthless sales policies will certainly boomerang, and distributors may well be hurting themselves worst of all in the long run.

A RETURN TO "ENTERTAINMENT"

OUR MEMORY spans a half century of films and film making. Generalizations are dangerous, but we believe the statement can be made that "remakes" and "message" pictures as a rule are not successful.

There are exceptions, of course, but for every one a dozen examples can be cited on the opposite side of the profit ledger. Why some producers insist on expensive remakes of old stories is a mystery. Chances of hitting the jackpot are slim indeed.

About the only thing that can be said for remakes is that a relatively few dollars are saved in story costs. Time after time, boxoffice failure proves that this "saving" was a mirage.

It is also true that the public goes to a motion picture theatre for the sole purpose of being entertained. It takes no genius to figure out a connection when top stars who have drawn huge crowds to theatres suddenly flop terribly when they appear in a so-called "message" film. Ask an exhibitor, and he will tell you that "messages" are boxoffice poison. Theatregoers are quick to walk out on such films, no matter how well made and interesting to the connoisseur.

We don't mean to infer that audiences are stupid or unable to appreciate fine dramatic entertainment or adult themes. However, the emphasis must be on "entertainment," not on the "message."

The smart producer will learn his lesson at the boxoffice.

Serving the Reader First—Which Serves the Advertiser Best

NEWS CAPSULES

* FILM FAMILY ALBUM

Diamond Rings

Mr. and Mrs. Carl Peppercorn, Great Neck, N.Y., announced the engagement of their daughter, **Penny**, to **George Pinsley**, a graduate of Rochester University and New York Law School, who is completing his studies for the Master of Law degree at the latter. The father of the prospective June bride is vice-president and general sales manager of Embassy Pictures.

Mr. and Mrs. Abe Strickler, Teaneck, N.J., announced the engagement of their daughter, **Carole Ruth**, to **Bruce Hart**, son of **Mr. and Mrs. Lou S. Hart**, Auburn, N.Y. Lou Hart is the zone manager for Schine Theatres in the Finger Lakes area.

Obituaries

Paul M. Ellis, 59, former general manager and secretary of Robins Enterprises and Robins Amusement Company, Warren, Ohio, for 30 years, died in Lusk, Ohio, of a stroke. At one time he was with Paramount Publix and opened the Paramount, Youngstown. Survivors are his wife, two daughters, a son, and eight grandchildren. Another son died six years ago.

George E. Floor, 83, retired Salt Lake City theatre owner, died in a Salt Lake hospital after a heart attack. He had been in the theatre business for 40 years prior to his retirement about two years ago and operated the Star and Lyric, Salt Lake City. He is survived by his widow, three sons, one daughter, 13 grandchildren, two brothers, and a sister.

Mark Arthur Joseph (Tim) Healy, 64, associate director of the Motion Picture Advertising Code, died of a heart attack in his Hollywood office. Previously, he held posts with the Motion Picture Association of America as Production Code Administrator, and with the Motion Picture Export Association in Madrid, Cairo, and London. Surviving are his wife and two daughters.

Kenneth Macgowan, 74, producer-director-author, who during his activities at RKO, Paramount, and 20th-Fox produced some 45 features, died. He was also a drama critic and a legitimate stage producer as well as a drama teacher. At the time of his death, he was professor emeritus of the theatre arts department at U.C.L.A. He is survived by his wife, a daughter, and a son.

Mrs. William Downey O'Brien, who had been with United Artists for more than 30 years in key sales positions, died in Woodside, Queens, N.Y. She is survived by her husband and a son.

Pickman Joins Col.

NEW YORK—Jerome Pickman has joined Columbia Pictures, it was announced by Robert S. Ferguson, vice-president in charge of advertising, publicity, and exploitation.

Ferguson said Pickman's chief function will be in the area of marketing and merchandising certain designated productions as part of Columbia's continuing program of giving each of its pictures individualized special handling.

Pickman entered the industry in 1945 with 20th-Fox, and formerly held executive posts with Paramount from 1950 to 1962. He had also been associated with the recently dissolved Entertainment Corporation of America.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., MAY 13

Reade/Sterling Issues First Earnings Report

NEW YORK—For the fiscal year ended Dec. 31, 1962, Walter Reade/Sterling, Inc. (OTC), integrated film entertainment company, earned $212,549 on revenues of $9,406,181, equivalent to 14 cents per common share on an average of 1,475,664 shares outstanding, it was revealed in the corporation's first annual report to shareholders.

Formed last year through the combination of Walter Reade, Inc., and Sterling Television Co., Inc., the firm is engaged in all phases of theatrical, television, and 16mm film production, distribution, and exhibition.

In the report, board chairman Walter Reade, Jr., noted the progress made in integrating the two companies. Physical consolidation of all New York City operations this spring, he said, will make possible greater exploitation of "internal leverage" opportunities inherent in the amalgamation. Attention also was called to the company's theatre expansion program and to the success of feature films handled by its Continental Distributing Division. Fifteen theatres have been added to the film's exhibition chain since last December, with two more in the final phases of construction.

For 1963, Reade forecast intensified activity in the company's exhibition, educational film, and film production operations.

Well Done Messrs. Quigley

MOTION PICTURE EXHIBITOR has always tried to be a constructive industry voice. We have also tried to recognize the constructive efforts of others. For this reason, we would like to offer our congratulations to a competitor, Motion Picture Herald, for the all-industry Merchandising Conferences staged last week in Hollywood.

Cooperative effort is the best weapon this industry has in its struggle for continued growth and a new prosperity during uncertain times. Motion Picture Herald brought the forces of exhibition, distribution, and production together to view new films and discuss promotion plans. The Herald's efforts will benefit the entire industry.

Some people say you just ignore the good things your competitors accomplish. We don't feel that way. Well done, Messrs. Quigley.

JAY EMANUEL

* BROADWAY GROSSES

"Come Fly" Only Newcomer

NEW YORK—Holdovers were the order of the day in the Broadway first-runs, with the exception of the Paramount, and generally satisfactory business was reported.

"Come Fly With Me" (MGM). Paramount reported $20,000 for the opening week, and $17,000 for the second session.

"Bye Bye Birdie" (Columbia). Radio City Music Hall, with stage show, stated the fifth week was $135,000, while the sixth and last week was sure of $125,000.

"The Longest Day" (20th-Fox). Warner claimed $16,000 for the 31st week, and $14,000 for the 32nd week.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $55,000 on the sixth week, and $50,000 on the seventh week.

"Mutiny On The Bounty" (MGM). Loew's State had $17,000 for the 24th week, and $15,000 for the 25th week.

"Love Is A Ball" (UA). Astor claimed $13,000 for the second week, and $11,000 for the third and last week.

"Magnificent Sinner" (Film-Mart). Victoria reported $9,000 for the second week.

"Lawrence Of Arabia" (Columbia). Criterion stated that the 20th week hit $42,900, while the 21st week was $42,000.

"The Ugly American" (U). Rivoli had $18,500 for the fourth week, and $17,000 for the fifth.

"The Birds" (U). RKO Palace did $15,000 on the sixth week, and $14,000 on the seventh.

They Did Not Forget

MOTION PICTURE EXHIBITOR, for Pete Harrison, wishes to thank the following gentlemen for their generous contributions to this fine gentleman who has done so much for the motion picture industry. They did not forget.

We would also like to thank the Motion Picture Associates of Philadelphia, who voted to send Pete $100. When informed of their action, Pete said, "I do not have words to describe the gratitude I feel towards these men."

Contributors thus far include:

Herman Robbins, Ben Kalmenson, Ned Depinet, Bob Lynch, Herbert Morewitz, Spyros P. Skouras, Jay Emanuel, Irving H. Ludwig, Robert Goldblatt, Alvin Sloan, Bill Scully, David Supowitz, Joseph L. Stein, Bill Turnbull, Charles E. McCarthy, Frank W. Buhler, R. Jennings (Texas), Jack Braunagel, Norman Silverman, Paul A. Engler, Morton Thalhimer, Sam Bendheim, Jr., Edward Harris, I. K. Makover, Tommy James, David E. Milgram, Jack H. Greenberg, Chalmer A. Dean, Martin Ellis, Martin Quigley, O. K. Fine, Donald C. King, John G. Williams, William Dipson, J. Arthur Turner, Samuel Stiefel, Erwin Weiss, Kuhn Theatre, Lebanon, Ore.; Si Fabian, Sam Rosen, R. W. Bolstad, Famous Players Canadian Corporation; and Boyd Scott, Allen Theatres, Farmington, N.M.

Thank you, gentlemen, for proving that many in the motion picture industry have a memory as well as a heart.

Further contributions will be acknowledged in a later issue.

Top Talents Mesh In "Great Escape"

Sturges, UA, Performers Create Adventure Milestone In Epic Escape Drama Based On True War Story

"THE GREAT ESCAPE" is the story of an impossible scheme conceived and carried out by an indomitable group of Allied prisoners of war who would not stay captured. Using as their only weapons ingenuity, imagination, and a sense of humor, they created confusion in enemy ranks and perpetrated the greatest mass prison break in military history.

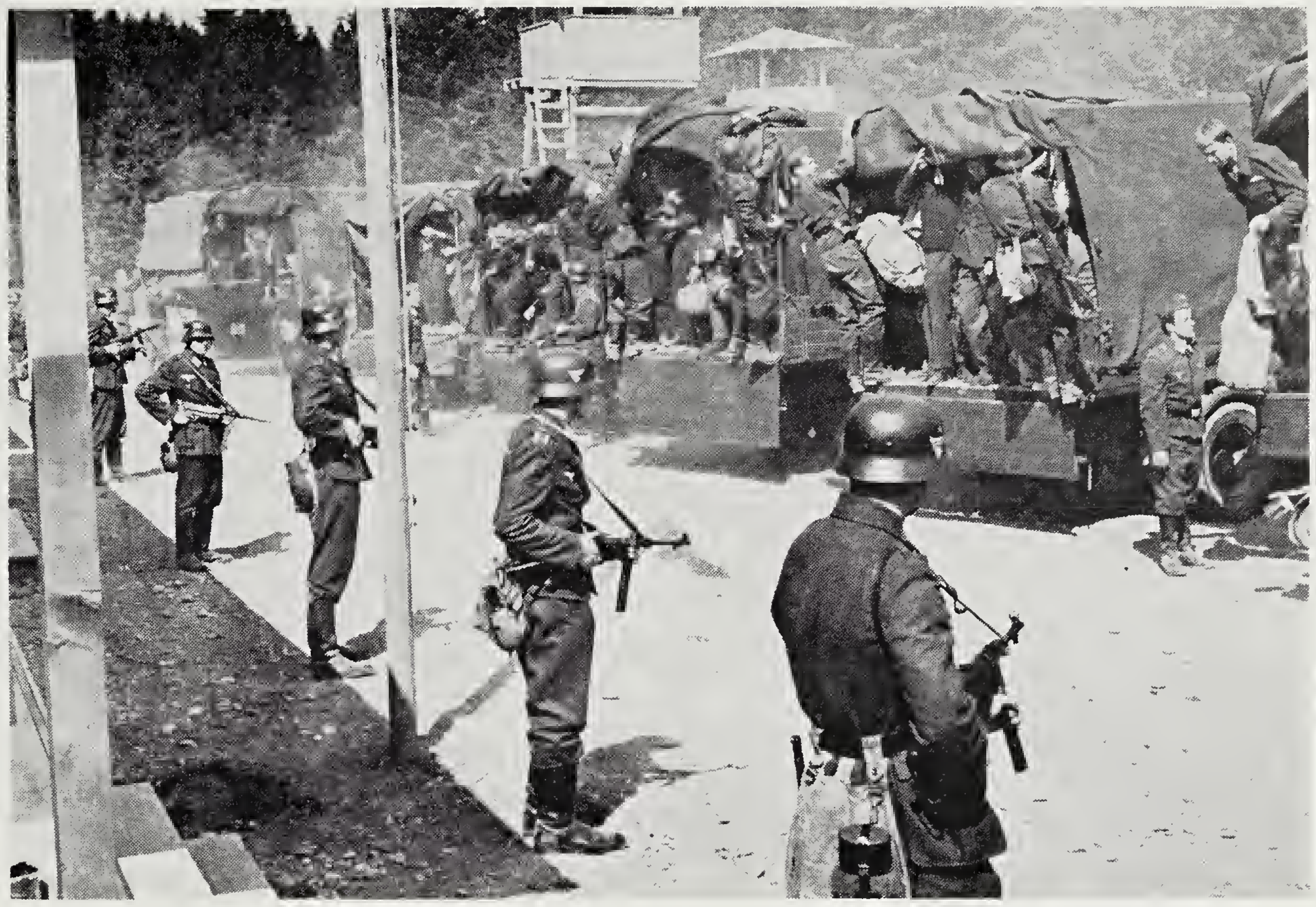
This Mirisch-Alpha presentation for United Artists release was produced and directed by John Sturges, creator of such film classics as "Bad Day At Black Rock," "Gunfight At The O.K. Corral," "The Old Man And The Sea" and "The Magnificent Seven." Sturges was a film editor at the start of World War II, when he enlisted in the Signal Corps, subsequently being transferred to the Air Corps. He rose in rank from private to captain and received the Bronze Star among other decorations during duty in England, Corsica, North Africa, and Italy. Sturges describes "THE GREAT ESCAPE" as his most ambitious and challenging project.

This is the true story of the mass breakout of Allied fliers from a German maximum security prisoner-of-war camp and was filmed entirely on authentic surroundings in Germany. In Sturges' own words, "It is a movie that moves."

He adds, "No Hollywood script writer could concoct a more exciting story than Paul Brickhill's true story of what happened in that prison camp . . . Like a good western or the classic action movies like 'The Bridge On The River Kwai' and 'Guns Of Navarone,' it shows men as they are under adversity. In the first two minutes of 'THE GREAT ESCAPE,' you have that element going for you. You want the men to escape. You're pulling for something.

"We took ex-POW Brickhill's story and, without straying from the truth, we fictionalized it to the extent that our characters, rather than being real-life ones, are composites of the men involved in the actual escape. We follow their experiences as they plot the escape, and as they carry it out.

"The purpose of making 'THE GREAT ESCAPE' was to tell a story of gallantry."



". . . With Fiendish Glee"

". . . it is the duty of any officer in time of war, should he have the bad fortune to be taken prisoner, to do all in his power to escape. If escape is impossible, it then becomes his duty to do everything within his means to force the enemy to employ an inordinate number of soldiers to guard him, to do all he can to harass the enemy and to convince his captors that they have caught a very large, very active and troublesome bear by a slippery tail. If the carrying out of this duty can be heavily spiced with a rollicking, ribald sense of humor and a sharp sense of the ludicrous such as is possessed by most Americans and British then this duty becomes more a game than a duty, a game to be entered into with fiendish glee. . ."

The above is an excerpt from an introduction written by George Harsh to Paul Brickhill's true story of "THE GREAT ESCAPE." This grim "game," with all its humorous sidelights, is played brilliantly by producer-director John Sturges and his carefully selected international team of performers and technicians. "THE GREAT ESCAPE" is an adventure milestone.

An International Flavor

Few films if any have boasted an acting cast equal to the one brought together by producer-director John Sturges for "THE GREAT ESCAPE." Given a free hand to round up the best actors he could find in England and Germany, he gathered an international cast which includes men like Richard Attenborough, James Donald, Donald Pleasence, Gordon Jackson, David McCallum, Nigel Stock, Tom Adams, William Russell and John Leyton, all from the United Kingdom, and such German stars as Hannes Messemer, Robert Graf, Harry Riebauer, and Robert Freitag.

To these were added such solid American actors as Steve McQueen, James Garner, Charles Bronson, and James Coburn, men with a considerable following in their own right. McQueen and Garner, of course, come to the large screen after fabulously successful television roles which have made their names household words throughout America.

Sturges says, "After 'THE GREAT ESCAPE,' the English players should become popular in the U. S. and Germany, the Germans favorably known throughout the U.K. and U.S., and the Americans even more popular abroad."

THE GREAT DRAMA !

Action, Suspense, Gallantry, Humor Add Up To Adventure Blockbuster

"THE GREAT ESCAPE" has its origin as an adventure story on a cloudy day over Tunisia in March, 1943. Paul Brickhill was piloting his Spitfire when a burst of fire from a Messerschmitt 109 shattered its tail, wrecking the controls. Brickhill parachuted to the ground in the middle of a mine field and was soon taken into custody by the Germans. He was transferred to Stalag Luft III in Germany. There he joined organization "X" working on the project he would one day write about as "THE GREAT ESCAPE."

This fantastic adventure is not without its ironic side. Although Brickhill personally witnessed and was part of most of the events he wrote about, he himself was not one of the officers who ultimately escaped through the tunnel. He and three or four others were barred from the escape attempt because they suffered from claustrophobia. Brickhill describes this as "a correct, if infuriating, decision."

Producer-director John Sturges first read "THE GREAT ESCAPE" several years ago, and immediately entered into negotiations with Brickhill for the film rights, on behalf of himself and The Mirisch Company. He then spent many months preparing the screenplay and overall details for making the motion picture.

It is easy to see what captured his interest. This is certainly one of the most remarkable incidents of the war. "THE GREAT ESCAPE" involved some 600 British and American air force officers who worked for a year—forging more than 400 passes and other documents, making hundreds of compasses, preparing thousands of maps, transforming tattered uniforms into civilian clothes and smartly tailored Nazi uniforms.

Three tunnels—the renowned "Tom," "Dick" and "Harry"—were sunk 30 feet deep to evade German sound detectors and then extended hundreds of feet through sand that required shoring every foot of the way. All this work went forward under the very noses of German guards who searched through the compound area night and day.

"THE GREAT ESCAPE" is the story of achievement against impossible odds. The size of this achievement can best be described in the words of author Paul Brickhill:

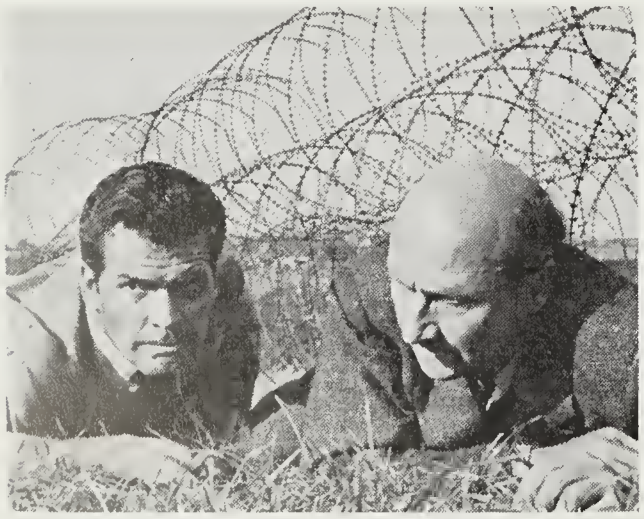
". . . . we pieced together information . . . and eventually established the fact that the rather staggering figure of 5,000,000 Germans had spent some of their time looking for the escaped prisoners, and many thousands of them were on the job full time for weeks. . ."

STURGES and McQUEEN

Sturges, who is well qualified to speak on the subject of "westerns"—he's made some of the best—puts it this way, " 'THE GREAT ESCAPE" has all the elements that make a good western movie popular the world over—action, suspense and gallantry. Its theme is timeless, its subject matter ageless. It's the story of men who want to find freedom, opposed by men determined that they don't. It could be called a gigantic chess game, only in viewing this game, I'll guarantee no one will fall asleep."

In order to achieve as realistic a film as possible, Sturges and his staff put considerable effort and care into finding the perfect locations and equipment. Before the picture was finished, the company had acquired a forest, enough rolling stock and military equipment to start a war, and their own private air force.

The diligence paid off when Wallace Floody, technical director and himself a prisoner of war at Stalag Luft III, gave his unqualified approval. After spending a couple of days in the reconstructed compound and escape tunnels, he was too unnerved for sleep. He said, "Gazing through the barbed wire of a camp that had been my home for five years brought back a flood of memories I had thought were gone for good."



GARNER and PLEASENCE

July 4 at Stalag Luft III

"Escape" Cast Fits Parts

Several of the starring roles in "THE GREAT ESCAPE" fit the actors as if they were tailored.

Steve McQueen, who does his own stunts, is called upon to ride a motorbike at breakneck speed along the German countryside while being pursued by Nazi troopers. McQueen is a prominent amateur sportscar racer with trophies to prove it. His speed on a motorcycle was such that the actor portraying the Nazi was left far behind. As a last resort, producer-director John Sturges dressed McQueen as a Nazi and photographed him chasing himself.

Co-star James Garner, in his own words, is part everything including Cherokee Indian. He has worked "at about every job you can shake a pay check at," including an Army stint during the Korean War where he picked up a purple heart medal. This varied background equipped him admirably for the role of the super-resourceful Hendley, "The Scrounger," in the picture.

Charles Bronson, who portrays "The Tunnel King," one of the prisoners who successfully tunnels to freedom, was a hard coal miner before becoming an actor. He provided Sturges with valuable technical assistance during digging sequences. Technical advisor Wally Floody also was a miner in the gold fields of Canada.

British actor-producer Richard Attenborough states that "at least three factors helped me to portray the role of Bartlett, leader of escape operations in the camp. First, I flew with the R.A.F. on bombing missions during the war, so I knew first-hand how flyers think and react. Second, I'd read Paul Brickhill's book on which the picture is based, and was thoroughly engrossed in the subject long before I knew it would be filmed. Last, James Hill, who directed me in 'Trial And Error' before 'THE GREAT ESCAPE' was made, is a close friend of mine and had been a prisoner of war at the Stalag Luft III camp of the film. He kept an illustrated diary of what had happened there. It was so full and complete that I found it impossible to lay it down."

Donald Pleasence, "The Forger," was also a downed R.A.F. officer imprisoned in a camp neighboring that of "THE GREAT ESCAPE."

Sparking Want-To-See

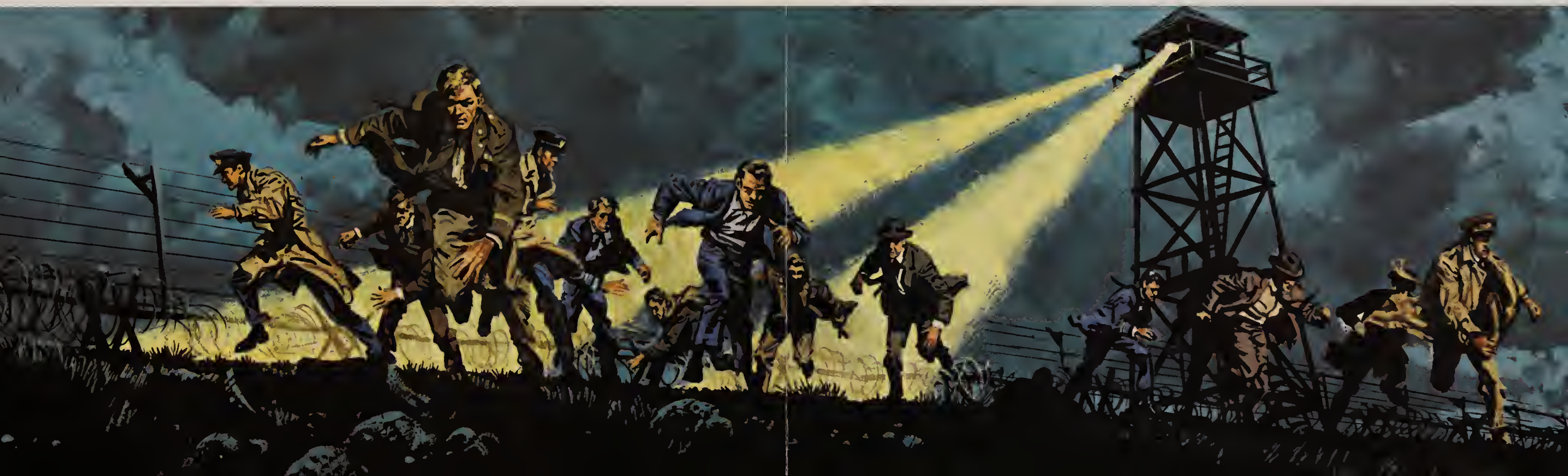
An all-encompassing publicity campaign is already underway for "THE GREAT ESCAPE." The campaign underscores the authentic treatment of the World War II adventure and is also designed to stress the appeal that the film will have for female audiences. Its attraction for adventure-minded males is an obvious asset.

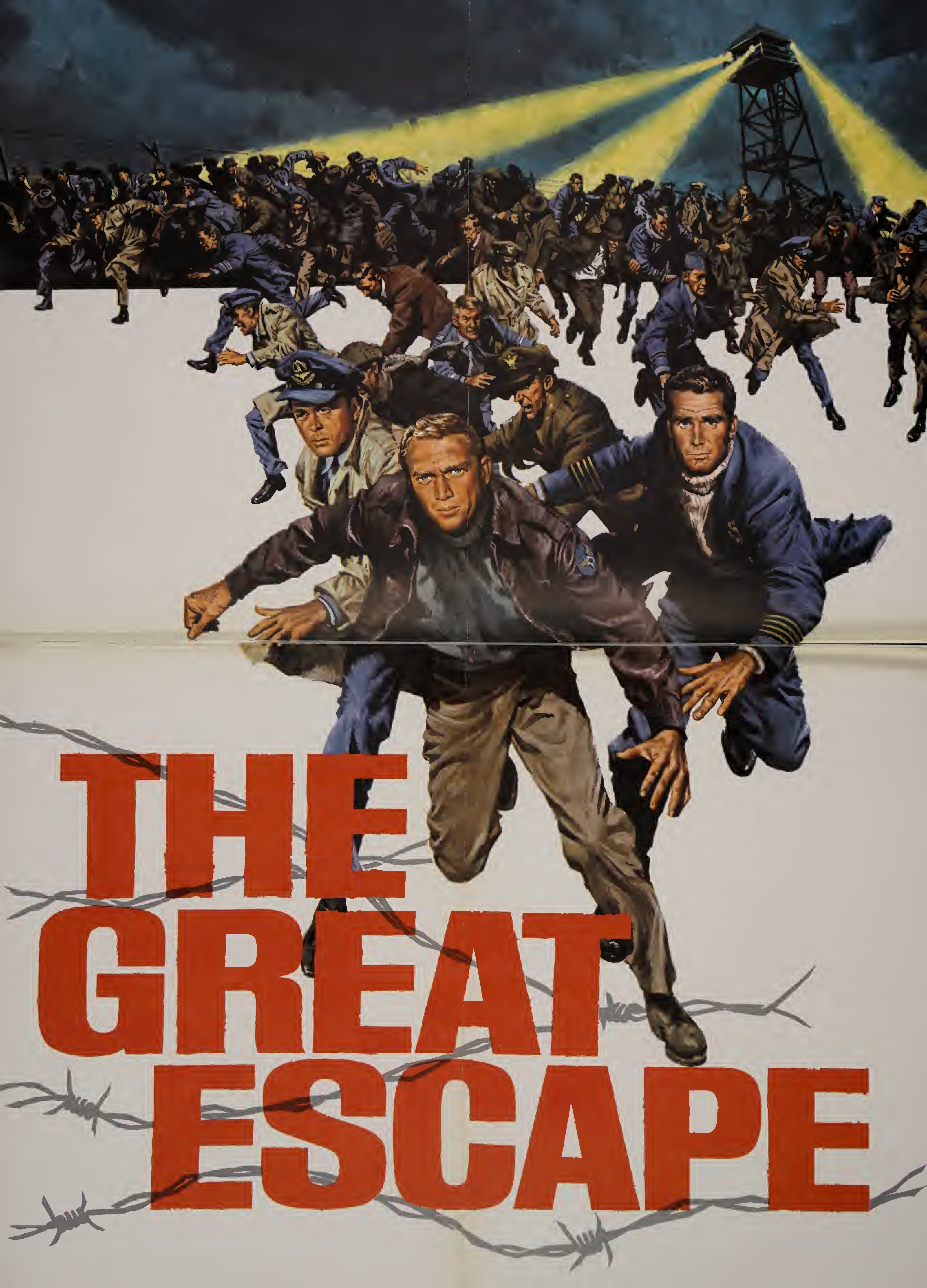
Three major personal appearance tours, covering the United States and Canada, will be made on behalf of the film. C. Wallace Floody, technical advisor, who was a prisoner of war in Stalag Luft III, will visit New York, Pittsburgh, Chicago, San Francisco, Kansas City, New Orleans, and Detroit. Producer-director John Sturges will visit 10 cities between June 2 and June 25, and Steve McQueen and/or James Garner will visit six cities between June 23 and July 5. This is a sure space-grabber.

Special screenings, paperback book tieups, house organ campaigns, bulletins to opinion making organizations (particularly women's groups), and excellent press material lend added support to what promises to be a vigorous, exciting promotional effort designed to focus maximum attention on "THE GREAT ESCAPE."

THE
GREAT
ADVENTURE!

THE GREAT BOXOFFICE ENTERTAINMENT... IS




THE
GREAT
ESCAPE

THE MIRISCH COMPANY PRESENTS

THE COOLER KING

STEVE McQUEEN

THE SCROUNGER

JAMES GARNER

BIG X

RICHARD ATTENBOROUGH

IN

JOHN STURGES' "THE GREAT ESCAPE"

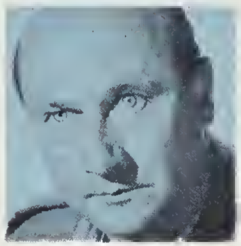
CO-STARRING

THE SBO

JAMES DONALD

THE TUNNEL KING

CHARLES BRONSON


THE FORGER

DONALD PLEASENCE

THE MANUFACTURER

JAMES COBURN

PRODUCED & DIRECTED BY
JOHN STURGES

SCREENPLAY BY
JAMES CLAVELL & W. R. BURNETT

BASED UPON THE BOOK BY
PAUL BRICKHILL

MUSIC ELMER BERNSTEIN A MIRISCH-ALPHA PICTURE

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MGM-Fox-Col. Plan Joint Film Studio

Edward Fabian To Chair TOA New York Convention

NEW YORK—Edward L. Fabian, vice-president of Fabian Theatres, has been appointed general convention chairman for the 1963 convention of the Theatre Owners of America, it was announced by TOA president John H. Stembler.

The TOA convention and the 1963 trade show of the combined motion picture theatre equipment and concessions industries will be held Oct. 28 through 31 at the Americana Hotel.

The trade show, jointly sponsored by TOA, National Association of Concessionaires, Theatre Equipment and Supply Manufacturers Association, and Theatre Equipment Dealers Association, has already sold 97 booths, with dozens of additional inquiries from manufacturers and suppliers pouring in daily.

Fabian will be in charge of coordinating the entire program for the 16th annual TOA convention, the first that organization has held in New York City since 1956.

"This year," Fabian points out, "we are able to use the amazingly complete convention facilities of New York City's most modern hotel, the Americana. All functions, meetings, and events can now be held under one roof."

All officers and members of the board of directors and executive committee of TOA have been requested to submit suggestions for the 1963 convention agenda. These will be discussed and analyzed by Fabian and his committee, who are developing a fresh approach and new program format.

In addition to the convention program, Fabian and his committee are planning a special program for the ladies. "Considering that we have all New York for our setting," says Fabian, "we will have a fabulous schedule that will give the girls something to remember until new styles go out of style."

UA Sets Annual Meeting

NEW YORK—The annual meeting of the United Artists stockholders will be held on June 11 at the Astor Theatre.

On the agenda is reelection of nine directors with the management slate consisting of Robert S. Benjamin, board chairman; Seward I. Benjamin, vice-president and secretary; Robert F. Blumofe, vice-president; Robert W. Dowling, president, City Investing Company; Joseph Ende, vice-president, controller and assistant treasurer; Leon Goldberg, vice-president and treasurer; William J. Heineman, vice-president; Arthur B. Krim, president; and Arnold M. Picker, executive vice-president.

GFS Leases Md. Theatre

BALTIMORE—The GFS Theatre Corporation, headed by Joseph C. Grant, Jack Fruchtman, and Aaron B. Seidler, announced the signing of a long term lease for the Crest, northwest Baltimore.

The beautiful Crest, located in the Hilltop Shopping Center, is the largest suburban theatre in metropolitan Baltimore.

TOA Manual Promotes "Tonight's The Night" Slogan

NEW YORK—All members of the Theatre Owners of America have received a special manual to promote the slogan: "Tonight's the Night To Go Out to a Movie!," it was announced by TOA president John H. Stembler.

The manual was prepared by TOA, with the cooperation of the advertising and publicity directors committee of the Motion Picture Association of America. MPAA publicity director Taylor Mills is making copies available to all distributor field men, who will assist exhibitors in popularizing the slogan through newspapers, radio, television, poster, merchant tie-ups, and all other means of communication.

Artwork for the slogan manual was prepared by Si Seadler of MGM, Mike Hertz of Buena Vista, and Henry Marcus of Loew's. The art will be used with the slogan in advertising, heralds, window cards, theatre programs, and other promotional material.

The TOA manual has sample newspaper publicity, radio announcements and exploitation ideas to popularize the slogan. Newspapers and radio stations throughout the country wil be asked to use the slogan to boost the importance of their own movie news.

Decca Earnings Down For First Three Months

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal Pictures Company, Inc., for three months ended March 31, amounted to $983,611, equal to 64 cents per share on 1,527,401 outstanding shares of capital stock.

In the corresponding period of 1962, Decca reported earnings of $2,135,868, equal to $1.66 per share on the 1,285,701 outstanding shares of capital stock in the hands of the public.

The stockholders of Decca Records, Inc., at their annual meeting, presided over by Milton R. Rackmil, president, re-elected the entire membership of the board of directors, consisting of Albert A. Garthwaite, Rackmil, Martin P. Salkin, Leonard W. Schneider, Harold I. Thorp, and Samuel H. Vallance.

The designation of Peat, Marwick, Mitchell and Co. as the independent public auditors of the company for the ensuing year was approved by the stockholders.

The board re-elected the following officers: Rackmil, president; Schneider, executive vice-president; Louis A. Buchner, vice-president and treasurer; Milton Gabler, vice-president; Salkin, vice-president; Samuel Yamin, secretary; Isabelle Marks, assistant secretary; and Irving E. Wiener, assistant treasurer.

Rugoff Ups Silverman

NEW YORK—Stanley N. Silverman has been elected treasurer of Rugoff Theatres, it was announced by Donald S. Rugoff, president.

Silverman joined the staff of Rugoff operation in 1954. Formerly in charge of operations, he supervised the planning and construction of Cinema I and Cinema II, two newly built theatres in the Rugoff chain.

Largest, Most Modern Site Probably To Be Located On 2,300 Acre Fox Ranch; Firms' Autonomy Unaffected

HOLLYWOOD—Gordon Stulberg, Columbia vice-president and attorney, announced to representatives of all Hollywood guilds and unions that plans for the construction of the largest and most modern motion picture and television production center in the world were under consideration jointly by Columbia, MGM, and 20th Century-Fox.

The studio center will possibly be located at the 2,300 acre Fox ranch in nearby Malibu, and will in no way affect or alter the identity or autonomy of the respective companies. It will be available to other companies and independents, it was stated.

The statement said that the complex would provide job opportunities for hundreds of thousands of workers.

Long under discussion, the plan was revealed on behalf of company presidents A. Schneider, Robert H. O'Brien, and Darryl F. Zanuck, who said the plan "assures that Hollywood and southern California will remain the capital of international entertainment, a place held since the founding of the industry."

There has been a high jump in the real estate value of the 20th-Fox property, largely due to development recently of the close-by well-populated Santa Susanna and Rocketdyne areas, principally concerned with electronics.

At one time, it was planned to develop the 2,300 acres into Fox City, but this has been dropped, the land being held for a higher potential despite "fantastic" offers which would net the company huge profits.

Other than the Disney plant at Burbank, it has been 33 years since a completely new studio has been built in Hollywood.

It is pointed out that the Fox Ranch, 35 minutes drive from Beverly Hills, affords a topography and natural environment for any type of shooting, and that it is under serious consideration because city congestion has made growth and modernization difficult, if not impossible.

It was said that "primary concern" in building the proposed complex is to keep ahead in today's world market and provide for future growth.

Iannuzzi To WB Sales

NEW YORK—Ralph Iannuzzi, home-office head of the playdate department for Warner Bros., will now handle the Stanley Warner, Shea, and Schine Circuits, and will be the supervisor of the New York exchange, it is announced by general sales manager Morey (Razz) Goldstein. Iannuzzi also will continue to be in charge of the home-office playdate department.

In announcing the appointment, Goldstein stated: "Bringing Iannuzzi actively into the sales department will lighten the load of the division managers, thus giving these division heads more time to maintain a tighter supervision of their respective branches. It will also establish a closer liaison with the circuits involved through more frequent personal contact."

Pressure Mounts For Congressional Action On Bills To Outlaw Pay-TV

NEW YORK—Congressional action has started to press for the adoption of Congressman George Huddleston's Jr. bill, which would prohibit the charging of a fee to view telecasts in the home.

Philip Harling, chairman, Joint Commitee Against Toll TV, reports that Congressman Huddleston has contacted the chairman of the Interstate and Foreign Commerce Committee, Congressman Orin Harris, requesting departmental reports from the Bureau of the Budget, Federal Communications Commission, and the Department of Justice, the agencies which have indicated prior interest in the entire question of pay tv.

Congressman Harris requested these reports last Feb. 15 but to date his committee has not received any of them. He has directed that a copy of these reports, when received, be forwarded to Congressman Huddleston in response to the latter's letter of April 17 asking why he had not heard from Congressman Harris.

It is indicated that similar action will be instituted by Congressman Emanuel Celler on his identical bill, and it is now incumbent on the committee chairmen to obtain the reports, study them, and take whatever action they deem the reports warrant.

In previous sessions of Congress, many bills had been introduced, by both Senators and Congressmen, but this is the first time that any member of Congress has sought departmental reports for the purpose of pressing the passage of the bill to outlaw pay tv.

Two of these agencies involved have therefore not expressed any opinions concerning the question of public interest for the conduct of the trial of pay tv.

The only definite statement on the subject has been the report of the FCC handed down in March of 1959, proposing the three year test, which has been taking place in Hartford, Conn., for almost a year, with controversial claims being made for and against the success of the experiment.

The propositions introduced by Congressmen Huddleston and Celler are being pressed in this session of Congress, because they feel, along with many others, that pay tv is not in the public interest and that the charging of a fee to view telecasts in the home should be barred, as provided for in the bills.

Mayer Committee Set

NEW YORK—Co-chairmen of the luncheon committee for the Arthur L. Mayer Testimonial Luncheon, being tendered by AMPA at the Americana Hotel on May 16, were appointed by Ted Arnow, AMPA president. They are Samuel Horwitz, owner, Mermaid and Tuxedo, Brooklyn, and Norman Robbins, general operations manager, National Screen Service.

Other committee chairmen appointed by Arnow include program chairman, Melvin L. Gold, Melvin L. Gold Enterprises, Inc.; entertainment chairman, Sally Perle, Central Casting Corp.; ticket chairman, Hans Barnstyn, Trans-Lux Theatres; personalities chairman, Robert Montgomery, Famous Artists and Writers School; decorations chairman, Irving Berkowitz, American Display Company.

Designer Irene Sharaff, left, is seen with models decked in costumes she created for 20th-Fox's "Cleopatra," which were displayed at a press showing aboard Italian Line's Christoforo Colombo after it docked in New York with some $500,000 worth of costumes used in the film and transferred to this country under armed security guard for a nation-wide tour in behalf of the picture.

Unique Record Deal Swells "Cleopatra" Take

NEW YORK—In a move unprecedented in the record industry, 20th-Fox Records has pre-sold to distributors more than 100,000 "Cleopatra" soundtrack albums, for which the company has already received advance payment of $250,000, it was announced by Norman Weiser, vice-president in charge of operations.

This unique policy reflects the international sales policy formulated by the parent company, 20th-Fox Film Corp., for the reserved seat motion picture release of "Cleopatra," the $40,000,000 Todd-AO romantic spectacle starring Elizabeth Taylor, Richard Burton, and Rex Harrison. The DeLuxe Color attraction has already generated nearly $15,350,000 in advance cash guarantees from leading exhibitors.

The "Cleopatra" album, Weiser added, will retail for $5.98 in the stereophonic edition, and $4.98 in monophonic.

The "Cleopatra" score, composed and conducted by Alex North, is the most ambitious musical undertaking ever for a 20th-Fox film. North is personally supervising production of the album, the liner notes for which have been written by Joseph L. Mankiewicz, the picture's director-scenarist.

The album's international merchandising will mark the first major task for Steven Morris, newly-appointed director of worldwide marketing.

Kaplan Exits Medallion Post

NEW YORK—Murray M. Kaplan announced his resignation effective May 31 as vice-president and general sales manager of Medallion Pictures Corp.

Levin, Glett Appointed To NGC Pay-TV Posts

HOLLYWOOD, CALIF.—Irving H. Levin has been named president of Theatre-Vision Color Corp., a wholly owned subsidiary of National General Corporation, which will spearhead development of a nationwide closed circuit color television network for theatres, it was announced by Eugene V. Klein, NGC president, who will also serve as chairman of the subsidiary. NGC, a diversified industrial company, operates 220 motion picture theatres throughout 16 western states.

The subsidiary will handle daily programming, national theatre franchising, and all other aspects of the new network preparatory to startup early next year of daily closed circuit full-color television broadcasts to theatres across the country. The NGC network will use as basic equipment General Electric Co.'s Talaria color television projector.

As head of Theatre-Vision Color Corp., Levin, executive vice-president of NGC, will devote the bulk of his time to direction of this project. He is part of a nucleus of top entertainment industry executives who will soon fill other Theatre-Vision executive posts, Klein said.

In another major executive appointment, Klein announced that Charles L. Glett will assist Levin as administrative vice president of the subsidiary.

Levin brings to his new post with the NGC subsidiary an outstanding background of top level executive experience in the exhibition, distribution, and production phases of the entertainment industry. Prior to assuming his present position with National General in 1961, he was president of AB-PT Pictures Corp. and AB-PT Distributing Co., Inc., subsidiaries of American Broadcasting-Paramount Theatres, Inc.

Glett has also had a distinguished career in the entertainment business. In recent years, he has served in a variety of key administrative posts with NGC and its subsidiary operations. His prior experience includes such important positions as vice-president of CBS Television Network in charge of network services, vice-president of Mutual-Don Lee Broadcasting System, and vice president of RKO Teleradio Pictures, Inc.

NGC, through its new subsidiary, is the exclusive U. S. distributor to the commercial theatrical entertainment industry of General Electric Co.'s Talaria projector. The Talaria system will be used in televising unique programs to nationwide theatre audiences on a daily basis. A live demonstration of the system for theatre exhibitors and others will be held in Los Angeles late next month, Klein revealed.

"Mutiny" High On MGM List

NEW YORK—"Mutiny on the Bounty" will be the third biggest grosser in MGM history, according to Morris Lefko, vice-president and general sales manager, and Mel Maron, in charge of road show attractions.

Over a million dollars during the first month of its general release has been added to the $8,000,000 realized as a roadshow attraction in 80 situations covering the United States, Canada, and overseas playdates.

To date some 600 engagements have been set for the sea-adventure on a non-reserved seat basis, between now and the end of the summer.

Lawrence, Rugoff Head New Cinema V Company

NEW YORK—Cinema V, Ltd., a new motion picture company for the co-production and acquisition of outstanding film imports, has been formed with Robert L. Lawrence as president and Donald Rugoff as chairman of the board.

Cinema V's first acquisition is the Boulting Brothers' new British comedy, "Heavens Above," which will be released by Janus Films. It will have its world premiere at the Sutton on May 20.

Additional acquisitions and co-productions will be announced at a later date.

Lawrence has been a pioneer in the art film field. He was instrumental in bringing "Open City" to the United States and then established Foreign Film Productions, Inc., in Italy. Through this company, he co-produced "Paisan" with Roberto Rossellini.

He then joined RKO-Pathe and later became vice-president in charge of eastern productions for the television producer, Jerry Fairbanks. In 1952, he established Robert Lawrence Productions, a leading producer of advertising and industrial films.

Rugoff, president of Rugoff Theatres, is one of the country's leading exhibitors. The success of Rugoff Theatres in New York has reflected the growth of the market for film imports.

Commenting on the plans for Cinema V, Ltd., Lawrence said:

"The growing audience for quality films has led to a definite need for more product. It will be the aim of Cinema V to bring such outstanding films to the American audience. We intend to make co-production deals with producers throughout the world as well as entering into deals for the acquisition of films."

Rosner On "Peking" Team

NEW YORK—Harold Rosner has been appointed special sales liasion between Bronston Productions and Allied Artists Pictures Corporation on "55 Days At Peking," it was announced by Ernest Sands, Allied Artists' general sales manager.

Second Cinerama Dome Set By Forman In Calif.

LOS ANGELES—A New Cinerama dome theatre will be constructed in the Lakewood Shopping Center next fall by Pacific Theatres, it was announced by William R. Forman, president of the burgeoning theatre chain.

Construction of the 1000 seat Cinerama showcase in the booming Orange County population center marks the second of the revolutionary geodesic dome theatres to be built in southern California. Pacific Theatres is currently underway with the first of the R. Buckminster Fuller designs in Hollywood. The Lakewood Cinerama Theatre will be started upon completion of the Hollywood showcase next October.

Stanley Kramer's United Artists release of "It's a Mad, Mad, Mad, Mad World" will have its western premiere in the Hollywood Cinerama Center on Nov. 7.

Cinerama president Nicolas Reisini has predicted a total of more than 300 Cinerama Theatres in the U. S. and 300 more worldwide by 1965. Totals include conventional theatres converted to Cinerama, as well as the new concrete dome showcases.

Heller To Fox Legal Post

NEW YORK—Martin Heller, prominent film and tv attorney since 1951, has joined the legal department of 20th-Fox Film Corp.

Heller comes to Fox after six years with Metro-Goldwyn-Mayer, where he specialized in legal affairs pertaining to network tv and syndication. He also participated in all legal phases concerning the production, financing, and distribution of theatrical motion pictures. Previously, he was associated with the ABC television network's business affairs department. His first affiliation in the entertainment field was with RKO Radio Pictures.

American International Picture's Stars of "Beach Party" recently got together at a luncheon with director William Asher and AIP toppers James H. Nicholson and Samuel Z. Arkoff. Seen, left to right, seated, are Harvey Lembeck, Dorothy Malone, Asher, Eva Six, producer Nicholson, executive producer Arkoff, Annette Funicello, and Frankie Avalon. Standing are, from left, David Landfield, Delores Wells, Jody McCrea, John Ashley, and Morey Amsterdam. Missing is Robert Cummings, unable to attend.

National Allied Cautions Exhibitors On Sales Plan Of "Mutiny," "Grimm"

DETROIT—The next issue of Allied Reports will caution exhibitors to be careful about signing contracts which provide for premium percentage terms and extended playing time unless there is prior agreement to adjust the terms if they are not justified by actual boxoffice performance.

The Allied bulletin to its members will state in part:

"Release policy on "Mutiny On The Bounty" and "The Wonderful World Of The Brothers Grimm" will be the same as on "King Of Kings," MGM vice-president and general sales manager Morris Lefko informed Allied president Jack Armstrong during discussions in New York.

"There will be only firm deals on these two pictures. Mr. Lefko stated that every exhibitor is being informed before the contracts are signed that MGM will make no adjustments if boxojce grosses fail to justify the contract terms.

"Initial general admission engagements of "Mutiny On The Bounty" are being asked a minimum of three weeks summer playing time, with terms of 60 per cent the first week, 50 per cent the second week, and 40 per cent the third week. Mr. Lefko has left open the possibility that under certain circumstances the 60 per cent rental might be adjusted down to 50 per cent, but in no event will the terms be less then 50 per cent for the first week. Sixty per cent is also being asked for the first week on "The Wonderful World Of The Brothers Grimm," and 50 per cent for the second week.

"Metro-Goldwyn-Mayer sales policies on "Mutiny On The Bounty" and "The Wonderful World Of The Brothers Grimm" can be summed up as caveat emptor (let the buyer beware).

"Premium percentage terms can only be justified by exceptional boxoffice grosses. The film company has all of the advantages when it gets top contract terms and agrees to adjust to scale if the picture does not perform as anticipated. If the picture does well at the boxoffice, the film company is assured of maximum film rental. If performance does not justify maximum terms and is subsequently adjusted, the film company is still assured of receiving the greatest amount of film rental to which it is entitled.

"When a film company insists upon premium percentage terms regardless of performance, it is obvious that the film company itself has no faith in the ability of the picture to justify the terms. In effect, the film company is telling the exhibitor 'heads I win, tails you lose.' These conditions should be carefully calculated by the buyer to determine the potential of this motion picture in his particular theatre. If it is not possible to show a profit then the buyer can readily determine if he should expose himself to substantial loss."

Relief Fund Maps Drive

HOLLYWOOD—The first campaign drive in seven years will be launched by the Motion Picture Relief Fund on May 22 with a luncheon to be held at the Motion Picture Country Home, it was announced by Samuel Goldwyn who was recently appointed as general campaign chairman by Fund president George Bagnall.

N.E. Cinema Lodge Fetes E.M. Loew; Pioneer Urges Exhibs To Diversify

BOSTON—One of the biggest turnouts in the history of the motion picture business in Boston came when E. M. Loew, Boston theatre magnate, who also owns hotels in Florida and New Hampshire, the Latin Quarter, New York, and Bay State Raceway in Massachusetts, was honored as the man of the year by Cinema Lodge B'nai B'rith at Hotel Statler Hilton.

In an address, the second speech he had ever made in his life, Loew warned exhibitors to "stop dreaming" and "to take action" in a contrast of the old days of the motion picture business with the present situation. Loew told the more than 40 film men from New York and New Hampshire that "we are now in a troublesome situation." He said that television competition was "serious," and combined with the shortage of product, it is bringing about consolidation and elimination.

"If you have four theatres in one city," he said, "two can take care of the business today." He stated: "Exhibitors must put their houses in order and stop dreaming. There's no contract between exhibitors and film companies that insures getting pictures. And there's no need to put your eggs all in one basket. It's dangerous. We don't know what the future has in store for us."

The 66-year-old millionaire has been in the motion picture industry for 44 years. His first venture into the theatre business in Worcester, Mass., ended in failure. He had financed the venture by working as a waiter in a German restaurant, Jake Wirth's in Boston.

His next effort in the old Dreamland Theatre in Lynn, Mass., where he carried film from film row in Boston by hand, he recalled, to save a $5 transport charge, was successful and started him on his way. In his reminiscing, he recalled his first meeting with Marcus Loew in Washington, D. C., when in a mixup over tickets and names the vaudeville theatre chain head accused him of getting his tickets by mistake. Loew recalled that he was told by the theatre chain head: "There's no room in the motion picture business for two Loews." A now famous suit, often referred to by law students, resulted from this, with Marcus Loew suing E. M. Loew on the use of the name "Loew."

E. M. Loew won and proved that he had been first in Massachusetts to use the name of "Loew" and that the name was his real one. It was not the last suit the Boston exhibitor was to participate in. He spent $30,000 in fighting a patent on drive-in theatres, which required the payment of five percent of the gross for those who wanted to open such theatres. Loew has been involved in much litigation with partners and associates through the years. He paid tribute to his many friends in the industry and named every man who helped him in his rise in the motion picture industry.

Flown in from New York to entertain at the E. M. Loew luncheon were comedians Jimmy Joyce and Al Kelly. Robert Waldman, president of Cinema Lodge, presented the placque to Loew. Preceding the luncheon, Governor Endicott Peabody paid tribute to E. M. Loew in an opening ceremony. George Roberts, Rifkin Drive-Ins, acted as master of ceremonies and gave the guest of honor a "roasting."

Coming to the speaker's stand to say a few words about the recipient of the award were Morey "Razz" Goldstein, president of Warner Bros. Distributing Co.; Si Fabian, president of Stanley Warner; and Rabbi Joseph Shubow, Temple B'nai Moshe.

Miss., La. Theatre Owners Schedule Joint Meeting

NEW ORLEANS—The Mississippi Theatre Owners Association and the Louisiana Theatre Owners Association have scheduled a joint convention on June 23-25 at the Broadwater Beach Hotel, Biloxi, Miss. The event will mark the 22nd annual convention of the Mississippi exhibitors. Stanley Taylor is president of the Mississippi organization, while L. C. Montgomery is the top official of LATO.

Montgomery and Taylor recently met in New Orleans with Ed Ortte, Kermit Carr, Don Stafford, E. T. Calongne, C. Clare Woods, T. G. Solomon, and the A. L. Royals, Sr. and Jr., to start the ball rolling in the planning of the convention program, and the setting up of a committee in charge of arrangements.

Hub Gets New Theatre

BOSTON—Boston's first new theatre in 30 years, The Kenmore Square Cinema, will open later this month. Inaugural attraction in the 400-seat theatre will be Eugene O'Neill's "Long Day's Journey Into Night," a Joseph E. Levine presentation, produced by Ely Landau.

Operating the Kenmore Square will be MBS Management, headed by Steve Minasian, president; Robert Barsamian, vice-president; and Philip J. Scuderi, treasurer.

IFIDA To Cooperate In N.Y. Film Festival

NEW YORK—The upcoming New York Film Festival will be presented with the cooperation of the Independent Film Importers and Distributors of America, Inc. (IFIDA). The prior announced sponsors of the Festival have been Lincoln Center for the Performing Arts, the Museum of Modern Art, and the British Film Institute.

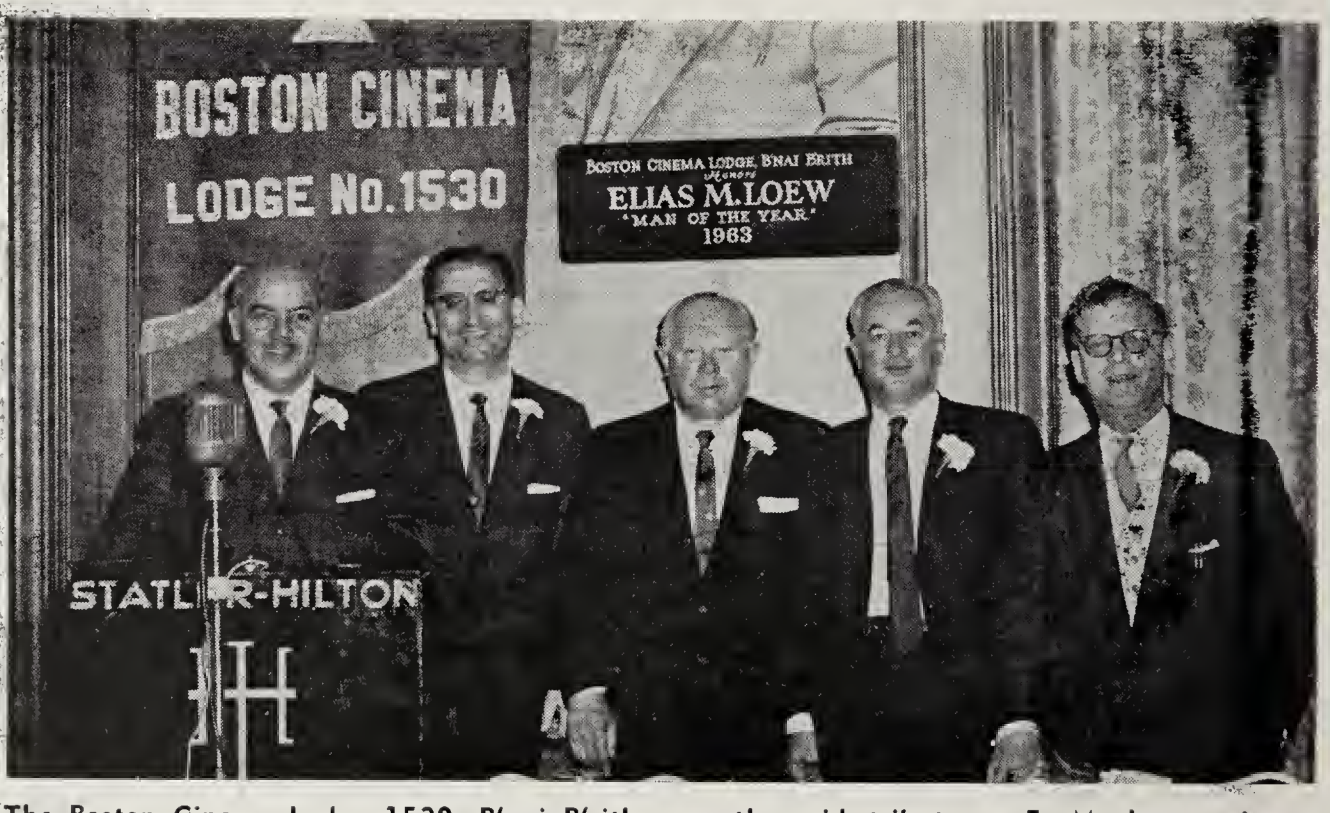
IFIDA will act in cooperation with the sponsors, and IFIDA's executive director, Michael F. Mayer, will serve the Festival in an advisory capacity. In addition, three additional members of IFIDA over and above those already serving on the sponsoring committee, will be added to the sponsoring committee.

Lincoln Center, The Museum of Modern Art, and the British Film Institute have invited IFIDA to propose forms and methods of mutual cooperation among the organizations, in order to assure the success of the Festival.

The agreement was reached in negotiations between the governing committee of IFIDA and Thomas Brandon, special coordinator, with Richard Leach, Richard Griffith, and Amos Vogel representing the participating organizations in the Festival.

Eddie Albert To Charity Post

BEVERLY HILLS, CALIF.—Eddie Albert has accepted an appointment to serve as 1963-64 national entertainment chairman for the American Red Cross, it was annnounced by national chairman James A. Linen, president of Time, Inc. In addition to his administrative duties, the Red Cross has asked Albert to fulfill as many speaking engagements throughout the country as his schedule will permit. He will also serve as liaison between Red Cross and members of the entertainment industry in enlisting their assistance to promote the charity organization by means of personal appearances, and taping spot announcements for use on radio, television and in motion picture theatres.



The Boston Cinema Lodge 1530, B'nai B'rith, recently paid tribute to E. M. Loew, pioneer showman, by honoring him as "The Man Of The Year" at a dinner banquet at the Hilton Statler Hotel, Georgian Room. In attendance were, left to right, George Roberts, toastmaster; William F. Kumins; Loew; Robert Waldman, president of Cinema Lodge; and Harvey R. Appell, chairman of the affair.

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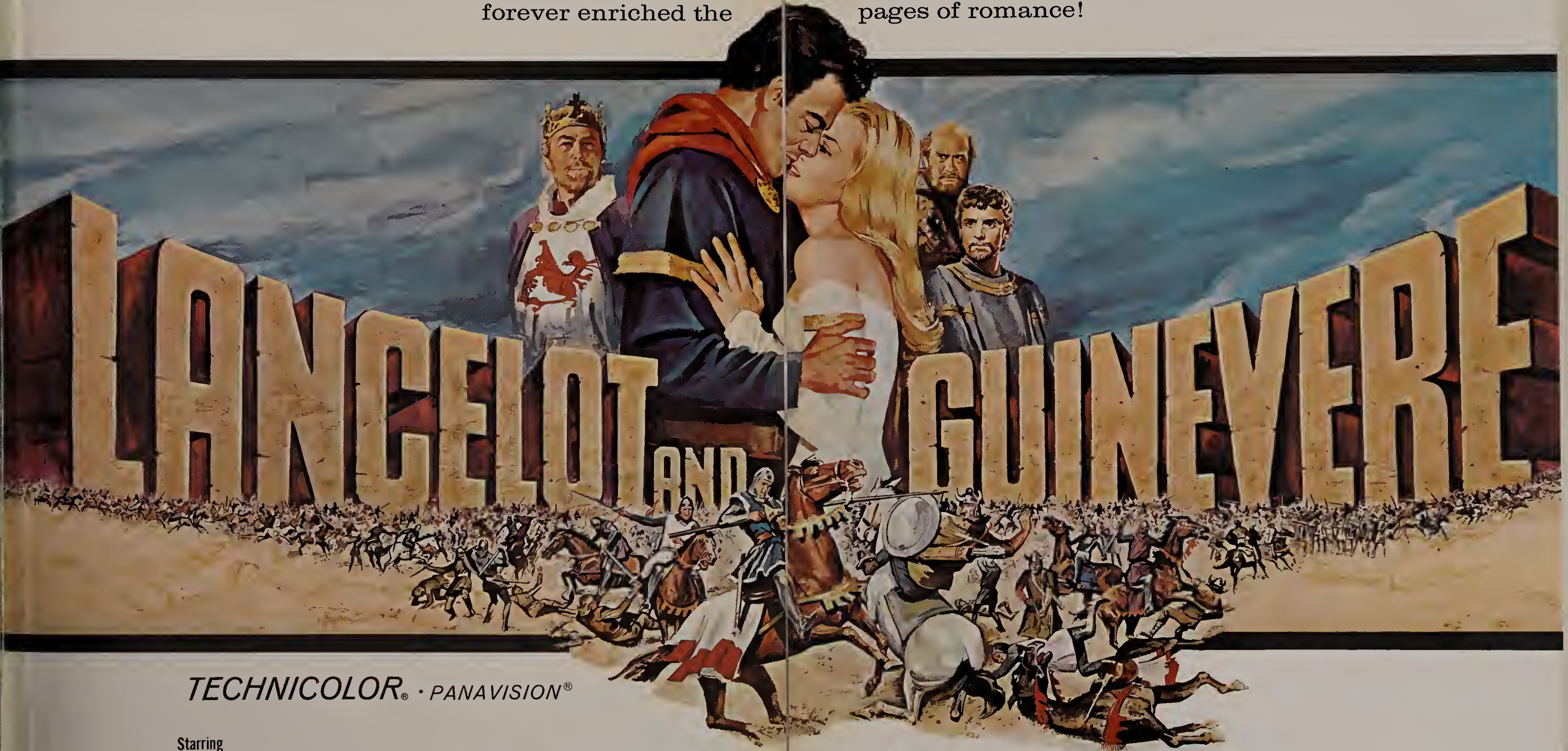

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Universal Pictures is pleased to invite you
to a nation-wide trade screening of
"Lancelot and Guinevere" *on Tuesday, May 21*
in the following exchange centers.

TOWN	THEATRE	TIME
ALBANY	Madison	1:00 P.M.
ATLANTA	Roxy	10:00 A.M.
BOSTON	Uptown	10:00 A.M.
BUFFALO	Operators Screening Rm.	8:00 P.M.
CHARLOTTE	Manor	10:00 A.M.
CHICAGO	Carnegie	1:30 P.M.
CINCINNATI	Westwood	2:00 P.M.
CLEVELAND	Vogue	2:15 P.M.
DALLAS	Palace	9:30 A.M.
DENVER	Crest	2:00 P.M.
DES MOINES	Ingersoll	2:00 P.M.
DETROIT	United Artists	9:30 A.M.
INDIANAPOLIS	Uptown	2:00 P.M.
JACKSONVILLE	Florida	10:00 A.M.
KANSAS CITY	Roxy	10:00 A.M.
LOS ANGELES	Fox-Wilshire, Bev. Hills	2:00 P.M.
MEMPHIS	Malco	10:00 A.M.
MILWAUKEE	Towne	10:00 A.M.
MINNEAPOLIS	Terrace	2:00 P.M.
NEW HAVEN	Roger Sherman	10:00 A.M.
NEW ORLEANS	Famous	8:00 P.M.
NEW YORK	RKO 58th Street	10:30 A.M.
OKLAHOMA CITY	Center	10:00 A.M.
OMAHA	Center	2:00 P.M.
PHILADELPHIA	Logan	2:00 P.M.
PITTSBURGH	Manor	2:00 P.M.
PORTLAND	Cinema 21	2:00 P.M.
SALT LAKE CITY	Centre	2:00 P.M.
SAN FRANCISCO	Alhambra	2:00 P.M.
SEATTLE	Jewel Box	2:00 P.M.
ST. LOUIS	St. Louis	10:00 A.M.
WASHINGTON	Apex	10:00 A.M.

Disney Six-Month Net Is Happy Profit Story

BURBANK, CALIF.—Consolidated net profit of Walt Disney Productions and its five wholly-owned domestic subsidiaries for the six months ended March 30, was $2,576,556, equal to $1.49 per share on the 1,725,049 common shares outstanding after provision for taxes of $2,767,000, president Roy O. Disney said in an interim report to shareholders. The corresponding period ended March 31, 1962, showed a net profit of $2,425,065, equal to $1.45 per share on the 1,674,804 common shares then outstanding after provision for taxes of $2,786,000.

Gross income for the six months was $32,241,856 as compared with $32,643,281 for the related period last year.

"All product now in release is meeting, on the over-all, with fine public acceptance around the world. We will realize good profits on all our pictures now in release," Disney said.

"Feature pictures released during the past six months include "Lady And The Tramp" (re-release), "The Legend Of Lobo," "Son Of Flubber," "Fantasia" (re-release), and "The Miracle Of The White Stallions."

"Savage Sam" is set for release in early June, to be followed by "Summer Magic" in the early summer.

"Looking ahead into 1963, we will be re-releasing "20,000 Leagues Under The Sea" in the fall, "The Incredible Journey" in November, and our latest animated cartoon feature, "The Sword In The Stone," at Christmas.

"We have the greatest production program in the company's history in work. It is a well-diversified program and includes such fine properties as "Mary Poppins," starring Julie Andrews and Dick Van Dyke; "A Tiger Walks," starring Brian Keith and Vera Miles; "Merlin Jones," starring Tommy Kirk and Annette; "Little Britches"; "Emil And The Detectives," and a full program of television shows for "Walt Disney's Wonderful World Of Color" for telecasting over the National Broadcasting Company television network.

"Earnings for the first six months which are the company's highest for any comparable period, along with the fine theatrical product to be released during the balance of the year, will, we believe, result in earnings comparable with last year's."

WB Income Steady

NEW YORK—Warner Bros, Pictures, Inc., reports for the six months ended March 2, consolidated net income of $3,927,000 representing 81 cents per share on the 4,837,052 shares of common stock outstanding at that date. The consolidated net income for the corresponding period last year amounted to $4,074,000 which represented 84 cents per share on the 4,830,052 shares outstanding.

Theatrical and television film rentals, sales, etc. amounted to $47,941,000, dividends from foreign subsidiaries not consolidated were $116,000, and profit on sales of capital assets was $4,000 for the six months ended March 2, as compared with $40,901,000, $44,000, and $118,000, respectively, for the six months ended March 3, 1962.

Net current assets at March 2 were $50,553,000 (including $12,938,000 cash) and debt due after one year was $5,267,000 compared with $50,884,000 (including $13,005,000 cash) and $5,859,000, respectively, at Dec. 1, 1962.

PARAMOUNT Blows Its Horn

By Hal Emptypockets, MPE Gambling Editor

THIS IS HOW it was, moving west.

In the beginning they came from everywhere—Washington, New York City, Philadelphia, Albany, Buffalo, Chicago, Syracuse, even Los Angeles—ninety-some stalwart fourth estateniks converging on New York's Idlewild Airport for the start of a memorable 30-hour junket to Las Vegas, city of 80 churches.

Paramount Pictures and Frank Sinatra, wishing to beat the drums for their soon-to-be-released picture, "COME BLOW YOUR HORN," arranged and conducted a swinging airlift for members of the press, who by now are well attuned to press agent pageantry. And things couldn't have gone more harmoniously.

The group boarded the giant TWA aircraft at 5 p.m. Amid strains of "Jet My Love," we were soon airborne. Soothing potables preceded a delectable dinner. The house lights dimmed (technical phrase) and we sat back and watched Sinatra and friends romp through one hour and 53 minutes of breezy and humorous entertainment. Once again, some of Hollywood's loveliest gals were wild about Frankie. Even Dan Blocker took a shiner to our hero.

Inflight motion picture presentations are still relatively in their infancy, and difficulties such as sound uniformity and ear plug discomfort will be resolved with time.

Five minutes after the picture ended, we landed at the Las Vegas Airport, and were whisked to the Sands Hotel.

At 9 p.m. their time, we had an opportunity to greet Sinatra and cast members Lee J. Cobb, Barbara Rush, Jill St. John, Tony Bill, and Greta Randall at a press party. Also on hand was Red Skelton, who was opening later in the week at the Sands. Miss Rush, in the full bloom of expectant motherhood, was radiant and lovely. Though not in the same delicate condition, Sinatra seemed to be carrying more weight than usual and displayed a mellow manner for his guests.

Frank mentioned that he had just spoken on the phone to Earl Wilson about a birthday party coming up in a few weeks for Toots Shor. They were worried that Toots might not be able to be there.

At 9:15, a woman grabbed Frankie and dragged him toward the telephone with the startling news that "Joey was on the other end." I had never realized he was that close with Joe E. Brown (or could it have been Joe E. Ross?).

Five minutes later, Sinatra was greeting the six airline stewardi who had flown from New York. They posed for pictures with repartee like "come fly with me."

Soon after 10 p.m., Frank departed and the crowd dispersed for dinner and a look at the midnight show starring Peter Lind Hayes and Mary Healy. Hayes commented on the length of the current movie crop and cautioned that "you don't dare be caught in a theatre without bread and water."

For many, the evening was hardly beginning, what with visits to other hostelries and games of chance in the offing. Along about 7 a.m., still their time, I heard myself singing, "I'm dancing with tears in my eyes, cause the girl in my arms is a blackjack dealer."

Shortly after 11 a.m., amid a budding sand storm, we boarded the buses to begin the journey east. This time our plane landed in Chicago to allow midwesterners to make connections home. Liquid refreshments and choice cuisine continued in abundance all the way to New York.

At 9 p.m., our time, we landed at Idlewild. A pleasant junket was at an end. We were home. But don't get me wrong . . . I LOVE LAS VEGAS.

AT THE TIME Mr. Emptypockets, our gambling editor, was barrelling west with visions of slot machines dancing in his head, we desk-bound types were engaged in more sober, but equally satisfying pursuits. It was "COME BLOW YOUR HORN" day across the nation as well as in Las Vegas, and so we joined a capacity crowd of exhibitors, opinion-makers, press representatives (and a few free-loaders) at the Fox Theatre in Philadelphia.

Frank Sinatra was our host, too, via film, and the merchandising story he told was welcome news to showmen everywhere. Paramount's campaign for "COME BLOW YOUR HORN" is colorful, varied, and designed to stimulate attendance for the film wherever it is put into effect.

We have been told often enough that the worth of a campaign idea is in direct proportion to the number of tickets it sells. We can't see how "COME BLOW YOUR HORN" can miss. Just the glimpse Sinatra gave us of television spots, fashion tieups, theatre fronts, etc., was enough to whet the appetite. The screening that followed the merchandising trailer was ample proof that the picture delivered everything that the trailer promised.

Paramount and Sinatra are going all out to sell "COME BLOW YOUR HORN." Their efforts will benefit every exhibitor with the talent and energy to supplement the national campaign with solid merchandising on the local level.

On the ground or jetting through the air to Las Vegas, "COME BLOW YOUR HORN" Day was a rollicking success.

Bellfort Joins 20th-Fox

NEW YORK—Joseph Bellfort, leading motion picture sales official, has been engaged by 20th-Fox for general executive duties in the company's home office foreign department, it is announced by Seymour Poe, executive vice-president.

Until his appointment, Bellfort had been with National Screen Service as general sales manager since 1959. For 10 years prior to that, with RKO-Radio Pictures, he was general manager for Europe and the Near East.

Bellfort was associated with RKO from the time he first entered the film business in 1930, serving for several years in the legal department on production financing and distribution matters.

Reorganized Colorama Features Aims For Expansion Of Distribution Role

NEW YORK—A complete reorganization of Colorama Features, Inc., with Telac, Inc.—a U. S. subsidiary of Telac of Canada, Ltd.—acquiring a controlling interest, is expected to lead to the establishment of a new, major film distributor in the United States.

Disclosure of the formation of the expanded distributor organization was made at a film trade press luncheon at Toots Shor's Restaurant by Jules B. Weill, who continues to serve as president of the reorganized firm.

Telac, Inc., a recently formed world-wide film producing organization, is headed by former film star Richard Arlen who will be in charge of all production. Telac of Canada, Ltd., is an international organization engaged through its many subsidiaries in the financing, production, and distribution of films and in the operation of motion picture theatres and television stations in Canada. Its president, Herbert G. Stevenson, a veteran of 25 years in the film business, becomes chairman of the board of the new Colorama Features, Inc.

An immediate result of this new relationship is the acquisition by Colorama Features, Inc., for distribution here, of 13 major European and British films, all of recent vintage, with some still in the latter stages of production.

Among films now ready for distribution with releases scheduled for later this year are the Carlo Ponti production, "Letters of a Novice," starring Jean-Paul Belmondo and Pascale Petit; "Fire and Sword," starring John Barrymore, Jr., Jeanne Crain, Akim Tamiroff, and Gordon Mitchell; "The Virgins," directed by Jean-Pierre Mocky; "I Prefer My Wife," a comedy starring Walter Chiari, Fred Clark, Akim Tamiroff, and Yvonne Bastien; and "Il Vigile" (The Traffic Cop), starring Alberto Sordi, Vittorio De Sica, and Sylva Koscina.

"Sandokan," a Steve Reeves spectacle, will go into production on the island of Ceylon in August and is being co-produced by Telac, Inc., and George Venturini. In addition, Telac, Inc., will produce or co-produce two feature films in Hollywood this year, with four more Hollywood productions scheduled for 1964, all to be distributed by Colorama Features, Inc.

Topping the release schedule for Colorama this year is the film version of Mickey Spillane's latest novel, "The Girl Hunters," scheduled to have its premiere in New York in June.

Dino Fazio, long a major representative here of European motion picture producers and financiers as well as a former manager of distribution for Telac throughout the Western Hemisphere, becomes executive vice-president of Colorama Features Inc., replacing Carroll Puciato. Leo Samuels will continue as vice-president in charge of sales.

The expanded corporation will permit greater servicing of exhibition and more detailed campaigns as far as publicity and advertising are concerned.

The company is expected to release 12 new pictures during the balance of 1963, while 10 have been set thus far for next year, with six of these to be co-produced and four to be purchased. The needs of exhibitors will be met from offices already operating in Chicago, Atlanta, Dallas, Philadelphia, New York, Los Angeles, and Cleveland.

David Lean, director of Columbia's "Lawrence Of Arabia" recently accepted from Mrs. Fred S. Teasley, chairwoman of National Audience Board, non-profit audience polling organizations, its rarely awarded Award of Merit tribute to the picture's general excellence and suitability for all family members.

Top Support For UJA Fete

NEW YORK—An all-time record number of reservations has been received to date to the motion picture industry's annual luncheon on behalf of the United Jewish Appeal, it was announced by Laurence A. Tisch, chairman of the motion picture division of UJA. The luncheon, which will honor Leo Jaffe of Columbia "for his undeviating loyalty to the humanitarian ideas of UJA," will take place at the Americana on May 23 at 12 noon. John Stanley Grauel, former crew member of the SS Exodus, will be the guest speaker.

Universal Net Decreases In First Quarter Of 1963

NEW YORK—Universal Pictures Company, Inc. reports for the 13 weeks ended March 30, 1963, consolidated net earnings from operations of $780,000. After dividends on preferred stock, such consolidated net earnings amounted to 88 cents per share on 871,898 shares of common stock outstanding, excluding shares in the treasury of the company, as of March 30, 1963.

For the 12 weeks ended March 24, 1962, the company reported consolidated net earnings from operations of $2,180,000. After dividends on preferred stock, such consolidated net earnings amounted to $2.42 per share on 887,790 shares of common stock outstanding, excluding shares in the treasury of the company, as at March 24, 1962.

The board of directors of Universal has declared a quarterly dividend of $1.0625 per share on the 4-¼ per cent cumulative preferred stock of the company.

The dividend is payable June 1 to stockholders of record at the close of business May 17.

The stockholders of Universal at their annual meeting, presided over by Milton R. Rackmil, president, elected the following six members to the company's board.

Preston Davie, Albert A. Garthwaite, Rackmil, Budd Rogers, Harold I. Thorp, and Samuel H. Vallance.

At the meeting there were 849,920 shares, or over 95.6 per cent of the voting stock in the hands of the public present.

The board elected the following officers:

Rackmil, president; Adolph Schimel, vice-president, secretary and general counsel; Edward Muhl, David A. Lipton, and Henry H. Martin, vice-presidents; Felix M. Sommer, treasurer and assistant secretary; R. M. Miles, controller and assistant treasurer; Charles H. Stineford, assistant treasurer; and Morris Davis and Anthony Petti, assistant secretaries.

Mich. Theatres Get Six-Month Rest As Minimum Wage Law Is Defeated

LANSING—Michigan exhibitors are assured of a six-month breather as efforts to legislate a minimum wage law ground to a standstill. Deadline for passage was passed with law makers in the House arguing over a $1.15 minimum and those in the Senate, $1.00.

In years of seeking to pass such a law this is the nearest it has come to being a reality. This year it has been one of Governor George Romney's prime purposes.

It is felt that even if it had passed, the untiring efforts of exhibitors would have exempted the industry.

An untiring leader in the campaign to make legislators understand the unique category to which ushers and other part time workers belong has been Montague A. Gowthorpe, president of Butterfield Theatres, which stretch throughout the state. Other theatres cooperated whole-heartedly.

In particular, Milton H. London, president of Michigan Allied, spent many long hours talking to Representatives and Senators, contacting a majority of them personally and appearing before committees in both houses. He sent letters setting forth the industry position to all committee members and other members of the legislature.

The campaign and results could well be an example for the industry in other states facing the same threat.

London pointed out in word and print that in the past decade more than half of Michigan's theatres have closed; that many of those remaining are marginal operations with owners supporting themselves in other industries by day; that the passage of such a measure would force the choice of firing employees subject to a wage increase, or closing the houses inasmuch as it is impossible to pass the added expense on to the public.

Further, he said, closed theatres mean blighted areas as vacant adjacent stores result.

He took note of the type of employee who would be affected: boys and girls attending school, elderly persons supplementing pensions; in brief, people who are of necessity part-timers since theatres open only a few hours a day.

The battle is won, but the war isn't over since the Governor is now obligated to back another try. This fall, it will doubtless be fought all over again.

Reade Opens Community In N.J. Shopping Center

NEW YORK—The Community, a deluxe 600-seat first-run theatre in the Barclay Farms Shopping Center in Cherry Hill Township, near Camden, N. J., will be opened Thursday, June 6, as the newest outlet in the Walter Reade/Sterling, Inc., circuit of more than 40 theatres in the New York and New Jersey areas, it was announced by Walter Reade, Jr., chairman of the board.

There will be an invitational premiere party the evening of June 6 for local dignitaries and film industry personalities, with the theatre opening the following day to the public.

Of Colonial design to harmonize with the shopping center, having a lounge where coffee will be served free to patrons, employing the latest projection and sound equipment, and having ample free parking facilities, the Community will present screen entertainment from all the film capitals of the world.

All seats in the theatre are on one floor. It has an unusual shingled roof, and birch facing on its outer walls. Like other Community Theatres in the Walter Reade/Sterling organization, the theatre has a Colonial pillared front, instead of the conventional theatre marquee, and is set back from the street on a grassed and paved lot.

Wide aisles, push-back seats, and sufficient spacing between seats to insure adequate legroom, have been employed for patron comfort. The theatre is equipped to show all 35mm and CinemaScope projection processes, and utilizes the newest type of multi-track sound.

Hassinger and Schwam, A.I.A., are the architectural planners for the building, and John J. McNamara, A.I.A., noted theatre architect, designed the interior.

The Community is part of a $5,000,000 expansion program announced by the Walter Reade/Sterling Group.

Reade-Sterling Acquires 12 N. J. Houses From Arcadia

NEW YORK—In a major move in its theatre expansion program, Walter Reade-Sterling, Inc., integrated theatre operation, and motion picture and television film production organization, announced the acquisition of the 12-theatre Arcadia Theatre Circuit on the North Jersey Shore.

Walter Reade, Jr., chairman of the board, said his company will take over immediate operation of the theatres, which include 10 conventional houses and two drive-ins. This raises to nearly 55 the number of theatres in the Walter Reade-Sterling Group.

The theatres were acquired from Lee J. Newberry, veteran New Jersey exhibitor. All are located near the Walter Reade-Sterling executive offices in the Mayfair House, Oakhurst, N. J. All personnel of the theatres will be absorbed into the Reade-Sterling company.

The theatres involved are the Algonquin, Manasquan; Palace, Bradley Beach; Arnold, Point Pleasant; Rivoli and Rialto, Belmar; Ritz, Spring Lake; Lorraine, Bay Head; Lavelette, Lavelette; Strand and Colonial, Sea Side Park; Motor Vue Drive-In, Laurelton; and Motor Vue Drive-In, Brielle.

Reade said the acquisition was part of a continuing effort by the company to expand into areas of growing population, where theatre operation can both be a service to the public, and in the best interests of the Walter Reade-Sterling organization.

The NEW YORK Scene

By Mel Konecoff

ROSS HUNTER, producing "The Chalk Garden" in England, stopped off between planes enroute to the coast where he was to discuss some of his future projects, and he related that picture-making in England was quite an experience. He had some harsh words for the methods and demands of the unions there, and incidentally, for the unions here as well. What he likes about Hollywood is a lack of tea breaks which stop everything, the speed with which things are done, and a reasonableness of union regulations while working on a film. For instance, he resented being fined there because he allowed Deborah Kerr to report early on the set.

As for the unions in Hollywood, he thought that their stand against bringing in newcomers was contrary to the thoughts expressed by others who would see the film capital expand. He has had to spend his own money to teach promising newcomers, and they had no standing because the unions were against so-called new blood.

British technicians want to learn, and he thought that many were equal to or even better than some of the craftsmen found in Hollywood. He did wish that they had a faster pace and that sometimes they would want to make some money on overtime. The industry in Europe is vibrant and alive, he thought, and not continually downbeat as is the case in Hollywood. Hunter revealed that he has had offers to make films abroad, but he also has a contract with Universal, which still has a year to run. He has told film makers in England that their product must be aimed for the world as is the case in Hollywood, and not just for their own market or the United Kingdom.

He wanted to make "The Chalk Garden" in England because the story took place there and also because he could get Hayley Mills. Others, he guessed, made films there because the producer wanted a free trip to England, or because many get their money back from the Eady Fund, or because they thought it would be cheaper. While "Garden" is an Eady picture, he will not recoup the cost because it's 2½ million dollars, and pictures, he said, are not cheaper to make in England, even if only because it takes longer to make them there.

He wasn't sorry that he didn't bring any technicians along with him, as most of the people who are working with him are just great.

Hunter was sorry that he was unable to use several British performers, but he refused to bow to their exorbitant demands, stating that it was unfair to try to gouge a producer just because he was American. For that matter, he said that he refuses to give in to the huge demands of some Hollywood performers as well, opining that they, too, are out of line.

The producer returns to finish shooting "The Chalk Garden" on May 20, expecting to remain in England through much of the summer working on the editing, etc. Hunter has two in the can, "Tammy and the Doctor" and "The Thrill of It All," while five others are in the preparation stage, and he's not sure which will go next.

THE BOMB DEPARTMENT: Last week, there sat in the middle of a huge war room surrounded by desks on which were mounted special phones, tape machines, flashing lights which were stilled, etc., a tiny figure clad in faded blue dungarees and sport shirt, who climbed wearily to his feet with the apology that he had just completed 14 sets-ups and he was trying to get some rest while everyone else was out to lunch. It was Sidney Lumet, the director of "Fail-Safe," topical best-seller, which is being made as a suspense thriller.

He related how they had to construct their own version of the war room in the book because there was no cooperation forthcoming from Washington officials. The film is progressing on schedule and on budget because of two weeks of cast rehearsals prior to the start of the 30 shooting day schedule; also because the crews are willing and able, and because of his own inimitable way of shooting all the scenes in one area at one time. If the same picture were filmed in Hollywood, he believed that double the amount of time would have been needed.

An earlier luncheon with producer Max E. Youngstein and Bob Ferguson, advertising and publicity vice-president of Columbia Pictures, which company will release the film starring Henry Fonda, established that the budget is $1,300,000 (before the luncheon) and that shooting will finish the end of May, with a print to be delivered to Columbia on July 15. Youngstein hoped it would turn out to be a Hitchcock type of suspense thriller with the events unreeling against the clock. The book is being filmed without changes. There is no release date set as yet. Incidentally, Youngstein leaves for England on June 2 to start producing "The Winsted Affair" in London with Robert Mitchum for 20th Century Fox.

FOREIGN FILM NOTE: Back in 1960, Danish producer-director Johan Jacobsen made "A Stranger Knocks," and when it was submitted for admittance to the U. S., Customs held it up for a year. Then feeling it had to do something, it took out 10 seconds of film. The film was favorably received at the San Francisco Film Festival where it was put forward as the official Danish entry after it won three Danish Film Festival Awards. At this point, Richard Brandt and Ed Svigals of Trans-Lux signed to distribute the film. It has played for 12 weeks in Washington, D. C., very successfully and quietly after a dignified promotional campaign.

In April, the film was submitted to New York State officials for a license, but it was rejected with the demand that two scenes of lovemaking be eliminated. This Brandt refuses to do, claiming that they are important to establishing and getting the screenplay across. He has been reluctant to seek undue publicity because this is not an exploitation picture, but if an appeal to the Board of Regents for a reversal of the ban is rejected, then a court fight will certainly be in the offing. He has hopes of releasing the entry in June, at which time Jacobsen is expected to arrive here to "view the censorship situation for himself."

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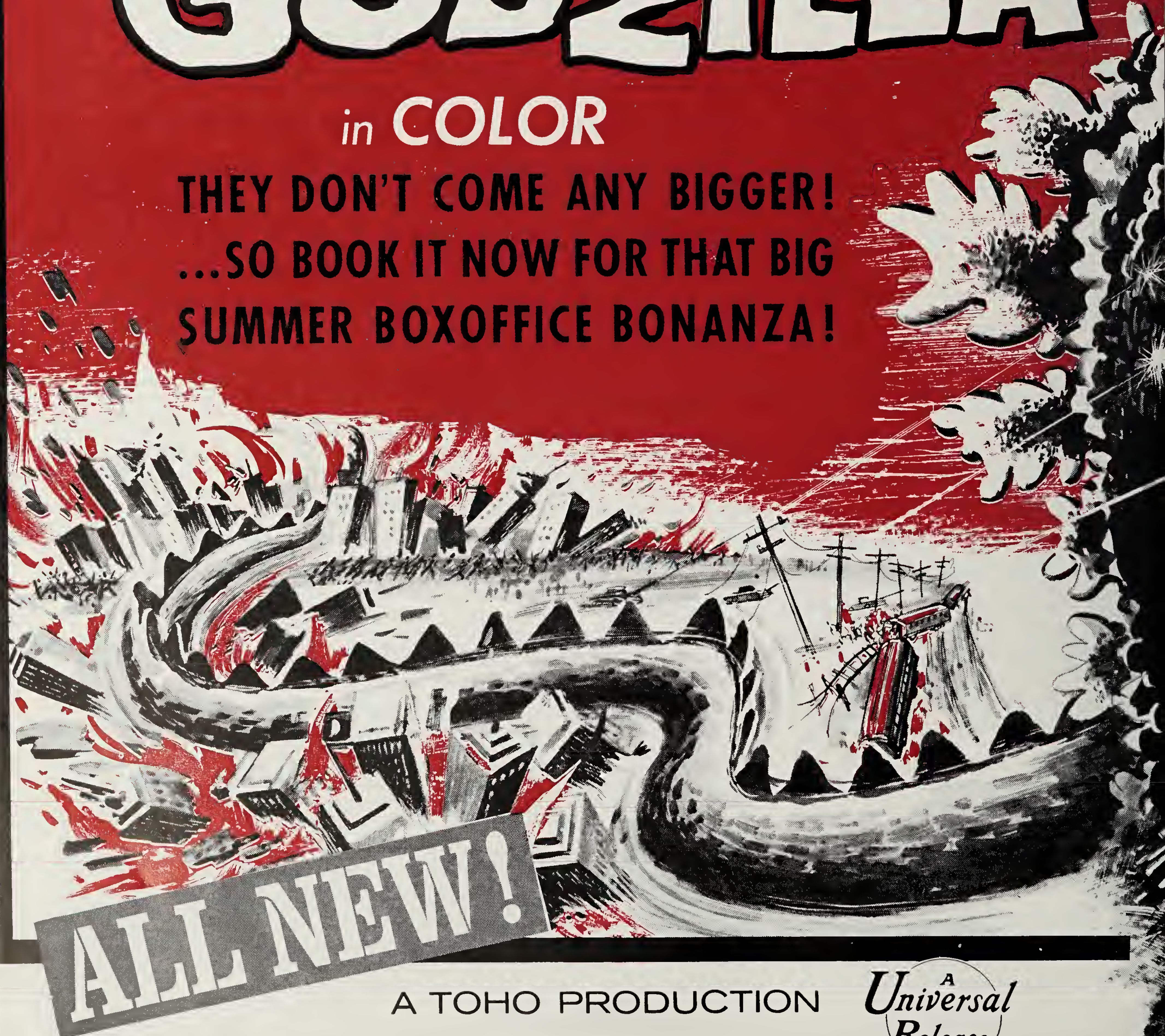

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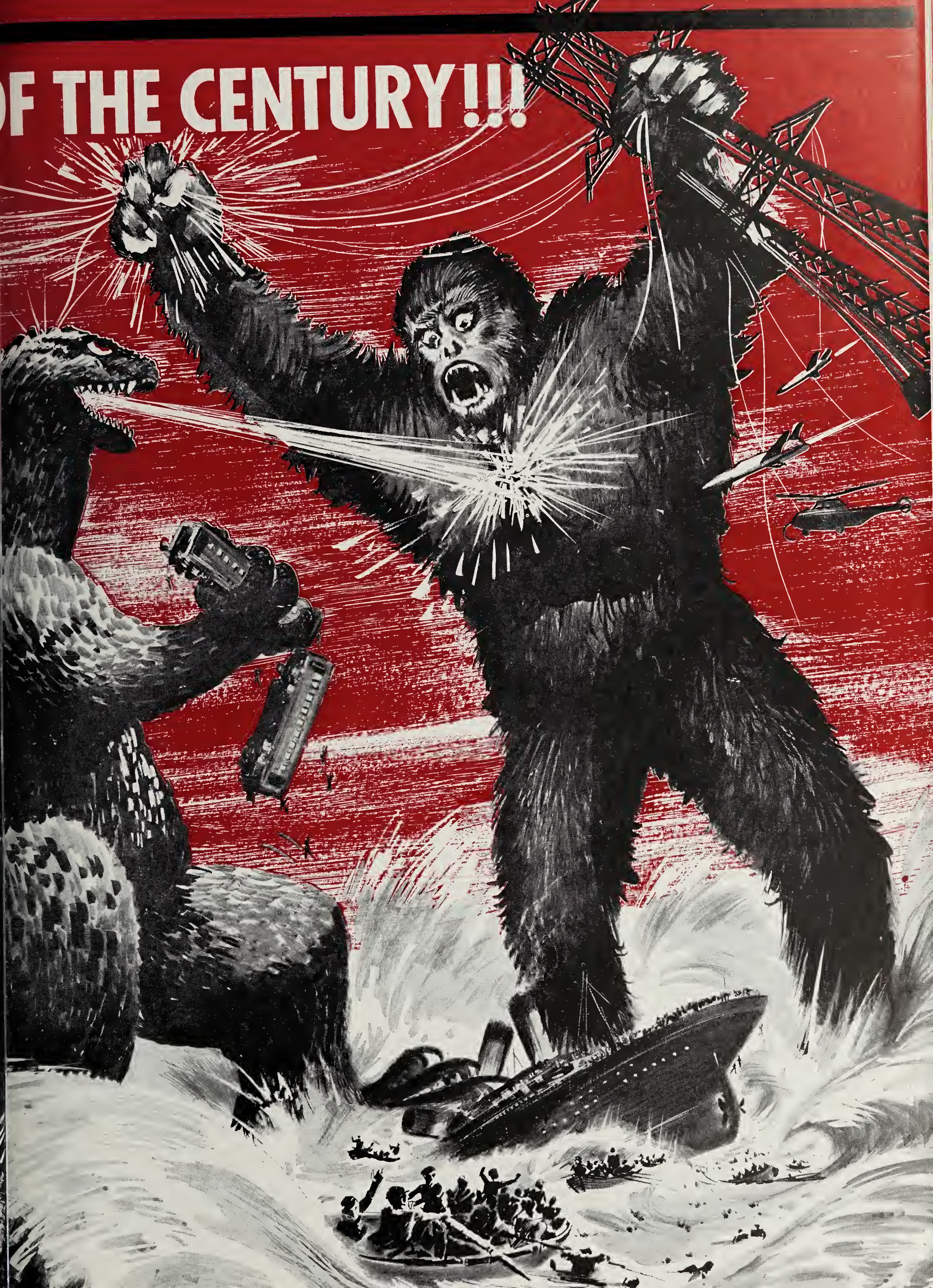


CANADIAN Highlights

By Jay Alexander

SEVEN ARTS PRODUCTIONS Ltd., Toronto-based motion picture and record company, has branched into the gambling business. It has a 20.9 per cent interest in a gambling casino license granted in Nassau, Bahamas. The license authorizes Bahama Amusement, Ltd., to operate casinos on the Island of Grand Baahma for 10 years. Bahama Amusement is an associate company of Grand Bahama Development Co., Ltd., in which Seven Arts and Lorado Uranium Mines, Ltd., hold like interests. The remaining stock in both companies is held by Grand Bahama Port Authority, 50 per cent, and Louis Chesler, 8.2 per cent. Chesler is a former Toronto financier now resident in New York. He heads Seven Arts.

ALL BRANCHES of the Canadian Picture Pioneers will hold luncheons during the month of June to mark the 60th anniversary of the first regular Canadian motion picture theatre, John Schuberg's Electric of Vancouver. Ontario will hold its luncheon June 11 in Toronto, it was announced by Dan Krendel, president. The anniversary, working with the Publicists Circle, who originated the idea, has pulled contributions in money from the circuits and the distributors. The Ontario celebration will be in three phases: 1) the luncheon; 2) a 15-minute film about the Canadian motion picture industry; and 3) motion picture museum in a leading department store. Radio and television will be asked to cover the luncheon being framed by Len Bishop and Jack Fitzgibbons. Provincial and civic dignataries will be at the head table. A similar pattern will be worked out for all the Pioneer luncheons, and kits made up and sent out by the Film Publicists Circle through the Pioneers will provide the details for officials. The film will also be shown at these luncheons, and local and provincial mementos will be displayed. The movie museum will be set up so that it can be moved from city to city. Mary Pickford has promised to search out photos of herself as a little girl in Toronto for a Mary Pickford wall.

CABLE TELEVISION in Canada is to have a going-over by the Board of Broadcast Governors. A hearing will be held June 4 in Ottawa on the relationship between the development of wired tv systems and broadcast television and broadcasting policy. "The board has for some months now been concerned with the effect of the distribution of tv programs by means of cable systems on the distribution of programs by broadcasting stations," the announcement said. "The board's concern centers around the fact that broadcasting stations, as a condition of license, are directed by law to achieve certain national purposes. Distribution of programs by cable system is not so directed. Thus, if the achievement of national purposes is threatened by the use of cable systems, the board feels it should be in a position to draw attention to the conditions which create a threat." The BBG solicited representations from broadcasters and other interested groups and said an opportunity will be given to operators of wired systems to be heard. Because of the "vital nature" of the hearing, said the BBG, it is making arrangements to have the proceedings transmitted on both radio and tv.

REEL CLIPS: Five tv rebroadctsing stations, three of them in communities with 35mm. motion picture theatres, were approved by the Board of Broadcast Governors following the recent public hearing in Ottawa. . . . Five papers will be read by Canadians and a new Canadian film processing machine will be demonstrated at the 93rd Semi-Annual Convention of Motion Picture and Television Engineers in Atlantic City, N. J. . . . An office in Saint John, N. B., has been opened by Victoria Shipping Services, Ltd., which recently celebrated its first anniversary in Canada. Stanley Adleman, vice-president of the firm, hosted a luncheon. This is the company's fourth central film shipping depot, the others being in Toronto, Calgary, and Winnipeg.

Long, Britt To Embassy

NEW YORK—John J. Long has been appointed Great Plains district manager for Embassy Pictures, a new post, it was announced by Carl Peppercorn, vice-president and general sales manager.

Long has resigned as district manager for George Regan Film Distributing Corp. to accept the new position with Embassy. Headquartering in Kansas City, Long will cover the Great Plains area, consisting of Omaha, Des Moines, Kansas City, and St. Louis. He will report directly to James Frew, southern division manager.

Also, Charles Britt has been appointed southern sales manager of Embassy Pictures' television department, it was announced by E. Jonny Graff, vice-president in charge of television.

Britt will establish headquarters in Memphis, from which he will service the 17 southeastern states. To accept the new position with Embassy, Britt has resigned as southern representative for National Telefilm Associates, which he joined in 1956.

RKO Promotes Alling

NEW YORK—Tom Creham, assistant to the president of RKO Theatres, announced that Mark Alling, long-time manager of the RKO Golden Gate, San Francisco, has been promoted to a division manager for Los Angeles and San Francisco, replacing Milroy Anderson, retired. Alling will headquarter at the RKO Pantages, Hollywood.

William Miller, assistant manager, RKO Golden Gate, has been promoted to manager of that theatre.

Jay Golden, who has been substituting as division manager at the RKO Pantages, will return to his post as division manager of RKO's New England territory.

Duffus Heads Boys' Club

RICHMOND, VA.—Carlton Duffus, Ashland, Va., exhibitor, and executive secretary, Virginia Motion Picture Theatre Association, was reelected president of the Boy's Club of Richmond for the third consecutive year.

Town & Country Theatres Launch Expansion Program

NEW YORK—A $2,000,000 theatre expansion program has been launched by Town & Country Theatres, according to an announcement by Sidney Sinetar and Seymour Frank, operating heads of the growing company.

Contracts have already been signed for the construction of these new theatres in as many states. Projects are set for Brooklyn, N. Y.; Miami, Fla.; and Warwick, R. I. A fourth location will be announced following completion of negotiations, with work on this latter site slated to start this summer.

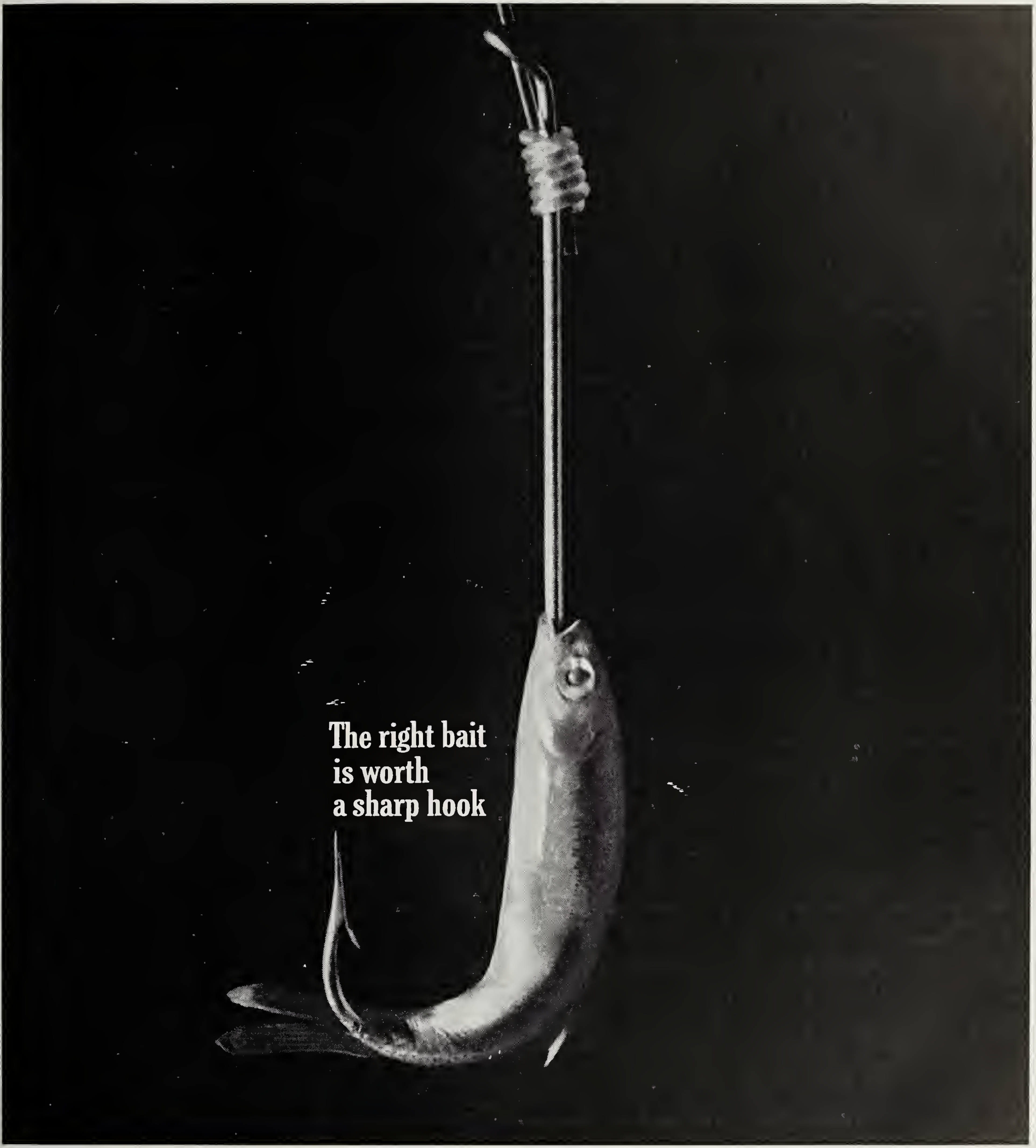
Town & Country Theatres originally confined its operations to Nassau County in Long Island and is now engaged in the second stage of its expansion program. Present theatres include the Town and the Glen Cove, Glen Cove; Hewlett, Hewlett; and Wantagh, Wantagh.

All theatres presently under way will be similar in construction to the Town, with 1,000-seat capacity, incorporating the most modern technological innovations in sight and sound. Each will be the core of a shopping center with ample parking facilities.

Sinetar and Frank leave no doubt they are most optimistic about the future of motion picture theatres. "Hollywood is furnishing the product and it is our job, as good showmen, to promote and sell it," they say. "If you give patrons fine programs and make it easy and comfortable for them to visit your theatres, there is no problem."

The Miller Brothers (Ira, Leon, and Jerome) and Harold Sherman of Long Island are in complete charge of the architectural designs, plans, financing, and construction. The Miller family group, formerly one of the largest developers of private homes on Long Island, are now devoting themselves to the construction and financing of future Town & Country theatres.

Silas F. Seadler, MGM publicity executive, is seen with the daughters of MGM's Fred Schwartz, Terri, left, and Abby, right, as they appeared as "extras" in the ice-skating sequences of Seven Arts-MGM's "Sunday In New York," which started filming at the Rockefeller Center Rink recently.



Today's audiences respond to technical quality in showmanship . . . quality that starts with sharp negatives and sharp prints. So, go Eastman all the way—negative and print stock. And always give the laboratory time to do its job right. Most important, if you have questions—production, processing, and projection—always get in touch with Eastman Technical Service. For more information on this subject, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.,** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

EASTMAN FILM

LONDON Observations

By Jock MacGregor

HOW EXHILARATING it is when everyone concerned with a picture really believes in it and does their damnedest to put it over. Their belief and enthusiasm are infectious, and nobody entering the Dominion for the world premiere of Samuel Bronston's "55 Days at Peking" can have missed that sense of occasion. From John Davis down to the newest usher, all were excited with the prospects of the night.

Foyers were a blaze of light for tv and other cameraman. Naval personnel lined the sidewalk and stairways in readiness for Prince Philip and Earl Mountbatten of Burma. Charlton Heston headed the star entourage. Bronston and Nicholas Ray represented the technicians. All was transmitted to the waiting audience via large screen closed circuit tv. Everything was quietly efficient and smoothly running. The Rank theatre division has brought these occasions to a fine art and runs them superbly.

To some of us, premieres with the services, Royal Marines band, and state trumpeters doing their stuff have become commonplace. It was therefore all the nicer to drive with some of Chuck Heston's American friends to the ensuing Dorchester supper and realise just how impressed and excited they were with the evening. Everyone concerned with the premiere contributed to the success of the picture.

It was a master stroke on John Davis' part to hand the speech of welcome at the supper to his wife Dinah, who must have delighted Sam by relating how as a mother of teenagers she had seen "El Cid" time and again and just couldn't wait for "Fall of the Roman Empire." As a momento, she presented him with a magnificent inkwell set. I have a feeling it will be used in signing of more Rank-Bronston deals.

Prince Philip later in the month will attend the premiere of "Diamond Head" which has been brought in at the last minute as "The Leopard" will not be ready. This is the first time a star has had two royal premieres in a month, and Chuck looked me out to say how delighted he was with my quip that he should be soon able to display the warrant: "By Royal Appointment—Film Star to HRH Prince Philip, Duke of Edinburgh."

THE FILM INDUSTRY DEFENSE ORGANIZATION reports that in the past six months, it has prevented the televising of a number of British features in the provinces by taking over the tv rights. In four years, it has acquired the tv rights to 837 features at a cost of $4,055,999, and its existence has deterred most international producers from selling to British tv. The Cinema Exhibitors Association has decreed that producers who sell commercially exploited features to tv without offering them to FIDO can have their current product barred by members. FIDO is financed by a fraction of the admission at cinemas taking more than $840 weekly.

IT IS ALWAYS NICE to hear from a charming millionaire. Douglas Collins has sent me his autobiography, "A Nose for Money" (Michael Joseph—$3.00). Somehow, I do not think it will be filmed, least of all by British Lion. Breezily he writes about the fortune which he made out of perfume and his sojourn with the National Film Finance Corporation and British Lion. Of his appointments as chairman of the latter, he records: "I do not know if I was offered the job because the situation had become so desperate than even a perfumer was worth trying, or because it was the easiest way of stopping my constant criticism of British Lion at NFFC board meetings." He was unique. Not only was he unpaid but he refused expenses. When Lion finances were looking right, he decided to retire quietly. We miss Douglas in films. Another interesting publication comes from Rank Theatre's John Behr, "A Pocket Guide to Hard Ticket Selling," which has been produced because the roadshow is ". . . today an established and extremely vital part of the cinema—a part that, increasingly, will involve more and more Top Rank showmen." . . . Also to hand is the 1963 Kine Year Book (Odhams—$6.00). Here is everything the producer, distributor, exhibitor wants to know about the British film scene, its complex laws, corporations, companies, and personnel, plus technical standards.

MICHAEL HAVAS has now taken over at MGM. Unknowingly, I have seen him around for some time. He has been covering Continental Europe for Warners from here and previously was associated with RKO and Disney. Delighted with the appointment, he modestly says that his first task is to reacquaint himself with MGM. . . . Producer director Val Guest has signed former Daily Express editor, Arthur Christiansen, as adviser for his $5,600,000 movie program. Some thought not many columnists would attend the launching party, but rarely have I seen so many editors at a film function—alas, few mentioned the alliance in their papers. . . . People really are buying their films these days. On Saturday night there was no doubt about which movies were doing the business. One West End show house was quite deserted, but never have I seen such crowds—they encircled the block and it is a large block—clamoring to get into the Warner for "Baby Jane." The advertising slogans may be corny but they create such a want-to-see that I was sorry I missed the press show. . . . Walter Shenson launched "Mouse on the Moon," his delicious spoof on interplanetary exploitation with Grand Fenwick beating the great powers to the moon, with a preview for American and Russian embassy staffs. Afterwards, I made a mighty gaff. I was talking films with a high Soviet official. While liking British films very much, he claimed never to have seen a good American one but could not recall what he had seen—they were not worth remembering. I suggested that if he expressed such sentiments he had obviously not seen—and as I spoke I realized too late what I was saying—"HOW THE WEST WAS WON." End of conversation—end of column.

Rubin Joins Technicolor

BURBANK, CALIF.—Ben S. Rubin has joined Technicolor Corporation as director of merchandising, consumer division.

Rubin was previously sales manager with DeJur Amsco Corporation, covering the midwest and southwest for the amateur movie camera and business equipment division. Prior to that time, he had charge of the Chicago office of the Al Paul Lefton Company, advertising agency.

Carreras Now In U. S.

LONDON—Hammer Films, Colonel James Carreras flew to New York for top level talks on his current and forthcoming product with Columbia's Leo Jaffe and Abe Schneider, Universal's Milton Rackmil, and Seven Arts' Eliot Hyman, with whom he has been associated for many years.

Before leaving London, the Colonel said, "In the UK we have delivered to Columbia an all thriller program, 'Maniac' and 'The Damned' which has opened to blockbuster business on prerelease. In America, Columbia will release 'Maniac" with "The Old Dark House,' a Hammer-William Castle thriller, as a program from which very exciting boxoffice results are expected."

Hammer delivered to U-I "Paranoic" and "Kiss of the Vampire," and are readying for release "Nightmare," which Carreras claims to be the most terrifying picture that they have made, and "The Scarlet Blade."

Hospital Directors Set Meet

NEW YORK—President Ned E. Depinet and board chairman Richard F. Walsh announced that the directors of the Will Rogers Memorial Hospital and O'Donnell Memorial Research Laboratories will hold their annual meeting and inspection of the Saranac Lake Hospital on June 27-28-29.

This year the directors will stay at Whiteface Inn, Lake Placid, N. Y., since Herman Robbins, who had been host to past meetings, will not open his Edgewater Beach Motel, Schroon Lake, this summer.

Quine Joins Mirisch

HOLLYWOOD—In the seventh major deal in recent weeks, Harold J. Mirisch, president of the Mirisch Corporation, announced the signing of a long-term contract with Richard Quine Productions under which the noted producer-director will make four films in association with the Mirisch Corporation.

All Mirisch Corporation films are released through United Artists.

THE MOST WONDERFUL ENTERTAINMEN
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BYE

Hollywood Chamber of Commerce executive Frank Westsmith, left, recently presented a copy of the Chamber's proclamation declaring "Bye Bye Birdie" week in the film capital to, left to right, Fred Kohlmar, producer of the Columbia musical; stars Ann-Margret and Jesse Pearson; and director George Sidney in the foyer of the Hollywood Paramount, where the film has been establishing new boxoffice marks.

ALBANY

Adrian Ettelson, Fabian district manager, teamed with Jack Meredith, general manager, Fabian-owned Latham Shopping Center, to stage a "Be A Lovely American" beauty contest at the latter as exploitation for U's "The Ugly American" during its engagement at the Palace. Tied in with the promotion was the Helena Rubenstein cosmetics line. Paul Ross, U exploiteer, was in ahead of the film. . . . Lou Lieser, Allied Artists branch manager, was in from Buffalo. . . . The Knickerbocker News and The Times-Union turned over to Variety Club for its 23rd annual Camp Theatre Drive a check for $464, representing recent subscription donations. . . . The site of the former Mayfair Drive-In, New Salem, is reported being used for a realty development. . . . The Whitehall Drive-In, Whitehall-Comestock Road, has relighted. . . . H. L. Gaines, Warner Brothers' manager, and distribution chairman for the COMPO dues campaign, expressed pleasure with the first results.

BUFFALO

Jack Goldstein, national supervisor of field operations for Samuel Bronston Productions, Inc., was in Buffalo with Chet Friedman, exploitation representative, for a conference with AB-PT district manager Arthur Krolick on promotion plans for "55 Days at Peking," which opens late in May at the Center. Following a morning meeting, the group went to the Operators Screening Room where Goldstein screened a remarkable documentary on the background of the shooting of the picture in Spain, where an entire city of Peking was erected. Ardis Smith, drama and motion picture editor, Buffalo Evening News, said: "An unprecedented movie sales pitch . . . a comprehensive documentary film report on a major screen spectacle . . . It is an absorbing lesson in spectacle making Mr. Bronston, producer of 'El Cid,' has sent movie managers, with Charlton Heston as guide and instructor . . . will inspire theatre managers to do their utmost." . . . Surya Kumari and Bali Ram, two of India's foremost theatre stars, visited to do some tub-thumping for "Nine Hours to Rama." . . . Three Eastman Kodak Company divisions set marks for accident-free working hours in the 28th annual accident prevention campaign of Associated Industries of New York State. The apparatus and optical division had the largest total accident-free man-hours in the state. High scorers in their section were distribution and sales group and engineering. . . . The Century and Sattler's department store cooperated in a contest with Tussy Cosmetics to get some excellent space in the store's big ads. The contest was on "The Ugly American," which started May 1 at the Century. The first prize was a week-end for two to New York City. . . . The Upsetters Revue, a rock-and-roll show, was put on at Shea's Buffalo. Frank Arena, city manager for Loew-Shea Theatres, reported excellent business with attraction. . . . Tent 7, Variety Club of Buffalo, will be well represented at the international convention in Houston, May 14-17, thanks principally to the enthusiasm shown by the members of the Women's League, which is sending 10 of the fair sex to remind all and sundry that 1964 will be Buffalo's turn for the international pow-wow. Among those slated to go to the Texas town are the Misses Giannina and Mary Poppalardo, Rita Inda, Ruth Frank, Mrs. Frank B. Quinlivan, Mrs. Herman Bleich, Mrs. Fae Kahen, Mrs. Hattie Sklarsky, Mrs. Rae Greenstone, Mrs. Mary Schultz, chief barker Nathan Dickman, first assistant chief barker Tom Fenno, past chief barker James J. Hayes, and Mr. and Mrs. Marvin Jacobs. . . . Dr. Robert Warner has extended an invitation to all Variety Club members to visit the Rehabilitation Center of the Children's Hospital on Tuesday, May 21. The Rehabilitation Center is Tent 7's chief charity for which the club recently raised a large amount through a tv telethon. . . . The Wednesday night Bingo games staged by the Variety Club in Genesee continue to swell the coffers of the club, thanks to chairman past chief barker James J. Hayes and his diligent corps of volunteer workers. . . . Schine Theatres headquarters in Gloversville announced that "Cleopatra" has been booked into the Riviera, Rochester. A spokesman said that the production will begin its local premiere following "Lawrence of Arabia," which opened May 8 at the Kodak Town house. . . . Sidney J. Cohen, president, Allied Theatres of New York State, Inc., announces that Maury Slotnick, Rochester, and Sam Rosenblatt, Albany, are busy lining up the personnel of their committees for the 1963 Allied convention at the Concord Hotel on Lake Kiamesha July 29-Aug. 1. . . . Howard Pearl, United Artists, came into Buffalo from Detroit to handle the local campaign for UA's Premiere Showcase, which breaks locally on May 15 in 10 community, drive-in and surrounding town theatres. The initial feature will be "Love Is a Ball." Howard is working with branch manager Robert Friedman and his staff.

CHICAGO

Kohlberg Theatres secured a permit to erect a theatre in Point Loomis shopping district near Milwaukee, Wis. This new movie house will be the first of three Kohlberg theatres for the Wisconsin territory. . . . Randhurst Theatre Corporation has been formed by Sam Allen and E. Lewin to build hardtop theatre in the Randhurst shopping district in the Mount Prospect, Ill., area. . . . Clark Theatre in the Loop, Trinz Circuit, has reduced ladies' day admissions on Fridays to 25 cents, with admissions on the same day for students and service men to 50 cents. . . . Alliance Amusement Co. is opening a McDonald Carry Out Restaurant in Kansas City, Kan. This will make 10 McDonald units operated under the newly formed Alliance division headed by executive vice-president Spiro Papas and Arthur Chareas, division manager. . . . Kohlberg Theatres main offices, for booking and other business affairs, moved from Oaklawn Starlite offices to 1322 South Wabash Ave., Chicago. Officers are Sanford Kohlberg, president; Fred Allen, vice-president; Herb Ellisberg, general manager; and David J. Goldman, booking and buying manager. . . . Wilding, Inc., Chicago film studio, and E. F. MacDonald Co., Dayton, Ohio, have agreed to drop their plans for merger. Harry Schlachter, vice-president of the MacDonald Co., reported that both firms represent accounts not compatible for merger operations. Both companies, however, will continue their working arrangements to supply each other with merchandising services. . . . Henry Harrell, manager, Fox exchange, was honored at a farewell luncheon at the Covenant Club. He is being transferred to the Fox exchange in Jacksonville, Fla. . . . Irving Tombach is to retire as central publicity director for MGM. He will be succeeded by Phil Brochstein from MGM's Texas exchange. . . . Gregory W. Koerner, president, Koerner Motor Film Service Company, and veteran film delivery executive, died after a heart attack. Survivors include his wife, a son, two daughters, and four sisters. The film service company will continue in business under the direction of Alex Biggam, secretary-treasurer of the company. . . . Balaban and Katz closed the westside Terminal due to lack of profitable business, thus leaving B and K with 26 houses in the Chicago territory. . . . Leo Zabelin, former manager, Todd Cinestage, has left for Cleveland where he will be engaged in film publicity work. . . . J. B. Evans joined the managerial staff of the Teatro del Lago under Sam Meyers. . . . Opening and closings of theatres under Frisina Amusement Co. of Springfield, Ill., are: Drive-ins opened at Mexico and Hannibal, Mo.; Taylorville, Lawrenceville, Olney, Litchfield, Jacksonville, Shelbyville, and Mount Carmel, Ill.; and Keokuk, Iowa; and the closed indoor theatres, Uptown, Mount Caramel; Avalon, Lawrenceville; Roxy, Shelbyville; Lincoln, Robinson; and Capitol, Litchfield. All of the closed indoor theatres are in Illinois. . . . Hyde Park is closed during the installation of new seats. . . . Saul Goldman, Allied Theatres booking department, celebrated his 35th wedding anniversary. . . . Balaban and Katz Corporation announced net earnings for 1962 after taxes were $846,235 or $3.22 per share, as compared to net earnings in 1961 of $944,853 or $3.60 per share. During 1962, B and K opened the Lyric, Blue Island, Ill., which burned down in 1960. The company sold a parcel of land owned by a subsidiary in Maumee, Ohio, on which it had formerly operated a Kiddieland; and cancelled its leases on two theatres, the Princess, Toledo, O., and the Orpheum, Joliet, Ill.

COLUMBUS, O.

RKO Palace and RKO Grand will participate in the nationwide RKO Theatres' Salute to Hollywood during the summer. . . . Three Columbus-area summer theatres will present a total of 30 musicals and straight plays, giving movie houses stiff competition. The theatres are Kenley Players at Veterans Memorial, Playhouse-on-the-Green at Worthington, and Stadium Theatre on the Ohio State Uni-

More
light
+
slower burn=
lower costs

NATIONAL
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versity campus. . . . Jerome Lawrence, noted playwright, will be given a degree of Doctor of Humane Letters at the spring commencement of Ohio State University June 7. Lawrence collaborated with Robert E. Lee on "Shangri-La," "Auntie Mame," and "Inherit The Wind." . . . Ron Pataky, theatre editor of the Columbus Citizen-Journal, is set to go to Hollywood for interviews with screen personalities. . . . The Shubouf family has been having a series of pleasant things happening. Sam Shubouf of Loew's Ohio recently completed a record six weeks' run of "To Kill a Mockingbird," one of the longest engagements in the 35-year history of the theatre. His 11-year-old daughter, Debbie, won acclaim for her choreography of an original ballet which she performed at the spring festival variety show at her school, Broadleigh, where she is a fifth grade student. Mrs. Shubouf was awarded a blue ribbon at the Columbus P.T.A. Council meeting for an outstanding sales record as chairman of magazine sales for the school's P.T.A. She also was elected P.T.A. secretary.

DALLAS

Scheduled for a visit to Dallas in June is movie director John Sturges. He will be here on a promotional tour in behalf of "The Great Escape," starring James Garner and Steve McQueen. The film will open at one of Interstate's downtown houses, probably the Majestic. . . . Harry L. Gaines, heading group sales for Cinerama at Trans-Texas' Capri, El Paso, Tex., was here for several days. . . . Funeral services were held here for Roy D. Thrash, 77, retired owner of Thrash Theatre Supply Co., who died after a long illness. . . . Funeral services were held for Ernest J. Armbruster, partner in the Lagow and owner of the Standard Showcase Works. He was the brother of Walter Armbruster of the Universal film exchange. . . . The Tower has launched a special downtown delivery service for the convenience of persons ordering tickets for the forthcoming engagement of "Cleopatra" at the Tower starting June 26. Forrest Thompson, theatre manager, said that anyone in the downtown area calling the box office to order tickets will receive them via special messenger. Thompson said the response has been unusually heavy, and he expects that the film will start its run here with the biggest box office advance ever marked up for a picture in Dallas. "This personal delivery service has been inaugurated because of the many calls we have received from individuals and business concerns in the downtown area who wish to buy choice reserved seats for early 'Cleopatra' performances, but find it difficult to call at the theatre during the day," Thompson said. . . . Comedian Jerry Lewis is scheduled to pay a visit to Dallas on June 8 on a tour in behalf of his latest Paramount release, "The Nutty Professor." . . . By the strangest coincidence, since the Danny Kaye movie, "The Man From the Diners Club," is in town, Columbia executive Jack Judd says he pays his Diner Club charges with his American Express card. . . . "To Kill A Mockingbird" winner of three Academy Awards. will have a multiple opening for its first suburban showing at the Bruton Road, Buckner Boulevard, Casa Linda, Denton Road, Garland Road, Hampton Road, Inwood, Lakewood, Preston Royal, South Loop, and Texas. . . . In an exclusive Dallas engagement, "War and Peace" is to be shown at the Delman, Wilshire, and Wynnewood. . . . The Dallas premiere showing of "Electra" has opened at the Fine Arts. The theatre now offers free coffee for its patrons with free parking.

SPECIAL CITATION
HORST BUCHHOLZ

Horst Buchholz, star of 20th-Fox's "Nine Hours to Rama," receives special award recognizing his performance in the picture from Mrs. W. Lashley Nelson, president of the Federation of Motion Picture Councils at Phila. conclave banquet.

DETROIT

In Ann Arbor, the University of Michigan's Professional Theatre Program, an experimental and progressive one, imported the matinee company of "Who's Afraid of Virginia Woolf" to play a one-nighter. What is of interest to the motion picture industry is that the Program rented Butterfield Theatres' Michigan for the occasion, since it is larger than any college facility which could house a stage play. Within two days of the appearance of the first ad every one of Michigan's 1,800 seats was sold. Detroit critics journeyed to see it, and they as well as Ann Arbor's gave the show a great hand. . . . Detroit Dembek Cinema Service is now buying and booking the Blue Sky in Pontiac, Ypsi Ann and Scio in Ann Arbor, all outdoors, and the indoor Granada in Detroit. All are operated by veteran Arthur Robinson. . . . Second assistant chief barker of the Variety Club of Detroit, Tent 5, Bob McNabb, who was also branch manager for 20th-Fox, was summoned back to Detroit from his new post in New York as eastern division manager for 20th-Fox. The occasion was a stag dinner tendered by the club at the Book Casino Room of the Sheraton Cadillac Hotel. One hundred attended and applauded the speeches, signed a giant scroll, and witnessed the presentation of a handsome, suitably engraved wrist watch. McNabb evoked laughter in his speech thanking those present for the tribute. He said he was glad to be "the old man" in the three generations of McNabbs present. The reference was to the presence of his 16-year old son, Bob Jr., a blown up color photo of McNabb someone had obtained which was taken years ago, and himself. Out-of-towners who journeyed to Detroit to do McNabb honor included Mike Chakeres, Joe Alexander, Mack Kaplan, Jim Joseph, Ted Levy, Sol Gordon, Mel Maron, Art Marlock, Jack Loekes, Al Boudouris, and Bill Oney. . . . The May monthly meeting of the Greater Detroit Motion Picture Council became more stimulating than usual when fire apparatus sirened in to extinguish a blaze in the kitchen of the Granadiers restaurant where the 100 attending had assembled. The fire was placed under control so rapidly none of those at the luncheon had to leave their seats. They remained to listen to Prof. Leonard Leone of the Wayne State University Theatre discourse on movies as an art form, its future as an art, and the treasure of old motion pictures. He also commented on problems of preservation and the loss of many valuable old films due to disintegration.

HOUSTON

Bo Hatch, currently appearing in the production at Theatre, Inc., has a good opportunity at a big part in "The Confessor," a movie that will be shot in the Houston area next fall. He is being considered for the part of star Tony Curtis' son in the film. . . . John Carroll, Hollywood film star, was asked for his autograph by a youngster. After Carroll signed, the youngster looked at the name and commented, "Gee I thought you were Rock Hudson." . . . "The Lonely Ones," a film on juvenile delinquency produced by the University of Houston Film Center for the Greater Houston Action for Youth Project, has received a national award. The film received the national award in television for 1963 from the Alpha Epsilon Rho national honorary radio-television fraternity. "The Lonely Ones" was shown by Houston's three television stations several months ago as the first in a series of programs on juvenile delinquency in the Houston area. . . . Local actors are going to have a big summer here. There will be all sorts of movies being made in the next few months. First, there is "The Confessor," from Jack Donahue's book. Then Fred Gipson, the author who has been doing movies with Walt Disney, is trying to get his own movie project going here. He may make one in the Houston area. Producer Bill Siros will make a color movie called "Carnival Girl" here this summer. . . . Jerry Lewis will kick off a Texas tour in Houston on June 6 in behalf of his latest Paramount film, "The Nutty Professor." He will visit Fort Worth on June 7 and Dallas on June 8. This is part of a nationwide tour which will start in Los Angeles on June 5 in which Lewis will visit 47 cities, ending in New York on July 20. Lewis will make from four to five stage appearances in each city, more in some areas, with a show lasting 30 to 45 minutes. . . . "Days of Wine and Roses" has been given a multiple opening here at the Airline Drive-In, Hempstead Drive-In, Pasadena Drive-In, Sharpstown Drive-In, Tidwell Drive-In, Winkler Drive-In, Garden Oaks, Market St. Drive-In, Santa Rosa, South Main Drive-In, Trial Drive-In, and Village. . . . Actor Horst Buchholz was here in conjunction with the showing of "Nine Hours to Rama" at the Metropolitan.

JACKSONVILLE

Mack Manghan has reopened his Rex, Carrabelle. . . . Herbert Calan has acquired the Hialeah, Hialeah, formerly a unit of Claughton Theatres in South Florida. . . . Carlton J. Carter, owner, Ribault and Air Base drive-ins, is fond of eye-catching, tongue-in-cheek advertising to capture the patronage of youthful outdoor theatre fans. He recently presented a four-feature program at the Ribault which was entitled "Mighty Bug-A-Rama!" Other catch lines used by Carter for this program were: "Your flesh will crawl, your skin will creep," "Professional bonded exterminators on hand," "This show will bug you," and "Drive in! You'll crawl out." On the screen were "The Fly," "Mothra," "Attack of the Giant Leeches," and "Tarantula." Carter also uses his ads to inform his patrons of specials at his concessions stands, such as his advertising for "Hatari" which told of "Rhinoburgers imported from Africa. . . . Big John (Wayne) eats them, why don't you?" . . . Jennings Easley, MGM booker, scored first place in the second annual Motion Picture Charity Club golf tournament held at the Fernandina Beach Club. With a 12-stroke handicap, he turned in a net score of 72. Another 72 mark was turned in by "Buck" Robuck, UA salesman, who had a 44-stroke handicap. Other prize winners were Art Levy, Bob Bowers, Bob Baum, Frank Woodsby, Dick Regan, Ernie Pellegrin, Dave Roper, Bill Lee, Herbert Weeks, Bill Humphries, Walter Powell, Bob Gapps, Ed McLaughlin, Max Stepkin, Henry Harrell, and George K. Friedel. Large cash donations for the purchase of prizes were made by Carl Floyd, H. B. Meiselman, Florida State Theatres, Kent Theatres, and B. D. Benton. Other cash and merchandise donations were made by K. T. Barfield, Carl Carter, Theresa Kellum, Vic Desquin, Phil Mathews, R. L. Bailey, Frank Woodsby, Jack Mahoney, Bill Lee, Arnold Haynes, MGM Theatres, Bud Swartz, Jack Fitzwater, Standard Sales, and the late Joe Sirugo. Co-chairman of the tournament, which drew industry participation from all parts of Florida, were Bob Capps, MGM manager, and Fred Mathis, Paramount manager.

MIAMI, FLA.

Monthly winners in the Wometco Thrif-Tik-It sales contest were Tom Rayfield, Carib, 203 books; Howard DeBold, 163rd Street, 200 books; Cecil Allen, Mayfair, 149 books; Jim Maury, Rosetta, 108 books. . . . Artists from the Palette Club of Miami are painting in the lobby of the Mayfair Art each Saturday evening, in a search for "something different." All media are represented at various times, from water color to pastel to oil, and the artists are including realistic, abstract, and modern art. . . . Wometco Theatres and the Mental Health Society of Miami sponsored a private showing of "David and Lisa" at the Mayfair, with admission by invitation only, during the recent "Mental Health Fair." Following the screening, a local psychiatrist conducted a discussion period. . . . In conjunction with the Children's Summer Movie Club ticket sales promotion, Wholesale Confections, a Wometco subsidiary, is offering prizes similar to those offered the managers by Flynn Stubblefield, district manager. $100 tax paid will go to the theatre manager who exceeds his advance season ticket sales quota by the largest percentage, and $50 tax paid will go to the runner-up. A first prize of $100 tax paid will go to the man who exceeds his per person sales confection quota by the highest percentage, with $50 tax paid to the runner-up. An additional $100 tax paid prize will go to the man who sells the largest total money amount of season tickets to banks, merchants, or groups, with a $650 minimum amount set to qualify. . . . Jose' Smith, manager, Tower, was the first-prize winner of Wometco Enterprises quarterly manager-plus contest, Jan. 1-March 31. Jose' was awarded $50 tax paid, and his wife, $25 tax paid.

MEMPHIS

When M. A. Lightman, head of Malco Theatres, first saw the advertising line, "THE BIRDS IS COMING," he thought someone had goofed. He learned Alfred Hitchcok, "The Birds" producer, had ordered it that way all over the country to attract attention. He succeeded in Memphis especially well as "The Birds," now playing at Malco, received a story in the local newspaper when an indignant woman called Malco management, stating she had been trying to teach her son grammar and "here is a supposedly responsible concern undoing her work." . . . "The Miracle of the White Stallions" was voted the best family-movie-of-the-month, and "I Could Go On Singing" the best adult-movie-of-the-month by the Better Film Council. At the Council meeting, Adm. H. M. Martin spoke on "Around the World by Film," and Mrs. Tom Spalding reported on future films for Memphis houses and the Academy Awards. Mrs. Dixie Wallace, president, was unable to attend as she was a patient in St. Joseph's Hospital. She is greatly improved and will report at the next meeting on the national BFC convention she attended in Philadelphia. . . . Mrs. Jessie Rae Lucy, Malco Theatres, is the new president of WOMPI; Mrs. Janiece Kennon, Exhibitors Services, is first vice-president; Mrs. Helen Guess, Malco Theatres, second vice-president; Mrs. Mae Carper, Columbia, corresponding secretary; Mrs. Evelyn Rushing, Universal, recording secretary; and Mrs. Lurlene Carothers, United Artists, treasurer. Mrs. Mary Catherine Baker, United Artists, is the immediate past president. Directors elected for two year terms are Mrs. Frances McDaniel, Warner Brothers; Mrs. June Wiley, Universal; and Mrs. Donna Boyd, Paramount. The local WOMPI's charity project for the month will be a donation to the Variety Club's Heart Fund. Mrs. Donna Boyd received the Buck-of-the-Month award. In April, WOMPI booked American Cancer Society trailers into the local theatres, Marianne Bartlett, 20th-Fox, is a new member of WOMPI. . . . In Arkansas: Hoo Hoo Theatre has reopened. Location is Gurdon. Ark-Air Drive-In, Clarksville, has reopened, as has Skyway Drive-In, Forrest City, and Rivervue Drive-In, Morrilton. Yell, Yellville, Ark., is closed. . . . In Tennessee: Ellis Drive-In, Millington, is open for the season. The same for Bel-Air Drive-In, Centerville; Laco Drive-In, Lexington; and Sunset Drive-In, Martin.

NEW HAVEN-HARTFORD

Hartford's first-run roster has hit an all-time high, and in a time of pronouncedly dire straits as far as adequate quality "new" product is concerned. First-runs include the Allyn, Art Cinema, Berlin Drive-In, Central, Cinerama, Cine Webb, Elm, E. M. Loew's Loew's Palace, Loew's Poli, Meadows Drive-In, Rivoli and Strand. . . . Arthur M. Moger, American-International eastern exploitation staff, met with Alfred Alperin, Meadows Drive-In, on Connecticut premiere of "Free, White and 21." . . . The annual Tolis family sojourn to Florida is over. Paul Tolis, head of Tolis Theatres; Mrs. Tolis, and their daughter, Katherine, relaxed in the Miami Beach sun, while son Charlies watched the Meriden, Meriden, and Newington, Newington, and daughter Helen continued studies for her master's degree at Wesleyan University, Middletown. She will go on for her doctorate in bacteriology in September. Two Chevron oil distributors picked up the tab for a kiddie matinee at the Meriden. . . . John Scanlon, III, Strand, Winsted, concerned over lagging young people's patronage, has launched a spirited advertising campaign to encourage greater attendance, particularly by the dating teen-age crowd. Typical ad-lines include: "Take Your Date Out Tonight! Start to Live Again! Take a Short Ride Up the Line to the Strand!" . . . Edward L. Hyman, vice-president of AB-PT, and Chester L. Stoddard, president of New England Theatres, Inc. (AB-PT), visited Ray McNamare, Allyn. . . . Floyd Fitzsimmons, Warners exploitation field force, was in the territory ahead of "PT-109" and "Spencer's Mountain." Area film critics are flying to Jackson's Hole, Wyo., for Decoration Day weekend world premiere of "Spencer's Mountain." . . . B. E. Hoffman, Connecticut Theatres Corporation, was honored by the New Haven United Jewish Appeal at a dinner citing efforts of past chairmen. He has long been active in Connecticut Jewish charitable and philanthropic endeavors. . . . George Somma, formerly Embassy New Haven branch manager, has turned independent distributor, initially handling product from World Films. Somma, a veteran of Connecticut film distribution, was formerly Republic branch manager here. . . . Playing Connecticut premiere of Paramount's "My Six Loves," Alfred Alperin, Smith Management Company's Meadows Drive-In, Hartford, conducted a search, through Allen M. Widem's Hartford Times column, for the largest family in the state. A couple with 10 children won the competition.

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NEW ORLEANS

Paul Grubb is the new manager of the Joy, Vicksburg, Miss., for Gulf States Theatres. He succeeds Paul Wittington. . . . J. S. Wingate reopened the Gay Lee Drive-In, DeQuincy, La. . . . First Lieutenant Roy Lombardo, Jr., who has chosen the Army for his career, was transferred from Ft. Bragg, N. C., to Okinawa Island, where he'll be stationed for three years. His family will join him there in a couple of weeks. His father, Roy Lombardo, Sr., is film dispatcher at Transway; and his youngest son, Wayne, was home on leave from basic training at Ft. Polk, La. He is being transferred to Ft. Bennington, Ga. . . . Bob Boobey, Gulf States Theatre booker, attended the Mississippi Jaycees convention. He is a member of the McComb, Miss., Junior Chamber of Commerce. . . . Local WOMPI's assisted the physicians of the Orleans Medical Association at the Robert E. Lee School with the second round of mass innoculation of Sabin sugar lump polio vaccine. . . . Southern Amusement Company plan the reopening of the Round Up Drive-In, Lake Charles, La. . . . Southern Amusement Company's Many, Louisiana theatre is closed for repairs. . . . F & R Enterprises closed Bob's Theatre, Abbeville, La. . . . Mrs. Ruth Reites, NTS bookkeeper, is back home from the hospital after a check-up and medical treatment. . . . William D. Conrad, who recently closed the Avalon, Jeanerette, La., upon expiration of the lease, has reopened his self-owned Dixie, Loreauville, La. . . . R. E. Almand reopened the Sabine, Merryville, La. . . . Lee Abrams closed the Trace, Port Gibson, Miss., until further notice.

PHILADELPHIA

William Kanefsky, manager, Studio, resigned to accept a post at the helm of Walter Reade's new Community, Barclay Farms Shopping Center, Cherry Hill Township, N.J. . . . Tom Lark, Clark Film Service, is retiring. . . . Ed Rosenbaum, dean of the local press agents, celebrated his 79th birthday. . . . Nathan Milgram Services is handling the buying and booking for the Uptown, Harrisburg, Pa., for Mark Rubinsky. . . . Maurice 'Harp' Levin, National Screen Service, salesman, was let out in an economy measure. . . . Ted Mann, of Milwaukee, has taken over the Dupont, Washington, D. C. and is reported building another theatre there and buying Stanley Warner's Georgetown Theatre in a suburb of Washington, D. C. . . . Milgram Theatres, Inc., Fox Building, is now doing the buying and booking for the Olden, Trenton, N.J.

ST. LOUIS

Plans for expansion have been announced by Paul L. Krueger and his son, Ron Krueger, heads of the Fred Wehrenberg Circuit. The company is currently negotiating for property in west central St. Louis County to build a 1400 car drive-in. Also being planned is a de-luxe, 1000 seat indoor theatre and restaurant adjacent to the circuit's Ronnie's Drive-In, Concord Village, Krueger said. Other theatres in the circuit include the Savoy, Michigan, South Drive-In, and 66 Drive-In. This latest announcement brings to nine the number of theatres being planned for this area since the first of the year. In addition to the proposed Wehrenberg drive-in, Arthur Enterprises, Inc., has plans for four drive-ins in the area. And the building of three new indoor theatres was announced by Mid-America Theatres, under Louis and Jules Jablanow. In the past year in St. Louis, three new theatres have opened. They are the Martin Cinerama, Grandview Cinerama, and Olympic Drive-In. . . . "Bye Bye Birdie" was brought into St. Luois with a gala sneak preview sponsored jointly by Stix, Baer, and Fuller and Seventeen Magazine at the Ambassador Theatre. Tickets to the event were given free by SBF in all the Jr. Miss Shops and Fashion departments to all teenagers. In addition to the movie, the youngsters saw a fashion show modeled by the Jr. Miss Fashion Board and Campus Shop Advisory Council. Celebrities from here, there, and yonder have accepted invitations to the Teamsters' annual charity show the night of May 13, at the Chase Hotel. Included in the lineup is Cyd Charisse, France Nuyen, Audrey Meadows and husband Bob Six, Eddie Arcaro, Billy Conn, Mr. and Mrs. Toots Shor, and Mr. and Mrs. John Daly. . . . Mail order tickets have gone on sale for "Cleopatra," slated to open June 26 at the Ambassador. . . . Horst Buchholz was in town to publicize "Nine Hours to Rama" and visited the 20th-Fox office. He was also interviewed on the Charlotte Peters Show. . . . WOMPIs have decided to make a continuing project of helping a needy family. Each month, they will help a different family that is recommended to them by St. Louis Children's Hospital. They have also decided to reinstate the plan of giving a small contribution each month to the Mary Ryder Homes for the women to use for incidental expenses. . . . Terry Boheim has announced that she is leaving Paramount May 24, and Jerry Bahner, office manager, says he is looking for a new secretary. . . . Jerry Lewis is slated to be in town June 14 to promote "The Nutty Professor" at the Fox.

SAN ANTONIO

With the first night's showing of "Cleopatra" at the Broadway on June 26 already a complete sell-out, Eric Brendler, manager, reports the second night's showing also is sure to be a sell-out. About three-fourths of the tickets have been sold. According to Brendler, "Mail orders are coming in from dozens of towns, some as far away as Del Rio, Tex., which is some 150 miles from here. . . . Bill Chambers, manager, Plaza, El Paso, Tex., held a "Bugs Bunny Birthday Party" with admission at 25 cents for the youngsters, which included a special screen program, stage show, and prizes and awards. . . . Bill King has been appointed assistant manager, Bowie, Brownwood, Tex., according to Jim Tharp, manager. King has served as an usher at the Bowie for about three years. . . . Wes Bledsoe has replaced Jimmy and Earl Wilson, who for many years were drivers for the O & A Film Lines from El Paso to Van Horn Tex. . . . Mauricio De La Serna, a prominent Mexican producer, wants to make a movie of the Crystal City, Tex., election in which candidates of Mexican descent were swept into office over Anglo candidates. Serna said that it is a "natural" and that the movie would emphasize democracy in action. He said the famed comic, Lalo Gonzales, known as "Piporro," has been selected for the starring role. If permission can be obtained, Serna hopes to make the movie in Crystal City. The story of the film, according to Serna, would go far back into history, showing how the city had been founded by Mexicans. . . . Ground has been broken at Austin, Tex., for a $400,000 motion picture theatre to be built in the Capital Plaza by General Drive-In Corp., Boston. The theatre will have a seating capacity of 1,200 patrons. In addition to regular snack bar facilities in the lobby, an art gallery with a continuous showing of Austin artists will be maintained in that space. Rex Kitchens will construct the one story building. . . . Alamo Village and 10,000 acres of Happy Shahan's ranch at Bracketville, Tex., are up for sale for $2,000,000. It was said that two Hollywood actor-producers were interested in buying the property. The village is an authentic reproduction of an old western town. The Alamo is an exact replica of the original in San Antonio and was built for John Wayne's movie set when he made "The Alamo." Since then it has been the locale of such films as "Two Rode Together," "Arrowhead," "Five Bold Women," and "The Last Command."

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PHYSICAL THEATRE

• EXTRA PROFITS

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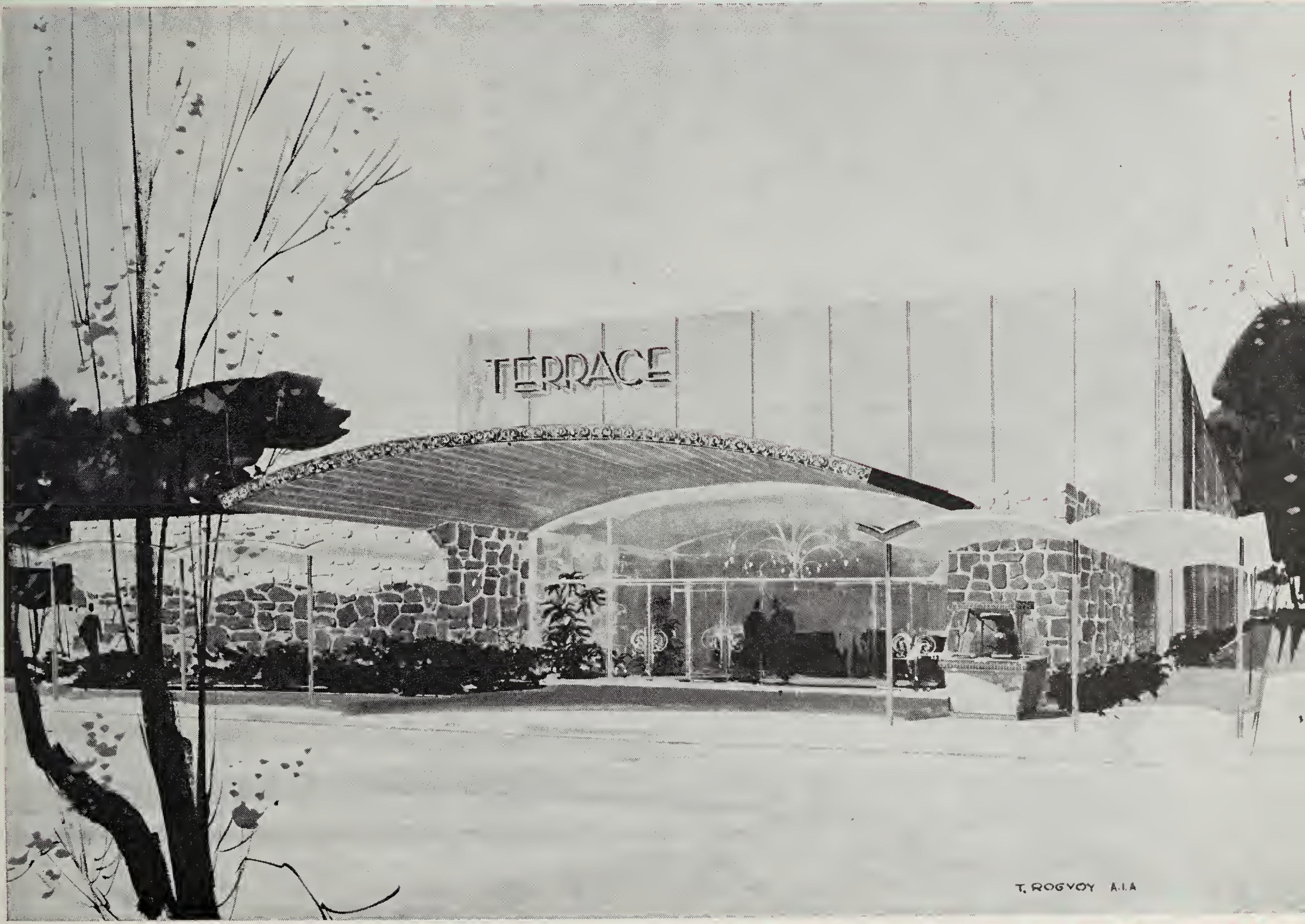

COVER ILLUSTRATION • Detroit's new Terrace is the first new house in the area in nearly twenty years—is owned and operated by Suburban Detroit Theatres, Inc. Fifty-two ft. canopy in foreground envelops lobby. The 1200 seater uses pre-cast concrete extensively.

Volume 18 Number 5

May 15, 1963

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

how to sell admissions by "sight"

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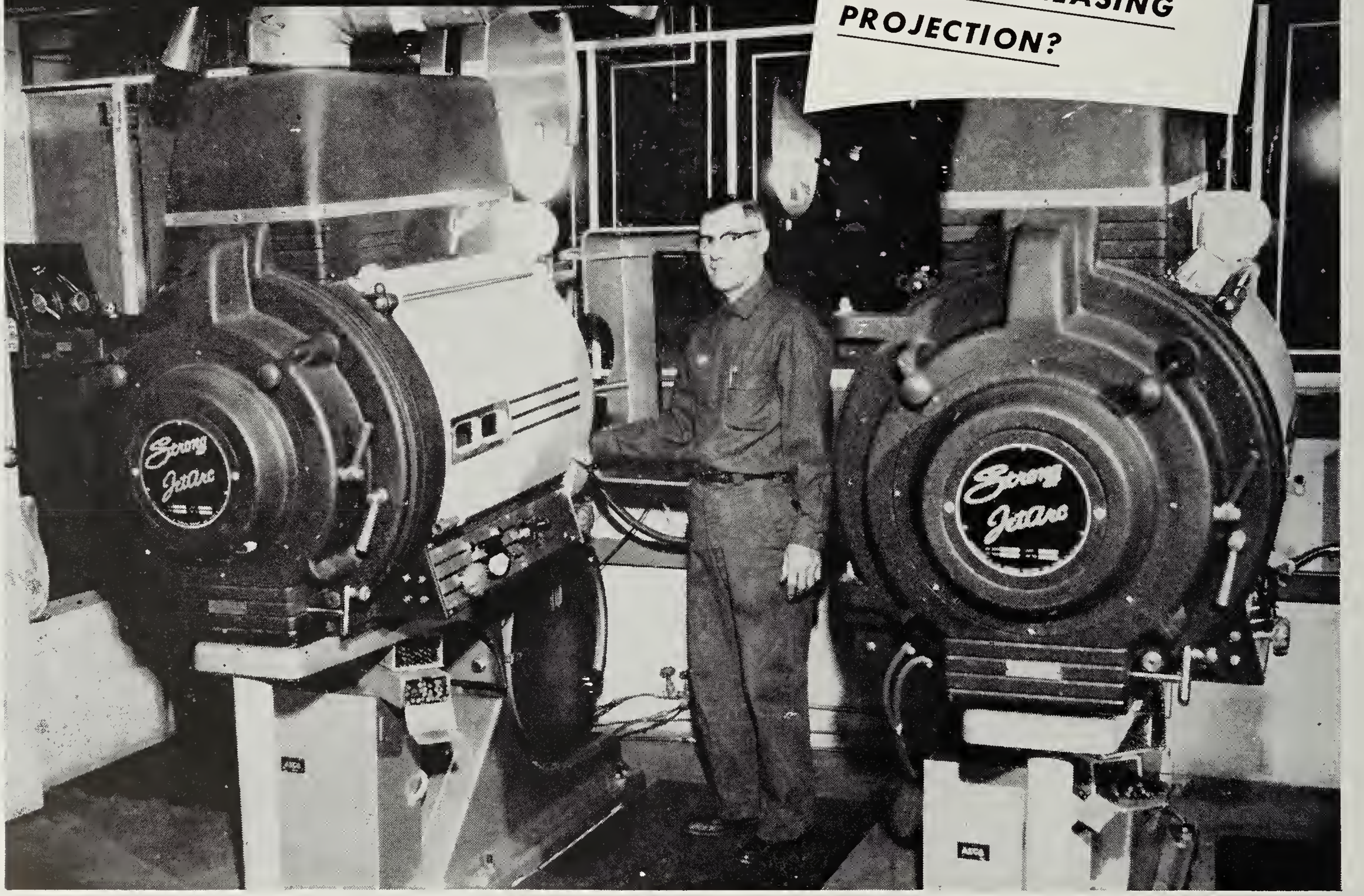

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Editorial

Rally Round The Playground, Boys!

Why be clockstruck by old man summer? You D-I owners that blossom forth every spring with "Ban Daylight Saving Time" campaigns might be fighting the grain more than you think.

We all know the problems connected with summertime exhibition. You can't begin until nine, and your patrons have to stay until one to see the complete bill, especially if it's an "El Cid" or "Ben Hur." The kids get cranky and want to go home, the teens are disgruntled and face the choice of leaving or staying out past their curfew.

But there's a brighter side to the picture that we can't help feeling is often overlooked. This is the fact that the drive-in is uniquely versatile as a place of public amusement. It's outdoors, it has ample ground, it has plenty of parking space, it has a concession operation and it should have a playground.

In short, the line between the D-I and the amusement park is rather fine.

The exhibitor who attempts to promote the drive-in theatre in the same way that an indoor house is promoted is missing the boat. He should think of the screen fare as but one of many enticements he has to offer, and, in his advertising and promotional efforts, go further to emphasize this concept.

Not too long ago, we looked at what was a representative sampling of outdoor theatre advertising and found that, even though some of the drive-ins had made sizable investments in playground equipment, none mentioned this in their biggest advertising gun, the newspaper copy they used. Shortly after our article, we noticed that every D-I that had playground equipment was using at least a line of copy to inform patrons that they could come early, bring the kids, and have some fun before the show.

We mention this not to point up a feather-in-the-cap, but because the idea could be carried even further by the enterprising showman. Here is a sample of what could be done:

For one week, change your newspaper advertising approach to emphasize that your D-I is a fun park with the big plus of a top movie after dark.

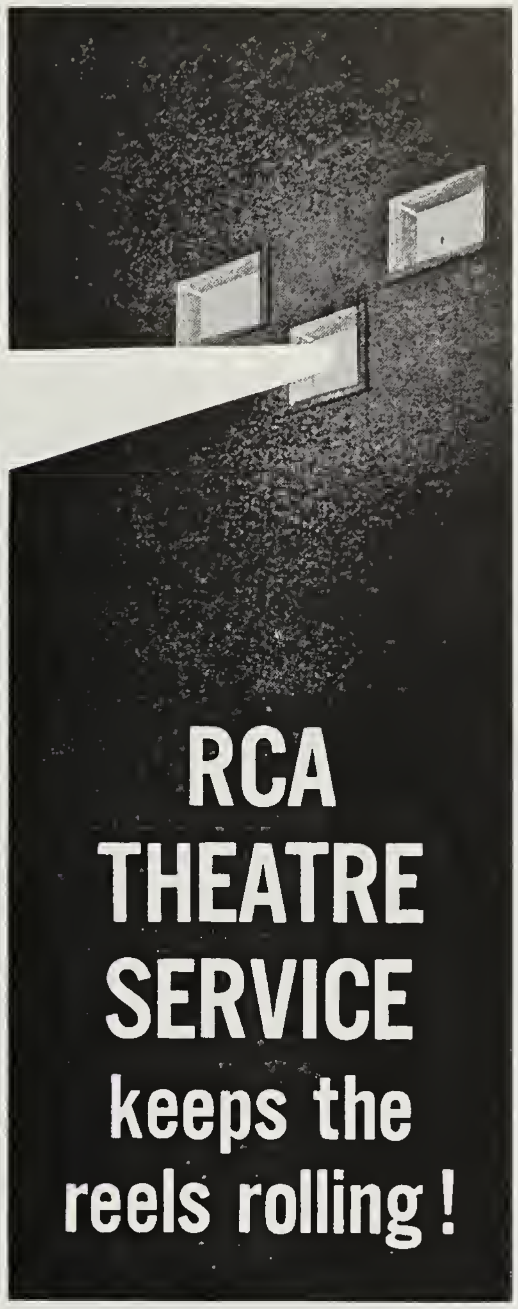
This is not to say that promotion of the playground and concession operations can be approached as a substitute for the skillful procurement, promotion, and advertising of screenfare. To the contrary! But selling a dinner means more than plugging the main course, and both are part of the entertainment dish you are serving your patrons.

We know that many D-I's make more from the concession stand than from boxoffice proceeds, but how many D-I's have you seen running special promotional copy such as "Coke-Burger-Chips Special To-night, Only 50¢!" Give the kids lollypops at the playground—hold potato races—put in that miniature golf course!

We don't have to tell theatremen how to be showmen, but you showmen should take a good look at that summer sun. Those extra hours of daylight after dinner needn't mean an empty theatre, unless you mistakenly think that all you have to sell are motion pictures!

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

Al deProspero, editor



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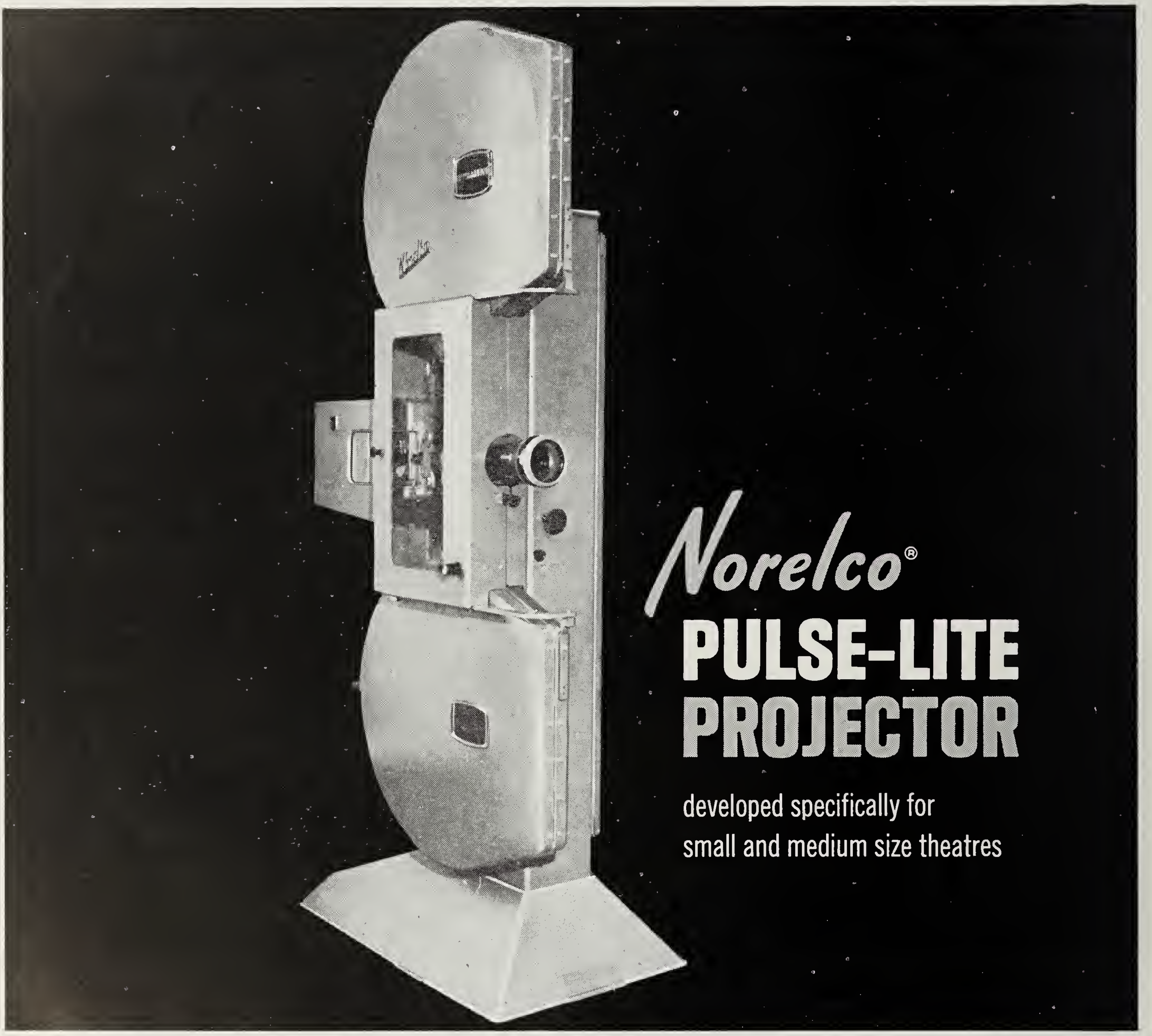

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The 3" long SPP pulsed discharge lamp, heart of the mechanism, flashes on and off 72 times per second. That's 3 times per frame! Result is an absolutely flickerless image. This lamp is so efficient it produces light only while required for actual projection. A light-devouring mechanical shutter is superfluous.

Another thing about the lamp. It runs at a constant output of light for the duration of its life. And, when necessary, a new lamp automatically drops into place within a split second! Operating costs with the SPP lamp are much less than they are with carbons.

There's much more to tell you about the Norelco Pulse-Lite projector. Send for complete information now!

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RUNNING THE D-I PLAYGROUND

PHYSICAL THEATRE
Vol. 18, No. 5 May 15, 1963

For continued family patronage the playground
Is fast becoming a necessity for the drive-in

■ Having gone out on a slight limb by editorializing on the need for better utilization of drive-in facilities during the peak summer months, we would follow this up by making suggestions concerning the equipping, managing, and promotion of the drive-in play area. In our book, this is a valid, positive approach to the problem of what to do while old man sun is settling behind the screen tower. It is of prime importance if you consider family patronage the key to your successful operation, for both youngsters and their parents can be "cultivated" as repeat customers if your theatre offers healthy, fun-filled diversion each evening from seven 'til nine.

Playgrounds, as you know, range from the backyard variety to elaborate imitations of a small amusement park complete with mechanical rides. The size of the theatre usually determines what kind of equipment investment is warranted, and a fairly adequate play area for the smallest theatre can be had at small cost if basic units only for feasible. Static (non-mechanical) units, for our purposes including slides, swings, see-saws, sculpted forms, are, of course, cheaper initially than motor-driven rides and require less maintenance. But the larger theatres will find that the mechanized rides have tremendous drawing power and usually interest the kids as much as any feature.

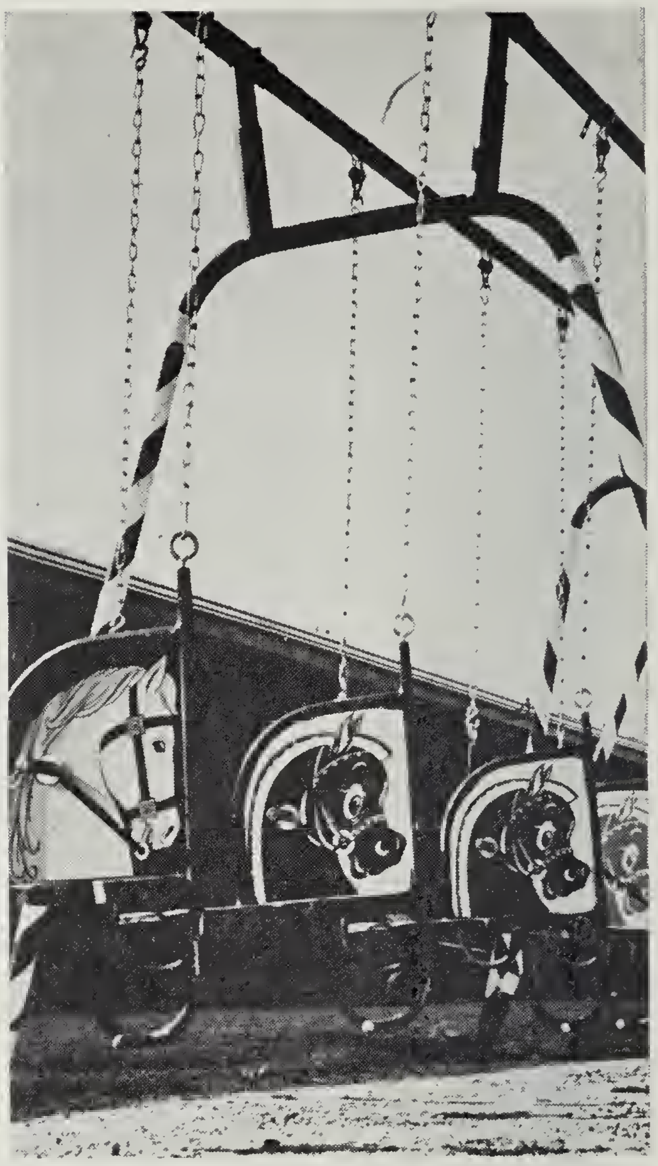
The basic piece of 'static' equipment is the swing set. Usually six swings are included in a unit with fabricated frames of varying height depending on the age of the youngsters who will use the equipment. Junior and senior sizes in the same playground are advisable if this can be borne. Heavy upright supports and adequate, malleable iron fittings are desired for long service life, safety and insurance requirements. For the simple playground, the slide is a piece of equipment that has a high load capacity and one that will get lots of usage from kids of all ages. An all-steel or fibreglass slide with a platform ten feet or higher and an adequately guarded chute with rolled stainless rails will give long life and reduce splinter accidents and clothing damage.

See-saws come in a variety of sizes, requirements again depending on the age of the users. A four board see-saw with heavy-duty metal frame and Oregon fir boards will take a lot of weather, kids, and requires a small initial outlay. Rounded corners and saddle shaped seats should be used in the interest of safety. Remember that all the wooden surfaces in your play area should be given regular maintenance. Unless painted and sanded regularly, wood surfaces splinter and develop structural weaknesses due to interior rot around metal fittings. For longer equipment life and less concern with maintenance, investing in stainless or fibreglass equipment is recommended.

In addition to stainless and fibreglass, many unusual playground pieces have been made of pre-stressed concrete. Designed for creative play, the units are moulded into fanciful shapes which chil-

(*Continued on Page PE-6*)

Small sized merry-go-round is of all metal construction, with non-skid type safety surface. Unit accommodates an undetermined number of kids.



Multiple swing units should have frame of heavy galvanized steel pipe firmly set in concrete base. Swing hangers should be of malleable iron certified to test more than 50,000 pounds tensile strength psi. Oil impregnated bronze bearings will insure added safety and long service life. Chair type seats are also available for children's swings.

All steel slides minimize danger of structural rot and splintering encountered where wood is used. Fibreglass and stainless steel are your best choices.

(*Continued from Page PE-5*)

dren respond to. Smooth shelled turtles, play houses, and non-objective shapes are available. The units need little care and are relatively safe, but usually must be left on site as they are poured in large sections and aren't in the portable category.

Vying with stainless steel in construction of play apparatus is fibreglass. Lighter than steel, the units are sturdy, take weather with no problem, and offer good wear characteristics. In addition, fibreglass can be permanently colored and offers the plus of visual interest, whereas unpainted metal is by way of comparison, drab looking.

In addition to the fundamental units mentioned, there are many static units that you might be interested in. Tubular mazes, horizontal ladders for hand-over-hand exercise, chinning bars, and other types of equipment are all readily available. In fact, one manufacturer offers a complete junior obstacle course for the D-I playground, in line with President Kennedy's emphasis on physical fitness for American youth.

For the larger drive-in, there are many types of special amusement units that have been successfully employed ranging from boat and rocket rides to an actual, scale-model railroad train. These motorized units, as was mentioned, have enormous appeal, and for the situation that wants to spend money to make money, offer good possibilities. Outdoor theatre owners have also cashed in on go-carting, archery, swimming pools, minature golf, and a host of other outdoor activities that require ample space found on the Drive-In site.

To date, most of these amusements are offered as extensions of the basic entertainment offered by the outdoor house (the films it shows) but it is possible to adapt the theatre-in-a-shopping center concept to the drive-in with much success. This entertainment complex could conceiveably contain both indoor and outdoor facilities for year-round appeal. An indoor bowling alley or playground for the kiddies, combined with summertime favorities such as the miniature golf course or archery range would give the D-I added versatility as a place of amusement, and provide the enterprising owner with increased sources of concession sales.

Any entensive playground or amusement operation in the drive-in theatre requires special attention, both from the point of

(*Continued on page PE-10*)

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Al DeProspero, Editor **May 15, 1963**

Improved Ice Cream Merchandising

The sale of ice cream in the theatre remains one of the quiet controversies that has yet to be resolved with any definition. Faced with many difficulties, not including the increased cost of food handling, theatremen may be tempted to turn their promotional vigor on other food and drink items. While this may solve the problem for some, it is not feasible for those who depend on the sale of ice cream for a significant portion of their concession gross.

To compound an already grevious sales picture, the promotion of ice cream by manufacturers and distributors for theatre outlets is, at best, lethargic. This is especially noticeable when one compares them to the promotional efforts of the manufacturers and bottlers of soft drinks, or the popcorn people, in the theatre concession field.

Soft drink manufacturers go to great lengths to create thorough merchandising campaigns for theatre sales that include the preparation of point-of-purchase promotional materials and other sales aids. Ice cream manufacturers, packagers, and distributors, while they "do the job" for fountain outlets, neglect the theatre sales portion of their total outlet. This may be reflected in the place ice cream has secured in the over-all theatre concessions picture.

A commoner approach to the sale of ice cream in the motion picture theatre, notable the indoor houses, is that it is a supplementary item that may be cashed in on, but is not considered a staple, or part of the "basic line." In the drive-in, where the concession operation is more focal, a variety of difficulties prevent the fullest exploitation of the ice cream sales potential.

Why the theatre requires a special approach to the sale of ice cream, and, consequently a specially tailored advertising and merchandising approach is obvious, if it is reflected upon a moment.

In both the indoor and drive-in theatre, ice cream sales differ immediately from the normal type ice-cream sale in that the purchase is carried from the point of sale by the customer for immediate consumption. In fountain, drug store, and restaurant sales, consumption of the product at the point of purchase where counter and booth facilities are adequate means that the unspoken "messy" property of ice cream can be overcome. Ice cream melts quickly, and in the darkened interior of the theatre auditorium, the prospect of ice cream drippings on patron's clothing is almost enough to cut off the market completely. This is to say nothing of the chance of spotting theatre chairs and carpets and the ensuing maintenance problem. But rather than shy away from these seemingly impressive handicaps, let's look at ways to overcome them.

Because the ice cream is carried away from the snack bar or stand, certain types of packages are immediately favored by theatre owners.

Then, in the case of the drive-in, the concession stand is hit by peak periods when the preparation of ice cream items in the forms that it is sold in other retail outlets would prove impractical.

Thus, many of the high-profit ice cream dishes such as splits, fancy sundaes, and sodas, are scarce theatre offings. Other ice cream items, such as the milk shake, can be prepared on special equipment that would make the sale of these items both desireable and profitable.

The job of improving ice cream packaging, or evolving special types of packages which would overcome the messiness problem in the indoor theatre should fall heir to the ice cream manufacturers and packages. Considering the total outlet represented by the motion picture theatres, such an endeavor might be worthy of some fresh effort. Indoor houses, to the best of our knowledge, carry a limited variety of ice cream items, all pre-packaged. The standards are the dixie-cup, popsicle, ice-cream sandwich, and boxed sundae. Though ice cream sales in theatres, despite the drawbacks already mentioned, have grown in recent years, new ways to prepare and display the item are nothing short of scarce.

Hand-dip sales, that is, using hard ice cream packaged in large containers and hand dispensed, have traditionally been limited due to the time and labor costs involved. What has caught on, to a slight degree, is the use of automatically dispensed milk shakes prepared from commercial mixes, and cones.

Patron acceptance of machine dispensed ice cream has advanced to a point where the adoption of this type of equipment on a wider scale would appear warranted, especially in the drive-ins. With soft-served ice cream products, labor and material costs are considerably lessened. The average cost of ice cream to a retail dealer is approximately $2 per gallon (slightly less in some areas).

At this price, a cost-per-serving figure of 50 to 75 percent puts the profit squeeze on the theatreman, who is accustomed to making much more on the type of concession items he carries. Therefore, if the ice cream sales picture is to improve in the theatre concession area, it will probably come about as a result of exploring the further application of new soft-serve equipment in the drive-ins, and a renewed effort to overcome the packaging problems for items retailed in the indoor houses.

Above all, it would be heartening to see the same dynamic merchandising and promotional techniques that mark the sale of other concession items brought to bear upon the sale of ice cream in motion picture theatres.

NAC Board Convenes

CHICAGO—Officers and directors of the National Association of Concessionaires will convene in Chicago, May 23, when the organization's 1963 Midyear Board Meeting will be held at the Sherman House, it was announced by Augie J. Schmitt, NAC president.

Topping the list of subjects to be discussed and acted upon by the Board will be NAC's forthcoming Convention and the NAC-TOA-TESMA-TEDA Trade Show at the Americana Hotel, New York, October 27-31, in addition to the organization's current public relations program which is being handled by the Irwin N. Rosee Co., New York based public relations agency. First issue of a 4-page tabloid newspaper appropriately titled "Snack," an integral part of NAC's public relations campaign, has recently been published and circulated to 10,000 concession operations in all areas of the amusement-recreation industry.

The NAC Board will also receive reports of important standing committees, and discuss many current problems facing the industry. They will also be brought up-to-date on plans for staging regional conferences in widely scattered areas around the country and Canada. Regionals now definitely set are: June 3-4 at the Park Plaza Hotel, Toronto, Canada; and August 6-7 at the Brown Palace Hotel, Denver, Colorado. Other cities where regional meetings will be held are San Francisco, St. Louis and Atlanta, with additional 1963 sites in mind.

With many NAC directors planning to be in Chicago to attend the National Restaurant Show, May 20-24, a large and representative turnout is expected. Members of NAC's Finance and Nominating Committee will meet on May 22, a day in advance of the Midyear Board Meeting.

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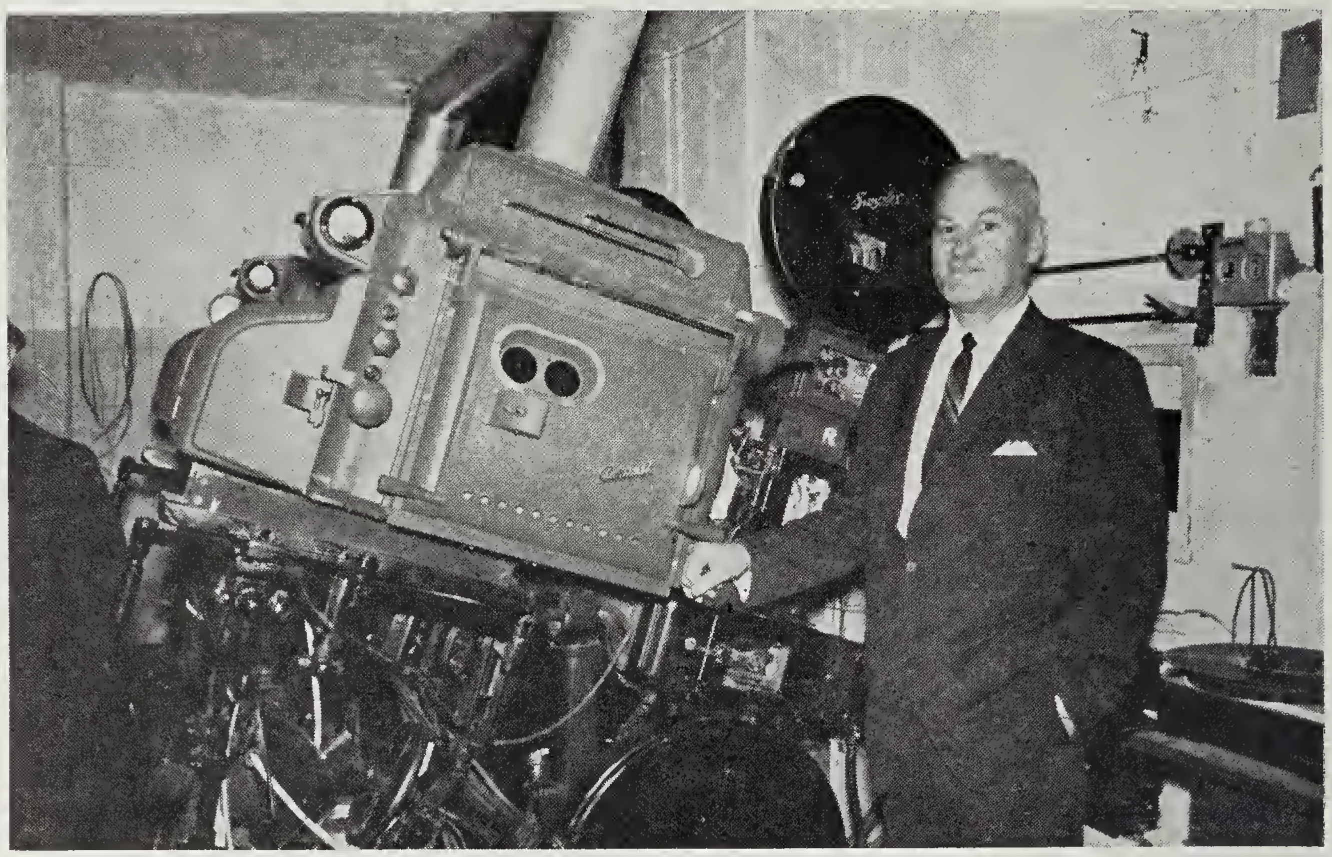
PEPSI-COLA

Core-Lite Lamps Cut Costs In Stanley Warner's Logan



William J. Hutchins, manager of the National Theatre Supply Co.'s Philadelphia Branch, in the booth of the Stanley Warner Theatres' Logan with the two new Core-Lites. NTS is distributing the lamps nationally for C. S. Ashcraft, the manufacturer.

PHILADELPHIA—Evaluations of a recent installation of the C. S. Ashcraft Manufacturing Co.'s Core-Lite Lamps in the Stanley Warner circuit's Logan Theatre here showed marked screen brightness gains, said Henry Eberle, the circuit's chief sound engineer, Philadelphia zone.

The new lamps were installed by the Stanley Warner Service Dept., and are being sold throughout the country by National Theatre Supply Co.

Eberle said readings indicated an average increase of 20 per cent more light on the theatre's 16.8 ft. x 38 ft. screen. A gain of 35 per cent in side lighting was recorded.

In addition to the increased screen brightness, Eberle said the lamps cost less to operate than the ones that were removed. He said carbon consumption records kept by Logan projectionist William Singer (IATSE Local 307), show a 25 per cent savings on carbon costs, despite the fact that the Core Lite uses larger carbons than the Super Powers, which were removed.

The Core-Lites are being operated on 80 amperes of current supplied by motor generator.

Carbon trims used are 11mm x 17½" positive rotating and 5/16 x 9" negative, and have yielded an operating cost-per-hour figure of 26¢. This compares to a 34¢ cost-per-hour figure for the old lamps.

Suggested current range for the Core-Lite is 75 to 110 amperes.

Eberle said the 80 ampere operating level had proven highly satisfactory for the Logan's requirements.

The theatre is equipped with Simplex projectors using Kollmorgan 4.5" back-up lenses and Kollmorgan F/1.9's up front for CinemaScope. Bausch & Lomb F/1.8's are used for standard 35mm presentations. Screen brightness increases cited apply to the C-Scope setup.

Eberle said the Core-Lites met all the claims of Ashcraft and NTS, and were well suited for a medium-sized theatre such as the Logan.

Ashcraft attributes the abscence of brown and blue rays with Core-Lite to the lamps ability to completely cover the aperature with pure white light only. Magnification of the carbon core makes possible the high percentage of white light distribution and the elimination of brown, yellow, and red rays of the hard rim or shell of the carbon.

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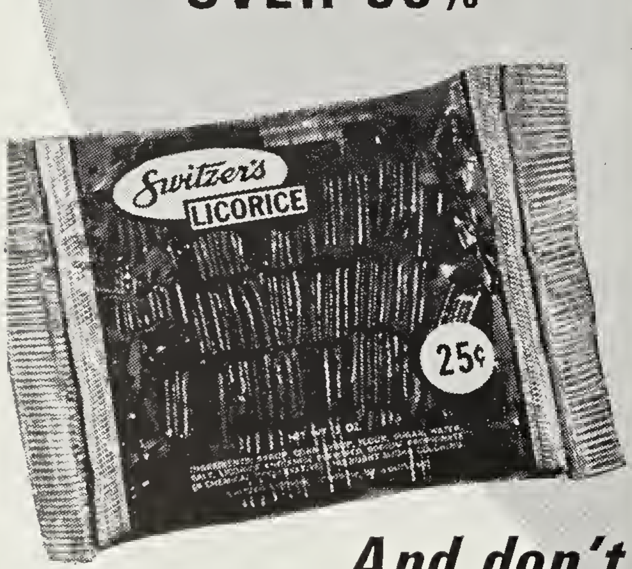

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PLAYGROUNDS

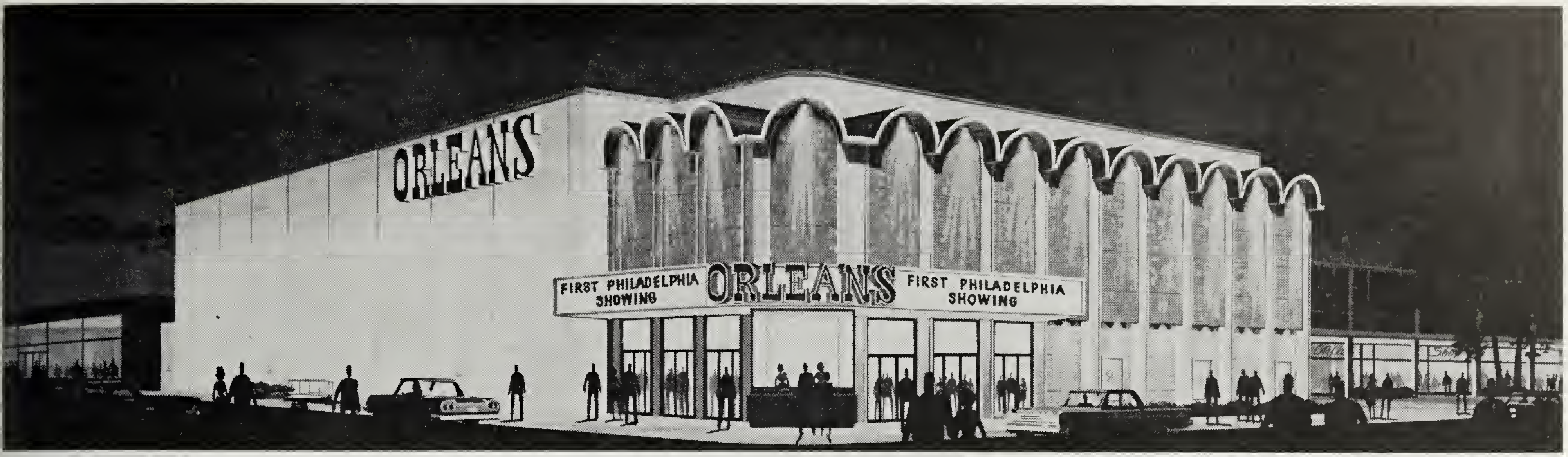
(*Continued from page PE-6*)

view of maintenance and that of supervision. During the summer months, drive-in owners find that part of their regular staff can be used before the show in playground supervision. This means that a safe, well attended playground can be had without any substantial increase in payroll cost. Once the show has begun and playground activity fallen off, ushers and concession workers can be returned to their normal stations for the duration of the evening.

Staffing depends on many variables including the size of the play area, the kind of equipment used, and the playground hours. Some exhibitors find that playground supervision can be kept to a minimum, especially if there are no mechanical rides. In the smaller theatres, parents often accompany the kiddies and keep them out of trouble, so that the prescence of one usher is all that is required. In the larger playgrounds, depending on the number of children using the facilities, correspondingly more staffers are needed. It's a safe rule to provide one attendant for each moving ride.

The phase of playground operation in the drive-in theatre that remains to be fully sounded out is promotion. Often neglected entirely, playground promotion can give added boxoffice impetus during the summer season and should be regarded as a serious means to build long-term repeat business, to say nothing of concession sales. Playgrounds are not only given weak coverage in the outside media which the D-I uses, such as newspapers, bills, radio, etc., but are also poorly promoted within the theatre to the captive audience. Special notice on trailers, heralds on special activities, billboards, effective signs at the boxoffice or on the highway marquee are all too often overlooked.

Don't take for granted that the world knows that your playground is there. Don't even take for granted that your patron knows there is a playground down in front of the screen tower. Call it to his attention!



Built to serve a city within a city, a luxurious new showplace, The William Goldman Orleans Theatre will take its place among the finest in the nation when it opens to the public this May. This impressive new structure embodying a new concept in modern theatre design is located on Bleigh St. at the Cottman and Bustleton Avenue intersection in northeast Philadelphia.

The completion of this beautiful building marks the culmination of a dream project conceived by Alfred P. Orleans as World War II concluded in 1945. It was his ambition to create a massive suburban residential and business complex within the city, catering to the growing use of the family car and the need for acres of parking. Having built more than 4,000 homes in the area and constructed the first units of a shopping center, his "dream" was shortly joined by Lit Brothers Department Store followed by Gimbel's and, this year, by Kline's of New York. Two major food supermarkets as well as the top "name" stores and banks of center city are today represented in the roster of merchants serving the shopping center's patrons.

In 1962 Orleans and William Goldman, president of William Goldman Theatres, Inc., joined forces to give the area a 2,000 seat motion picture theatre. Goldman, impressed by the enormous population of the area and the need for a modern showcase for the world's outstanding screen attractions assigned the task of creating an architectural masterpiece to the firm of Thalheimer & Weitz. After reviewing dozens of preliminary concepts of style and design the plan chosen today stands out distinctive and even more beautiful than the facades of any center city theatre. Its towering Indiana Buff limestone pilasters capped with graceful arches and facing of mottled golden yellow Italian glass mosaic are bathed in light from reflectors recessed in the 17 arches. At the base of the arches are planters decked in evergreens and colorful flowers.

The Orleans, named by Goldman to honor the "father" of the Greater Northeast "dream" will serve a population greater than any city in Pennsylvania, other than Pittsburgh or, of course, Philadelphia. The area could easily be referred to, and correctly so, as the third largest city of the state were it not part of the city.

To further describe the rich and tasteful beauty of the Orleans, let us enter the spacious 34′ x 45′ lobby from the broad expanse of paved and illuminated parking area adjoining the theatre. Incidentally, there is a parking space available for each one of the 2,000 seats

(*Continued on Page* PE-16)

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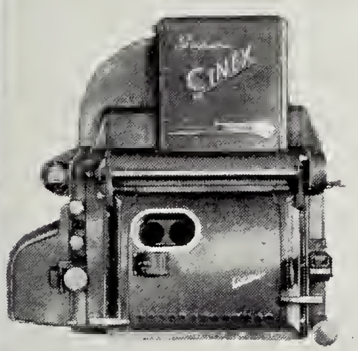

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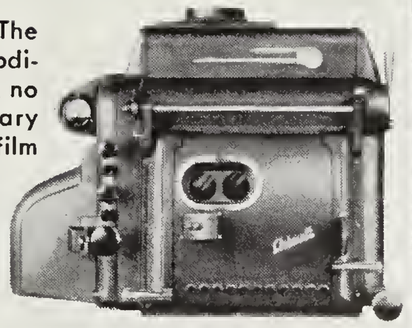

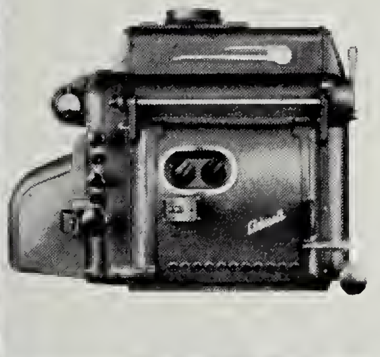

CORE-LITE . . . the latest and most phenomenal producer of white light at lowest possible operating cost in the family of Great Ashcraft Arc Lamps. Same arc burner and arc controls as the SUPER-CINEX. Same quality and built-in reliability. The lamp is optically designed to give greater white light distribution at less cost for carbons and electricity. There is none better—anywhere. 75-110 amp.

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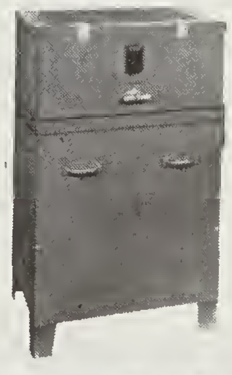

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Redstone Drive-In Uses Tifas To Combat Mosquitoes

The bane of many drive-in theatre operators during the warm, humid summer months, is pesky mosquitoes which annoy patrons. It's either a case of patrons staying away from drive-ins pestered with mosquitoes, or keeping their automobiles closed while viewing movies; a very unlikely remedy.

Fortunately, science and industry have provided the tools and techniques whereby drive-in theatre operaters can alleviate the mosquito problem to the point where it is no problem at all.

Take the case of one prominent chain drive-in operator, the Redstone Theatres, which are headquartered in Boston, but which operate more than 20 theatres in New England, New York, New Jersey, Michigan, Virginia and Kentucky.

About ten years ago they learned about the most effective way to eliminate the mosquito nuisance, which affects any boxoffice. They adopted the now prevalent method of mosquito control by using Tifas (Todd Insecticidal Fog Applicators) to dispense insecticides like DDT, pyrethrums and Malathion, in fog and spray form, on regular schedules.

Today, the Redstone theatres have a battery of jeep-mounted Tifa machines which are kept in full operation in all of their theatres during the mosquito season, which is roughly from late June to early September, depending on location.

Edward S. Redstone, an officer of the chain, is an enthusiastic supporter of this method of assuring customer comfort.

Insecticidal fogger mounted on light pick-up truck lays down spray.

For a specific example of how the Redstone theatres handle their anti-mosquito operations, here's the step-by-step method of their D-I in Newark, N. J., two miles from the airport, at the junction of the Pulaski Highway, U. S. 1 and the New Jersey Turnpike.

Manuel Lima, Division Manager of this theatre and an executive with the Redstone management organization, explains that as soon as the mosquito season begins, in late June or early July, his men lay down a heavy residual spray with the Tifa machine, two or three times the first day, on the grounds where the patrons' automobiles park, on the surrounding fences, around the perimeter of the theatre and on the screen tower.

They usually use 5 per cent DDT or 3 per cent Malathion in a special fine oil solution that has a pleasant odor, a blend specially prepared by Chemical Insecticides of Metuchen, N. J. This residual is usually good for two or three weeks, unless it rains, and mosquitoes perish immediately upon contact with it. If it rains, of course, the residual is washed away, and a new spraying is called for. Otherwise, they normally would lay down a residual spray about every three weeks unless for some reason there is a sudden heavy influx of mosquitoes.

The versatile Tifa machine has a regulator so that it can produce a very dry fog with particles of solution about 10-20 microns in size, and can vary the particle size and quantity output, as desired, up to 200 micron particles, which is a really wet spray. The micron size determines the rate of consumption of the insecticide solution, and varies from 10 gallons per hour for dry fog to 100 gallons an hour for the largest particle size, although a medium particle size is used generally.

At night, when customers are in the parking lot, should mosquitoes appear, the Tifa machine is ready with a different type of solution, employing quick-killing Pyrix, at a ratio of about 5 per cent. This solution has no residual effect and is intended merely for instant kill. This fog is absolutely harmless to humans and does not stain the finish of automobiles. In fact, patrons seem to be happy to see the fog machines in operation.

A smaller fog unit is also used at night to fog around refreshment stands—but not into them—to kill off any mosquitoes which may be attracted to them.

When there is a strong northwesterly wind, the crew sometimes fogs and the wind blows the fog across the theatre towards an area which is a source of mosquitoes. In this way, they may kill the mosquitoes at the breeding spot or on the wing.

Lima started fogging at the Newark Drive-In the first summer after they opened 8 years ago, and has been extremely gratified with

(Continued in next column)

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New Newark Indoor

NEWARK, DEL.—Newark's first new motion picture theatre in several decades, and the first in the Wilmington area to be located at a shopping center, will be built at the Newark Shopping Center, it was announced by Pomeroy Realty, Inc., owner of the shopping center. Construction will begin next month and is expected to be complete by early fall.

The new theatre will be operated by Eastern Shore Theatre Co. The Newark theatre will join six others operated by the owners of Eastern Shore, Miss Muriel Schwartz and Mrs. Reba Schwartz, in Dover, Smyrna, Middletown, Delmar and Elkton. The Schwartz family has been in the theatre business for generations, and through Mrs. Schwartz it is allied with the well-known Topkis- Ginns family which has owned and operated theatres in Wilmington for many years.

A policy of quality programming has been announced for the new theatre by Eastern Shore. Featured will be the best films available on both the domestic and foreign markets.

Included in the design by architect Richard P. Fox of Newark will be several innovations in theatre construction, foremost of which will be special seating areas in the orchestra equipped with audiphones for the convenience of patrons with special hearing problems. In addition to unusually comfortable orchestra seating, there will also be a special party room for the use of private theatre parties separated from the main auditorium by a large thermopane window and provided with its own sound system.

The entire building will be equipped with air conditioning and climate control as well as with the most modern sound equipment available, and the shopping center site will assure the most ample and convenient free parking of any legitimate movie theatre in the Wilmington area.

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the results. He works closely with members of the N. J. Mosquito Control Board, which has been so appreciative of his work that they back him up by conducting their own fogging operations with Tifas in nearby residential areas. This has resulted in favorable response from the appreciative residents in the vicinity.

Occasionally, Lima has assigned his crews to help out the N. J. Mosquito Control Board in especially heavy operations outside of the theatre, in nearby meadows, to help eliminate mosquitoes at the source. In such cases, the Mosquito Control Board supplies the insecticides.

The major cost for the fogging operations is for the insecticide solutions, which is not unbearable and is offset many times by increased theatre attendance. There is virtually no labor cost, because the daytime residual work is done by regular field men who clean the grounds, and nighttime fogging is done by parking attendants.

The result of this regular spraying and fogging has been a very high degree of comfort for the patrons of this and other Redstone Theatres. A number of other major chains and individual operators also employ this method of mosquito control throughout the country.

"It's good public relations," says Lima. "People welcome the foggers, and appreciate the added comfort it brings to them."

NEWARK
DRIVE-IN THEATRE
Jeep

TIFA

DRIVES-OUT MOSQUITOES...
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Pasadena's Uptown Refurbished

PASADENA—Henry Pines, owner and operator of the Uptown, Pasadena, announced today that he has gone into a $73,000.00 complete refurbishing program.

Contracts have already been let for a new marquee, projection booth, screen, stage draping, contour curtains, lobby, box-office, etc.

Pines stated that the Uptown theatre, when completed, will be the most modern showcase theatre in Pasadena. He has owned and operated the 850 seat theatre for the past nine years.

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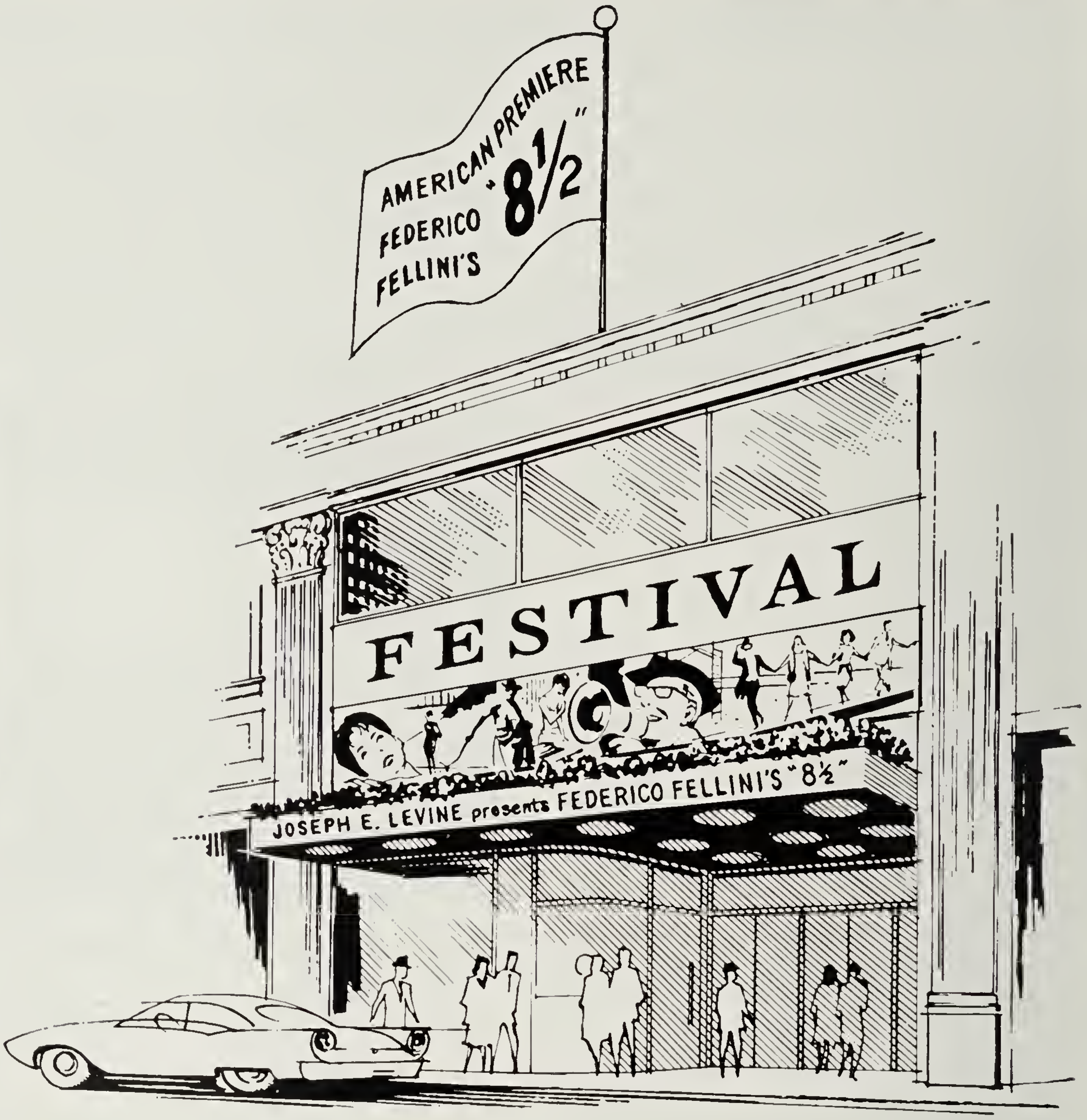

New York's newest intimate theatre—The Festival—is being constructed just off Fifth Ave. at 6 West 57th St. by Joseph E. Levine, president of Embassy Pictures, in association with James J. Mage, internationally well-known film producer and exhibitor, it was announced.

The Festival, which will seat about 600 patrons, is scheduled to open around June 15. Inaugural attraction will be Levine's presentation of Federico Fellini's "8½," playing its premiere American engagement.

Designer of the Festival is Simon B. Zelnik, New York architect. A unique marquee will front the new theatre. Blending with the rich-flowing architecture of the existing building will be a "flower-box" arrangement, projecting from the building above the lobby entrance, made of a new material, Duranodic aluminum, providing fixed, weather-proofed metallic colors. The facade will also be of colored Duranodic aluminum.

Byzantine glass mosaics and etched terrazzo will grace the lobby area, inside. Two lounges, upstairs and downstairs, with decor designed to enhance the living-room comfort of patrons, will be an integrated part of the theatre's architecture. Featured in the downstairs lounge—described as the largest ever built in an East Side Theatre, will be separated areas, employing French and Italian motifs. Special lounge areas will be devoted to coffee bars, picture galleries, and seating.

The Festival Theatre will be located in the heart of the exclusive, department-store, office-building and residential area, uptown, encompassed by Fifth, Madison, Park, Lexington and Third Avenues.

Fellini's "8½," a drama of a movie director patterened after Fellini, himself, is termed by critics a highly controversial film and perhaps the director's most important motion picture to date. Currently, in its initial engagements in Rome, Milan and other major cities, Fellini's "8½" is out-pacing the director's previous hit, "La Dolce Vita," as Europe's biggest motion picture success.

Talley Heads Coke Export

NEW YORK—J. Paul Austin announced that John R. Talley was elected president of The Coca-Cola Export Corp. and Oel Johnson was elected a vice president of that Company at the meeting of the Board of Directors here. Austin had been president of The Coca-Cola Export Corp. in addition to being president of The Coca-Cola Co. Talley was formerly executive vice president of the Export Corp. Johnson is manager of the Manufacturing Department for Export operations.

Talley became executive vice president in Oct., 1962 after having served as operations vice president in New York and earlier as vice president and manager of the Mediterranean and Middle East area since 1956 with headquarters in Rome, Italy. In 1960, the Italian government made him a "Grande Ufficiale" of the Order of Merit, one of the highest honors that can be bestowed in that country on leaders of industry and other prominent persons.

A native of Jackson, Alabama, Talley is a graduate of Duke University. He began his career with the Coca-Cola business in 1934 as a fountain and bottler representative.

RCA Int. Ups Griffiths

NEW YORK—Appointment of Edgar H. Griffiths to the new post of division vice president, International Finance, RCA International Division, Radio Corporation of America, was announced here by Charles R. Denny, vice president and managing director.

In his new capacity, Griffiths, will have overall responsibility for all of the Division's financial activities. He had previously served as Treasurer of the RCA Service Co. since 1957.

W. J. Pawelec, who continues in his responsibility as Controller of the RCA International Division, will now report to Griffiths.

At the same time, Denny announced that beginning Arpil 30 Erwin Schuller will serve as an international financial advisor, in the capacity of a consultant, to RCA and its subsidiaries.

Griffiths, a native of Philadelphia, joined RCA in 1948 in the Credit and Collection activity and later served in the RCA Service Co.

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ISSUE OF MAY 15, 1963

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Deluxe Cinerama Theatre Set For Mission Valley Center

Construction of a $750,000 deluxe Cinerama theatre will begin this spring in the new Mission Valley Business Center being built by David M. Sapp, developer and financial strategist.

A long-term lease was signed this week by Sapp, as president of Jonathan Manor, Inc., and Boston theatre magnate Arthur H. Lockwood of Lockwood and Gordon Enterprises, Inc.

The Boston firm, which operates a chain of 40 theatres in New England, also operates the Cinerama Theatre in San Diego. It holds an exclusive franchise for the exhibition of Cinerama pictures within a 10-mile radius of San Diego. Lockwood and Gordon also operate cinerama theatres in Hartford, Conn., and Providence, R.I.

Sapp said the new theatre, scheduled for completion early this fall, will be located in the Business Center on a 13-acre site directly east of the May Co., fronting on Highway 80.

Architect for the 1,000-seat theatre is internationally known Arthur Froelich, AIA, Los Angeles.

According to Sapp and Lockwood, the theatre will be the only one in the nation equipped to show every movie film process, including Tod-AO, Cinerama and Pan-O-Vision. It will be equipped to show regular movies and "road show" films.

Total cost of equipment for the theatre will be $150,000, Lockwood said.

"Construction of this theatre is in line with the new concept of putting theatres in shopping centers where there is unlimited parking and easy access," Sapp said.

Lockwood said the interior of the theatre would be "stepped instead of ramped, similar to the present Cinerama Theatre in San Diego, so that, in effect, every seat will be a loge seat."

The theatre will have a large garden patio with reflecting pool adjoining the entrance lobby for use during intermission. Open balconies will be a feature of the high-ceilinged lobby, Sapp said.

A park-like atmosphere will surround the entire Mission Valley Business Center, where the theatre will be built. Offices and stores in the Center will be of one-story construction, utilizing brick, glass and masonry.

Sapp also heads the David M. Sapp Construction Co., which is building other stores in the Center.

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Pepsi Sales Set Record

WILMINGTON—Pepsi-Cola Co.'s case sales, dollar sales and net earnings for the first quarter of 1963 broke all records for similar periods in the company's history, Herbert L. Barnet, president, told the annual meeting of stockholders here today.

Income after all provision for taxes and reserve for foreign activities was $2,874,000 compared with $2,602,000 for the same period last year.

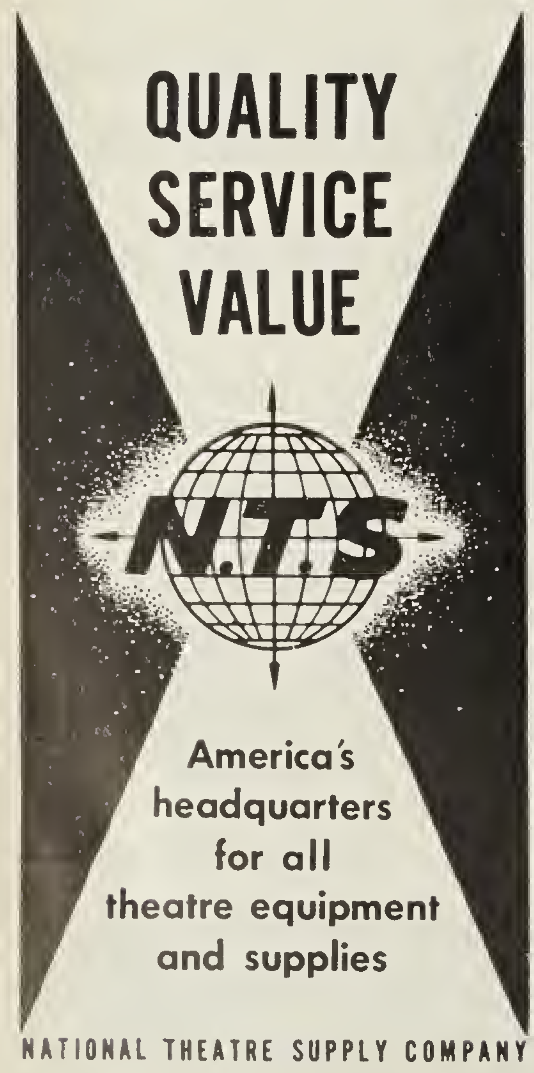
Earnings per share of stock outstanding were $.44 compared to $.40 in 1962.

Barnet reported strong progress in sales of 16-ounce beverage sizes, fountain syrup and placement of automatic vending machines by bottlers.

He told the meeting that Teem, the company's new lemon-lime drink, was available to over 68 per cent of the national population and was enthusiastic about the public acceptance and reception accorded Patio Diet Cola, the company's low calorie drink. He told stockholders that the low calorie drink is now available in forty-two franchises, following its original market test in mid-February, 1963.

Barnet disclosed that this year Pepsi Cola will open four new bottling plants in Italy bringing the number in that country to ten. He declared that expansion of domestic facilities is keeping pace, citing the opening last week of a new $1,500,000 facility by Pepsi-Cola Bottling Co. of San Diego.

"The fast start this year, indicating continuing progress in our growth pattern, combined with planned investment in marketing and general expansion operations, points to a bright future and further advances on the world business scene," he said.



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GOLDMAN ORLEANS

(*Continued from page* PE-11)

in the theatre, plus 3,000 more in the general area. Through the plate glass doors we pass from inlaid rubber floor covering to the abstract Wilton deep-pile carpeting in shades of Vermillion, Crimson, Maroon and Fuschia. The walls are panelled in alternate columns of white marble and rosewood.

The center of the lobby is dominated by an island confection shoppe lighted by a suspended ceiling "Leaflite" fixture and recessed fluorescent tubes. The ceiling is of Acoustishell three-dimensional fibreglass with various sections utilizing recessed hi-hat lighting fixtures for low-key and intimate directional effect in the lounge areas. Planters and modern bric-a-brac are spotted among the luxury furnishings for maximum eye-pleasing appeal.

A sculptured tile screen masks the primrose covered entrance door to the ladies lounge, a spacious, graceful area designed for utmost comfort and utilitarian convenience. There is a recessed fountain backed by architectural sculptured tile located just off the main lobby. A suspended mobile lighting fixture graces the lounge area of the main lobby which is furnished in modern angle benches upholstered in red and purple leather.

From the lobby, a wide corridor leads to the telephone and men's room facilities, also to the stairway leading to the theatre's business offices, the spacious projection booth, rewind room, staff dressing rooms, and private restroom facilities. From the main lobby a broad archway opens upon a spacious room panelled in white Formica with apliqued staggered vertical walnut strips. The floor covering in this area is a continuation of that in the main lobby. A pair of main entrance doors of Formica Rosewood lead from this room into a right and left foyer at the rear of the main auditorium. The foyer walls are corrugated with a Powder Blue baked-on satin finish, divided into three panels, with vertical lighting panels separating each of the three panels. In the corner of each foyer are silver honeycomb grilles covering the return air louvers and ducts of the air conditioning system. The standee rails in the two foyers are covered with black marbleized vinyl with Burnished Anitque Flame Naugahyde upholstered arm rests for the full length of each rail.

The spacious main auditorium, seating 2,000 people, features a grouping of three "Sunburst" lighting fixtures created by New York sculptor William Bowie. These modern highlights of the decor are bracketed away from the walls, each back-lighted and finished in a hammered gold effect. The sidewalls are built of Alpro Aluminum extruded in three-inch vertical bands and perforated for acoustical absorption. This new treatment in metal wall covering permits the sound waves to penetrate rather than bounce off the material thus providing a rich balance between brilliance and depth in faithful sound reproduction. While allowing for more equal distribution of voice and music to all areas of the auditorium, the soft blue coloring of the walls provide a restful, non-distracting showcase in which to view the Orleans jewel, its giant 30′ x 63′ wide screen.

The principal lighting of the auditorium side walls is achieved by the installation of horizontal concave shields finished in a contrasting shade of Powder Blue. These shields, conceal fluorescent tube lighting which bathes which tie in with the "Sunburst" sculpture, the auditorium walls and ceiling with a soft pastel glow of light, easily controlled, evenly distributed.

The curtain enclosing the screen is of pale gold fabric spattered with glittering gold metalics. It rolls back into two Powder Blue columns, six feet in diameter at either side of the procenium opening when the giant curved screen is in use. A stagelike platform beneath the screen and grand curtain houses air conditioning ducts and grilles with the floor covering of the auditorium continuing up to the platform floor between the grilles.

The stage and screen area is down-lighted from coves, recessed into the acoustical tile ceiling. Batteries of multi-colored floodlights will be available to provide a wide variety of controlled presentation lighting. There is also a recessed section centered in the ceilings just above each foyer and directly in front of the projection booth to provide flood lighting between shows.

The spacious projection rooms are being equipped with the very newest and finest scientific devices for modern screen presentation. The new Phillips projectors, built in Holland and designed specifically for the howing of Todd-AO 70 millimeter and conventional 35 millimeter films, have been imported and are being installed This remarkably versatile equipment is an even more improved version of that installed in William Goldman's center city Randolph, Goldman, and Midtown Theatres for the showing of such important giant screen roadshow attractions as "Around The World in Eighty Days," "South Pacific," "West Side Story," and; currently, the Academy Award winning "Lawrence of Arabia."

"With such projection equipment and curved screen as we are installing in the Orleans, the theatre-goers of the Greater Northeast are in for a real experience in the new techniques of modern motion picture presentation," said Goldman. "Besides offering the finest in projection, we are determined to provide our neighbors with the ultimate in complete, year-'round, air conditioned comfort." Goldman ticked off an impressive list of important film properties which have already been acquired for early showings at the Orleans. Following the opening attraction, "Days of Wine and Roses," starring Jack Lemmon, Lee Remick, and, incidentally, the Academy Award winning title song, are: "To Kill A Mockingbird," for which Gregory Peck's performance won an "Oscar," "The Wonderful World of The Brothers Grimm," direct from its long run, center city roadshow engagement, "55 Days at Peking," the new Charlton Heston, Ava Gardner production. "Mutiny on the Bounty," the spectacular Marlon Brando, Trevor Howard roadshow direct from its long engagement, which can now be shown at the Orleans in 70 mm just as it was in center city, and at popular prices. "Many, many more top quality shows will be coming along and we will do our best to bring them to our patrons," pledged Goldman.

In conclusion, Goldman called special attention to the built-in patron comfort afforded by the Orleans planners. Aside from 5,000 parking spaces, easy accessibility to a tremendous population, year-'round air conditioning, and delightful decor, he suggested that the luxurious new seats of deeply upholstered spring and air-cushioned construction add the crowning touch of patron comfort. "Even a good picture lacks luster if not viewed from a comfortable seat," said Goldman. "We pioneered in superlative seating in every area we serve and the Greater Northeast will be no exception!"

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADEREVIEW

SECTION TWO
VOL. 69, No. 20
MAY 15, 1963

ALLIED ARTISTS

Payroll

MELODRAMA
79M.

Allied Artists
(English-made)

Estimate: Good programmer.

Cast: Michael Craig, Francoise Prevost, Billie Whitelaw, William Lucas, Kenneth Griffith, Tom Bell, Barry Keegan. Edward Cast. Produced by Norman Priggen; directed by Sidney Hayers; a Nat Cohen and Stuart Levy presentation; a Julian Wintle and Leslie Parkyn production.

Story: Michael Craig heads a gang of would-be payroll robbers who are momentarily stymied when the method of carrying the payroll is changed to an armored car set-up. Account William Lucas, who works for the company, provides the plans, hoping to use the money to quiet his wife, Francoise Prevost, who is always complaining about a lack of money. They do crack the armored car, killing the guards, while one of their men is also fatally wounded. Billie Whitelaw, wife of one of the dead guards, decides to try to find and punish the robber-killers, and she senses a connection between Lucas and Craig. The latter also meets Prevost and has an affair with her. Whitelaw breaks Lucas down, and as the case cracks open, Craig disposes of his associates, hoping to get away with the money on a boat he purchased. Prevost catches up with him, and he takes her along. She drugs him and tries to get away with the money, only to find that Craig switched the hiding place, and she is left holding the bag. As Craig boards the boat, Whitelaw is aboard, and Craig falls into the water with the money, being killed when the vessel runs over him.

X-Ray: This starts out at a pretty good pace as a straight crime meller and then sort of bogs down in all kinds of side-issues, emotions, and complications, although still maintaining interest to a degree. The acting, direction, and production are okay, and the entry should do okay in the supporting slot.

Ad Lines: "The Job That Even Shocked The Underworld"; "The Go-For-Broke Gang The Cops Couldn't Trap Until A Revenge-Possessed Woman Got On Their Trail."

AMERICAN-INT.

Free, White And 21

DRAMA
102M.

American International

Estimate: Exploitable, but controversial, courtroom film with a gimmick.

Cast: Frederick O'Neal, Annalena Lund, George Edgely, George Russell, Johnny Hicks, Hugh Crenshaw, Miles Middough, James Altgens, Bill McGee, Jonathan Ledford, Ted Mitchell, Jack Dunlop. Directed and edited by Larry Buchanan.

Story: Negro businessman Frederick O'Neal is on trial in a Texas courtroom for the alleged rape of beautiful Swedish citizen Annalena Lund, who came to Texas as a Freedom Rider. The prosecution attempts to prove that O'Neal, proprietor of the hotel where Lund was forced to take lodging after her friendship with Negroes made it necessary for her to leave the YWCA, forcibly assaulted and raped her after winning her confidence and offering her a job as a model. The defense admits that O'Neal was intimate with Lund, but claims that she consented to and encouraged the relationship. The judge charges the jury (theatre audience) and then the verdict is announced. The jury finds for the defendant, and the lawyers wonder if justice has been done. Perhaps Texans just find outsiders less palatable than Negroes.

X-Ray: This straightforward courtroom drama, with events leading up to the trial told in flashback form from points of view of both the accuser and the accused, has been outfitted with a gimmick that adds to the exploitation potential. Via ballots distributed before the feature starts and collected just before the verdict is announced, theatregoers can see whether they agree with the court's decision. The inter-racial aspects of the story will prove distasteful to many, and a serious over-simplification to others. Performances, direction, and production, while obviously low-budget, are acceptable. The courtroom dialogue is as frank as the rape theme, and patronage should be limited to adults, as is indicated in advertising material. Exploitation houses could do quite well, although the film has little to recommend it for the more discriminating. Geographical locale must be considered as well before booking the film. It would be best for exhibitors to see the entry, then make up their own minds as to its worth. Screenplay is by Harold Dwain and Buchanan.

Ad Lines: "You Are The Jury! Was It A Criminal Act Or A Case Of Consent?"; "The Violent Shock Of Words And Images Never Seen On The Screen Before."

MGM

Flipper

DRAMA
90M.

MGM
(Metrocolor)

Estimate: Good family entertainment.

Cast: Chuck Connors, Luke Halpin, Kathleen Maguire, Connie Scott, and Mitzi as Flipper. Directed by James B. Clark; produced by Ivan Tors.

Story: Chuck Connors, a Florida Keys fisherman, faces rough times along with others in the area because a mysterious plague attacks and kills fish in the local waters. To complicate things, a hurricane hits as well, wrecking homes and boats, with the Connors family getting off relatively easy although his fishing vessel will need some repairs on the mainland. His wife, Kathleen Maguire, and 12 year old son, Luke Halpin, remain behind to patch up things around the house. Halpin finds a dolphin that has been wounded by a spear, and with his mother's help, he nurses the mammal back to health. The dolphin and the boy become friends, with Halpin naming it Flipper and teaching it tricks. When Connors returns and finds the chores undone, he orders Halpin to turn Flipper loose. The boy spends days looking for his friend, and when he finds him, Flipper shows him where large amounts of fish are located that are unaffected by the plague. When Connors goes to investigate with another fisherman, he warns his companion to kill off any dolphins, who might scare off the fish with their playful antics. Halpin beats him to the area and goes searching for Flipper. In the water, he is circled by a shark as Flipper arrives and kills the shark, after which he takes Halpin back to the boat containing Connors and his friend. From that point on, the friendly relationship between the dolphin and the boy will be encouraged.

X-Ray: Young and old alike should get a charge out of the adventures of a lad who has a way with nature's creatures, and the fashion in which they are presented—naturally and interestingly. Audience attention is held on high throughout, with color providing an assist to the capable performances and smart direction and production. The entry is a natural one to exploit using tie-ins with animal and pet sources, etc., and any theatre should be proud to show the film. The screenplay is by Arthur Weiss, based on a story by Ricou Browning and Jack Cowden. The feats of the dolphin are a wonder to see.

Tip On Bidding: Higher program rates in some spots.

Ad Lines: "Fun For All The Family"; "The Amazing And Fun-Filled Story Of A Boy Who Had A Dolphin For A Pet."

CORRECTION

It was incorrectly stated in the recent review of Allied Artists' "Black Zoo" that this film was English-made. Exhibitors should note that the film was made in California, and that it garnered plenty of publicity during filming.

It was also incorrectly stated in the review of American International's "Operation Bikini" that the film was in Panavision and Color. Such is not the case, though certain sequences are in color.

The Slave

MELODRAMA
102M.

MGM
(Eastman Color)
(Italian-made)
(Dubbed in English)

Estimate: Good action entry about ancient Romans.

Cast: Steve Reeves, Jacques Sernas, Gianna Maria Canale, Claudio Gora, Ivo Garrani, Enzo Fiermonte. Directed by Sergio Corbucci; a Titanus Production.

Story: Steve Reeves, loyal soldier and friend to Julius Caesar (Ivo Garrani), is sent on a secret mission to spy on Roman Caesar Grassus (Claudio Gora). Enroute, he and a slave girl are captured by a band of Gora's slavers. Another slave, Enzo Fiermonte, recognizes an amulet which Reeves wears around his neck and salutes him as the son of Spartacus. He tells him that the illustrious warrior was his father. Reeves helps the slaves escape, and once in the court of Gora, he acts as the secret leader of slaves and those who have escaped, harrassing the forces of Gora. His identity is hidden by his father's armor and sword, and he and friends strike terror in the ranks of the oppressors. Eventually, he is captured but freed by friends, who kill Gora. Garrani and his forces arrive to quell the revolt against Rome, and while he approves of Reeve's motives, he cannot condone the revolt against Roman authority, especially by the son of Spartacus. Reeves is ordered crucified, but as the sentence is to be carried out, the populace of the region gathers to ask that he be spared. Garrani agrees in the interests of peace and order.

X-Ray: A bit more colorful and loaded with action and intrigue, this entry with Steve Reeves shapes up as good for the program, with interest held on high throughout. Reeves plays a sort of Lone Ranger of Roman times to hold the fancy of viewers. The cast, direction, and production are fine. The use of Eastman Color is a good choice, and it enhances the production.

Tip On Bidding: Program rates.

Ad Lines: "The Son Of Spartacus To The Rescue Of Hundreds of Slaves"; "Fast Moving Adventure In The Days Of Julius Caesar."

The Young And The Brave

Drama
84m.

MGM

Estimate: Okay programmer.

Cast: Rory Calhoun, William Bendix, Richard Jaeckel, Richard Arlen, John Agar, Manuel Padilla, Robert Ivers. Directed by Francis D. Lyon; produced by A. C. Lyles.

Story: Three American soldiers escape from the Reds in Korea and try to make their way back to the American lines, hotly pursued by a squad of Red soldiers. They are aided by a Korean farmer and his wife, who are killed by the Commies while their small son, Manuel Padilla, hides in the hills. He flees, coming across a K-9 dog at a deserted outpost, with whom he makes friends. The three, Rory Calhoun, William Bendix, and Robert Ivers, meet up with the youngster, and they travel together after overcoming his hostility, since he blamed them for the death of his parents. The dog proves invaluable in foraging for food and in helping them avoid mines after Ivers is killed by one. They come across another escapee, Cpl. Richard Jaeckel, a radio operator who made favorable broadcasts for the Commies after being brainwashed. They come across their Commie pursuers and get them in a trap, killing them. In the action, Padilla is wounded and separated from the others. They get the radio working and summon a helicopter, which takes Jaeckel back. Bendix and Calhoun remain to find the boy after learning that the Americans are to shell the area at dawn. They find the lad and evade the shells, but Calhoun is wounded by gunfire. The Americans advance and rescue them after the dog is killed. Colonel Richard Arlen agrees to try and straighten some of the details, and Calhoun will probably wind up taking the boy back to America with him, while Bendix returns to a combat status.

X-Ray: This relatively simple story is a bit long in the telling, but it sustains interest in fair fashion, aided by bits of action and drama. The acting is good, and direction and production are okay. It should do well as part of the program with the names of Calhoun and Bendix to help. The screenplay is by Beirne Lay Jr. based on a story by Ronald Davidson and Harry M. Slott. The youngster, Manuel Padilla, is a constant delight.

Ad Lines: "An Unusual Adventure In War As Survival Depends On A Boy And His Dog"; "A War Story To Touch The Heart . . . A Youngster Destined For Stardom."

PARAMOUNT

Hud

Drama
112m.

Paramount
(Panavision)

Estimate: High rating dramatic entertainment.

Cast: Paul Newman, Melvyn Douglas, Patricia Neal, Brandon de Wilde, John Ashley, Whit Bissell, Crahan Denton, Val Avery, Sheldon Allman, Pitt Herbert, Peter Brooks, Curt Conway, Yvette Vickers, George Petrie, David Kent, Frank Killmond. Co-produced by Martin Ritt and Irving Ravetch; directed by Martin Ritt.

Story: Paul Newman (Hud) is the moody, selfish son of aged Texas cattleman Melvyn Douglas. The two are in constant conflict, with Douglas unwilling to compromise his rugged integrity in any way, while Newman is the terror of the countryside, constantly involved with married women and generally a drinking, Hell-raising problem to his father. Also living on the ranch is young Brandon de Wilde, who is torn between love and respect for Douglas, his grandfather, and hero-worship of his uncle, Newman. Newman and Douglas have never been close, but their relationship flared into hatred when Newman was responsible for the auto accident in which de Wilde's father was killed. Also on the ranch is housekeeper Patricia Neal, still beautiful although a harsh life and poor treatment from men has made her drab before her time. Douglas learns that his cattle have the dreaded hoof-and-mouth disease, and is told by government inspectors that he must destroy the entire herd. Newman is all for selling the beef before the news gets out, but Douglas insists on going through with the heartbreaking slaughter to protect fellow ranchers. Newman also tries to get Douglas declared mentally incompetent so that he can take over the ranch. Disappointment and the loss of his cattle prove too much for the old man's heart, and he dies. Newman now has his land, but Neal and de Wilde leave, disgusted at his lack of real values. He is alone and bitterly defiant.

X-Ray: This story of the modern west, still breeding strong men but with a set of values far inferior to the pioneer stock that settled the area, is engrossing dramatic entertainment that will be enjoyed by a wide audience on many levels. Performances are excellent, without exception, with Douglas particularly fine as the patriarch doomed to disappointment and in conflict with an age and a son he cannot understand. Newman is strong in the unsavory role and suggests a depth of character that will make it difficult for audiences to wholly dislike him. Basically, it is a character study and is light on plot, but discriminating filmgoers will find this an asset. For the others, there are the excellent performances and some unforgettable dramatic moments, particularly the scene in which Douglas is forced to slaughter his entire herd in a large pit dug for the purpose. Cinematography by James Wong Howe is first-rate. Martin Ritt has done an excellent job of direction as well. The dialogue is as frank as anything that has hit the screen, but it is right for the film and the people involved. This is quality adult entertainment and a great deal more than just another outdoor drama. Screenplay is by Irving Ravetch and Harriet Frank, Jr., from a novel by Larry McMurty. Elmer Bernstein has provided a good musical score.

Tip on Bidding: Better rates, depending on situation.

Ad Lines: "Paul Newman Is 'Hud' . . . The Man With The Barbed Wire Soul"; "No Motion Picture Ever Dared To Be This Honest! It's Truth You Will Understand."

The Man Who Knew Too Much

Melodrama
120m.

Paramount
(Reissue)
(VistaVision) (Technicolor)

Estimate: Reissue of high rating Hitchcock thriller.

Cast: James Stewart, Doris Day, Brenda de Banzie, Bernard Miles, Ralph Truman, Daniel Gelin, Mogens Wieth, Alan Mowbray, Hilary Brooke, Christopher Olsen, Reggie Nalder, Richard Wattis, Noel Wilman, Alix Talton, Carolyn Jones, Yves Brainville, Abdelhaq Chraibi, Betty Baskcomb, Leo Gordon, Patrick Aherne, Louis Mercier, Anthony Warde, Lewis Martin. Directed by Alfred Hitchcock.

For complete review, please refer to page 4150, May 2, 1956.

The Nutty Professor

Comedy
107m.

Paramount
(Color)

Estimate: Jerry Lewis rides again.

Cast: Jerry Lewis, Stella Stevens, Del Moore, Kathleen Freeman, Med Flory, Norman Alden, Howard Morris, Elvia Allman, Milton Frome, Buddy Lester, Marvin Kaplan, David Lansfield, Skip Ward, Julie Parrish, Henry Gibson, Les Brown and his Band of Renown. Produced by Ernest D. Glucksman; directed by Jerry Lewis.

Story: Mild, eccentric science professor Jerry Lewis blows up his college classroom during a lab experiment and is balled out by college head Del Moore. Student Stella Stevens feels sorry for Lewis when he is bested in an argument with bully football giant Med Flory. This determines Lewis to become a muscle man. He fails to get big and strong at a gym; visits doctor Milton Frome to find if medicine and vitamins might help since exercise did not. Finally he hits upon a formula to make him strong and a "change" takes place, with Lewis becoming a sort of Jekyll-Hyde dual personality. He bests the football giant and his pals; starts to romance Stevens. During the days he is the meek science professor, and at night a brash and talented social lion. This leads him to be invited to the senior prom; but due to a mixup finds he must attend as both the professor and as his "new self." In the midst of things at the prom Lewis finds his potion wearing off and in panic divulges his secret. Stevens says she would prefer being his student and his wife, and that settles things until his parents visit him for the first time in years. His meek father is now loud and tough and his mother is now the dominated one. His father evidently had sampled the "secret" formula which Lewis had mailed them for safekeeping. In the classroom, Lewis' father goes into a pitchman's spiel to the students, saying, "Tired of a dull existence? For one buck you can be the life of the party!"

X-Ray: Jerry Lewis plays a dual role, director, and has co-authored the script. The end result is that director Lewis allows actor Lewis too much time on the screen, while co-writer Lewis has turned out a script that could be shortened considerably to everyone's benefit. The picture is moderately entertaining and Lewis fans may find some pleasure in it. The use of color dresses the entry, which will probably make a buck, as have all of his other pictures.

Tip on Bidding: Jerry Lewis price.

Ad Lines: "Twice As Funny As Other Jerry Lewis Pictures Since There Are Two Jerry Lewis' In This"; "A Riot Of Laughs as Jerry Goes Jekyll and Hyde."

The Trouble With Harry

Comedy
99m.

Paramount
(Reissue)
(VistaVision) (Technicolor)

Estimate: Reissue is off-beat amusing Hitchcock entry.

Cast: Edmund Gwenn, John Forsythe, Shirley MacLaine, Mildred Natwick, Mildred

Dunnock, Jerry Mathers, Royal Dano, Parker Fennelly, Barry McCollum, Dwight Marfield, Leslie Woolf, Philip Truex, Ernest Curt Bach. Directed by Alfred Hitchcock.

For compete review please refer to page 4046, Oct. 19, 1955.

UNIVERSAL

Tammy And The Doctor

Comedy Drama
88m.

Universal
(Eastman Color)

Estimate: Cute series entry.

Cast: Sandra Dee, Peter Fonda, MacDonald Carey, Beulah Bondi, Margaret Lindsay, Reginald Owen, Alice Pearce, Adam West, Joan Marshall, Stanley Clements, Doodles Weaver. Produced by Ross Hunter; directed by Harry Keller.

Story: When Sandra Dee's wealthy and elderly companion, Beulah Bondi, is stricken with a heart attack aboard Dee's riverboat, heart specialist MacDonald Carey is summoned, and he recommends her transfer to a Los Angeles hospital so that surgery can be performed after a rest. Dee accompanies her. Since hospital rules permit that only employees or staff members can remain on hospital grounds, Dee is given a temporary job as an aide and is put in with several other nurses. She becomes friendly with Dr. Peter Fonda, Carey's assistant, and then romantic. She also becomes friendly with wealthy and crotchety Reginald Owen, and Dee eventually introduces him to Bondi. The two become fast friends over games of chess. Carey warns his assistant that romantic entanglements could interfere with his career, and Fonda restricts his dating of Dee. Meanwhile, the later has found that Carey's nurse, Margaret Lindsay, is in love with Carey, and when Dee tries to arrange things, Lindsay hands in her resignation, periling Bondi' operation. Dee persuades her to return and help out, and the operation is a success. The various romances are also on their way towards being successfully concluded.

X-Ray: Those people who are going to come to theatres to see Tammy on screen are either those who have seen other films in the series and liked them, or they like good, clean entertainment, into which category this falls. Sophisticates may be "discomboobled" by the on-screen happenings. The presence of Sandra Dee in the lead, plus color, plus others in the competent cast are assets, and the direction and production are good. It should make up well as part of the show. Oscar Brodney wrote the screenplay.

Tip On Bidding: Higher program rates in many situations.

Ad Lines: "Tammy Is Back In A Romantic Fling"; "Romance And Tammy In A Hospital!"

FOREIGN

Hercules And The Captive Women

Fantasy
91m.

Woolner Bros.
(Italian-French coproduction)
(Dubbed in English)
(Technirama) (Technicolor)

Estimate: For kiddie matinees and action spots.

Cast: Reg Park, Fay Spain, Luciano Marin, Ettore Manni, Laura Altian, Mario Valdermarin, Mimmo Palmara, Mino Doro. Produced by Achille Piazzi; directed by Vittorio Cottafavi.

Story: Ettore Manni, King of Thebes, sails to fight an enemy of ancient Greece with a crew of convicts; a faithful friend (Thimoteus); a drugged Hercules (Reg Park); and Park's son, who has stolen aboard. After a mutiny and a big storm, Manni loses his mind. Park kills the God Proteus and saves the life of Ismene, daughter of queen Fay Spain. They go to the island of Atlantis, where he again meets up with Manni, now a maniacal automaton; and frees the enemies of Spain, who has hopes of conquering the world and who again plots the death of her daughter. Park loses a battle with the superhuman warriors of Spain and is imprisoned. He effects an escape just as Atlantis is destroyed by a volcanic eruption and sinks into the sea. With his companions and Ismene, they sail together towards Greece.

X-Ray: This unfolds as unrealistically as a fairy tale. Muscle man Reg Park performs unbelievable feats of strength, but all suspense is lost since it is soon obvious that he cannot lose no matter what the odds. Of course, there is action all the way, and the color and wide screen are interesting, even though the dialogue and fable are not. Fay Spain is competent as the wicked queen, while the rest of the cast are unknown over here. The story and screenplay are by other Italians, and their imaginations have run riot. The special effects boys did their stuff well. Production and direction are on the acceptable foreign spectacle side, and the film will do for kids' matinees and action spots. It seems a shame that so much effort and dressing was expended on old-fashioned clap-trap.

Ad Lines: "Could The Wicked Queen Subdue This Giant Of A Man With Her Sorcery?"; "The Weirdest—The Wildest—Hercules All New Thriller."

The Impersonator

Melodrama
64m.

Continental
(English-made)

Estimate: Okay adult murder meller programmer.

Cast: John Crawford, Jane Griffiths, Patricia Burke, John Salew, John Dare, John Arnatt, Edmund Glover. Produced by Anthony Perry; directed by Alfred Shaughnessy.

Story: Townspeople are irritated against the military personnel at a nearby American Air Force Base and over an unknown molester of unescorted women. In an effort to compensate for the incivility of the school board toward a goodwill gesture extended by the Air Base, school-mistress Jane Griffiths agrees to attend a dance at the Base with Sergeant John Crawford, who is to meet her at the restaurant run by widow Patricia Burke. He is late, and Griffiths does not wait. While still sitting in the empty cafe near closing time, Crawford is a witness when obnoxious John Salew enters and demands that Burke serve him. When Salew becomes insulting, Crawford forces him to leave. An appreciative Burke accepts Crawford's spur-of-the-moment invitation to the dance. Returning, she insists that he take a short-cut back to the base since the bus service has stopped for the night, and he has to walk. While going through the town park on her way home, Burke is attacked and murdered by Salew. While a search is on for Burke, Griffiths takes John Dare, a member of her class and Burke's son, to see the pantomime "Mother Goose." Crawford finds her at the theatre and explains about the mix-up of the night before. Dare is engrossed with the play and is disappointed when he doesn't win a "golden egg" which is given as a prize to children participating in a little contest on stage. When Burke's body is found, suspicion points to Crawford, with only Griffiths still believing in his innocence. Dare returns to the theatre alone to try and get a "golden egg" and some ballet girls tell him that "Mother Goose" is actually a man, who impersonates a woman. Hardly believing this, Dare again runs off to the theatre, where he manages to pull off "Mother Goose's" wig, exposing Salew, a female impersonator. Crawford, Griffiths, and police inspector John Arnatt, have followed Dare to the theatre, and arrived just as Salew has fallen down a ladder he has climbed to rid himself of Dare, who thinks he is playing some sort of a game. Salew's frantic efforts to escape from the police are in admission of guilt, and Crawford is cleared of suspicion.

X-Ray: This incident dealing with the crime of a sexual deviate has been nicely produced and directed, with acting by the entire cast a trifle better than usually found in such material. With screenplay by the director and Kenneth Cavander, there is action a-plenty, authentic settings, etc., and the film should do nicely as adult fare as part of the program. There is a definite ring of authenticity to the stage play performance in a provincial second-rate theatre of the "Mother Goose" pantomine. John Salew is outstanding in the role of the impersonator.

Ad Lines: "The Shadowy Terror Struck Only At Night"; "Women Lived In Constant Fear—Who Would Be Next?"

Magnificent Sinner

Drama
91m.

Film-Mart
(Eastman Color)
(Filmed abroad)
(English dialogue)

Estimate: Moderately interesting import.

Cast: Romy Schneider, Curt Jurgens, Pierre Blanchar, Monique Melinand, Antoine Balpetre, Francoise Brion, Jacqueline Marbaux, Michel Bouquet. Directed by Robert Siodmak.

Story: Romy Schneider attends a girls' school for daughters of impoverished mid-19th century noblemen, and she is goaded into boasting that she and the Russian Tsar, Curt Jurgens, had dinner once. She is threatened with expulsion if she is lying, and when questioned about it while on an inspection tour, he plays along with her. Her beauty and intelligence fascinate Jurgens, and they become better acquainted. She moves to St. Petersberg where he spends much time with her while his ailing wife, Monique Melinand, continues to be ill. He then sends her to Paris to finish her schooling. A state visit brings them together after an attempt on his life and he admits that he loves her. He gives her a house in St. Petersberg and visits her quite often, being trailed by secret police. He confides in her that the order of things is changing, and he realizes that the people must be given a greater share in government, which is what the leaders of the peasants believe. This stand outrages the nobles and his advisers, and there are rumblings of discontent. As he visits Schneider regularly, another attempt is made on his life, and the sick empress begs Schneider to at least come and live in the palace, so that his life would not be in so great a danger. Melinand dies shortly after this. Jurgens plans on marrying Schneider, and as a wedding gift, he plans on making public the proclamation of the new Constitution that he approved. His ministers conspire to arrange for his execution so that the peasant reactionaries will be blamed. On the day of the coronation, he leaves her for a military function at which time a bomb is thrown that takes his life.

X-Ray: Here is a fairly interesting love story surrounded by pomp and ceremony and colorfully presented. It seems to the viewer that a bit too much time is expended in the telling of this tale, and some sharper editing might have heightened the effectiveness of the import. The people are capable, and direction and production are good. Art houses are probably the best outlets of release, although it can be slanted as a supporting feature in regulation spots since it does have English dialogue, color, etc. The screen adaptation by Charles Spaak is based on the novel. "Katia." by Princess Mathe Lucie Bibesco.

(*Continued on page* 5048)

ALPHABETICAL GUIDE TO 247 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

A

Air Patrol—70m.—Fox 5014
Almost Angels—93m.—BV 4989
Amazons Of Rome—93.—UA 5025
Antigone—88m.—For. 4983
Arturo's Island—90m.—MGM 5009

B

Bad Sleep Well, The—135m.—For. 5018
Badjao—100m.—For. 4991
Balcony, The—84m.—Misc. 5035
Barabbas—134m.—Col. 4977
Battle Beyond The Sun—67m—A-I 5033
Billy Budd—123m.—AA 4981
Billy Rose's Jumbo—125m.—MGM 5001
Birds, The—120m.—U 5034
Black Fox—89m.—Misc. 5043
Black Zoo—88m.—AA 5041
Blaze Starr Goes Back To Nature—79m.—Misc. 4983
Brain That Wouldn't Die, The—71m.—A-I 5021
Bunny Yeager's Nude Camera—60m.—Misc. 5018
Bye Bye Birdie—112m.—Col. 5037

C

Cairo—91m.—MGM 5017
Candide—90m.—For. 5011
Carnival Of Souls—80m.—Misc. 5031
Carry On Constable—86m.—For. 5023
Carry On Teacher—86m.—For. 5023
Centurion, The—77m.—For. 5023
Chapman Report, The—125m.—WB 4979
Child Is Waiting, A—102m.—UA 5014
Come Fly With Me—109m.—MGM 5034
Cleo From 5 To 7—90m.—For. 4991
Come September—112m.—U-RE 5017
Confess Dr. Corda—95m.—For. 5015
Constantine and the Cross—114m.—Emb. 5001
Counterfeiters Of Paris, The—99m.—, MGM 8 5029
Courtship of Eddie's Father—117m.—MGM 5029
Crime Does Not Pay—159m.—Emb. 4993
Critic's Choice—100m.—WB 5035
Crooks Anonymous—85m.—For. 5026
Cross Of The Living—90m.—For. 5027

D

Damon And Pythias—99m.—MGM 4978
Dangerous Charter—75m.—Misc. 5007
David And Lisa—94m.—Misc. 5011
Day Of The Triffids, The—93½m.—AA 5041
Days of Wine and Roses—117m.—WB 5004
Devil's Hand, The—71m.—Misc. 5043
Devil's Messenger, The—72m.—Misc. 5032
Devi (The Goddess)—96m.—For. 4992
Diamond Head—107m.—Col. 5009
Diary Of A Madman—96m.—UA 5025
Dime With A Halo—94m.—MGM 5030
Divorce—Italian Style—104m.—Emb. 4981
Dr. No.—111m.—UA 5034
Drums Of Africa—92m.—MGM 5042

E

East Of Kilimanjaro—75m.—Misc. 5043
Electra—110m.—For. 5012
Elusive Corporal, The—108m.—For. 5027
Escape From East Berlin—94m.—MGM 4989
European Nights—82m.—Misc. 5043

F

Face In The Rain, A—81m.—Emb. 5029
Fancy Pants—92m.—RE.—Par. 4989
Fatal Desire—80m.—For. 5018
Fiasco In Milan—104m.—For. 5044
55 Days At Peking—150m.—AA 5041
Firebrand, The—63m.—Fox 5010
First Spaceship On Venus—80m.—For. 4995
Five Hours To Midnight—110m.—UA 5023
Flamboyant Sex, The—76m.—For. 5031
Flame In The Streets—93m.—For. 4987
Flipper—90m.—MGM 5045
Follow The Boys—95m.—MGM 5022
Four Days Of Naples The—124m.—MGM 5037
40 Pounds of Trouble—106m.—U 5003
Freud—139m.—U. 5006
Free, White And 21—102m.—AIP 5045
Frightened City, The—80m.—AA 4977

G

Gay Purr-ee—86m.—WB 4991
Giant—201m.—WB-RE 5017
Girl Named Tamiko, A—110m.—Para 5001
Girl With The Golden Eyes, The—90m.—For. 4979
Girls, Girls, Girls—106m.—Par. 4994
Great Escape, The—168m.—UA 5038
Great Caruso, The—109m.—MGM—Re. 5013
Great Chase, The—77m.—Misc. 5011
Great Van Robbery, The—73m.—UA 5014
Gypsy—149m.—WB 4986

H

Hand Of Deoth—60m.—Fox 5038
Have Figure, Will Travel—70m.—Misc. 4986
Her Bikini Never Got Wet—74m.—For. 5027
Hercules And The Captive Women—91m.—For. 5047
Hero's Island—94m.—UA 4982
Hook, The—98m.—MGM 5013
Horror Hotel—76m.—For. 5015
House Of The Damned—60m.—Fox 5042
How The West Was Won—155m.—MGM-Cinerama 4997
Hud—112m.—Par. 5046
Huns, The—85m.—For. 5024

I

I Could Go On Singing—99m.—UA 5030
I Spit On Your Grave—100m.—For. 4987
I Thank A Fool—100m.—MGM 4982
If A Man Answers—102m.—U-I 4979
Il Grido—105m.—For. 5015
Impersonator, The—64m.—For. 5047
In Search Of The Castaways—100m.—BV 5005
Invasion Of The Star Creatures—70m.—A-I 5021
Island Of Love—101m.—WB 5039
Island, The—96m.—For. 4995
It Happened At The World's Fair—105m.—MGM 5038
It's Only Money—84m.—Para. 4999
It's Wonderful To Be Young—92m.—Par. 4990

J

Joseph And His Brethren—103m.—For. 5007

K

Kamikaze—89m.—Misc. 4991
Kill Or Cure—88m.—MGM 4998
Kind Of Loving, A—112m.—For. 4983

L

La Viaccia—103m.—Emb. 4981
Lafayette—110m.—For. 5039
Lancelot And Guinevere—116m.—U. 5042
Landru—114m.—Emb. 5037
Lawrence Of Arabia—222m.—Col. 5005
Legend Of Lobo, The—67m.—BV 4993
Lion, The—96m.—Fox. 4978
Loneliness Of The Long Distance Runner, The—103m.—For. 4999
Long Absence, The—85m.—For. 5018
Long Day's Journey Into Night—175m.—Emb. 4985
Longest Day, The—180m.—Fox. 4986
Love and Larceny—94m.—For. 5018
Love At Twenty—113m.—Emb. 5021
Love Is A Ball—112m.—UA 5026
Lover Come Back—107m.—U-RE 5017
Lovers Of Teruel, The—85m.—For. 5016
Loves Of Salammbo, The—72m.—Fox 4994
Lucky Pierre—66m.—Misc. 4986

M

Madame—104m.—Emb. 5025
Magnificent Sinner—91m.—For. 5047
Man From The Dinners' Club, The—96m.—Col. 5034
Man Who Knew Too Much, The—120m.—Par.—RE 5046
Manchurian Candidate, The—126m.—UA 4990
Marco Polo—95m.—A-I 4981
Maxime—93m.—For. 4980
Mermaids Of Tiburon, The—75m.—Misc. 5007
Mighty Ursus—92m.—UA 5010
Mind Benders, The—101m.—A-I 5029
Miracle Of The White Stallions—118m.—BV 5033
Mr. Arkadin—99m.—For. 4996
Mr. Peter's Pets—75m.—Misc. 5011
Mondo Cane—105m.—For. 5036
Mongols, The—105m.—For. 4999
Monkey In Winter—104m.—MGM 5017
Mutiny on the Bounty—179m.—MGM 4998
My Six Loves—101m.—Par. 5025
Mystery Submarine—90m.—U 5010

N

Night Is My Future—87m.—Emb. 5009
Night Tide—84m.—A-I 5033
Nine Hours To Rama—125m.—Fox 5022
No Exit—85m.—Misc. 5011
Nude Odyssey—97m.—For. 5000
Nun And The Sergeant, The—73m.—UA 4990
Nutty Professor, The—107m.—Par. 5046

O

Operation Bikini—80m.—A-I 5033
Operation Snatch—83m.—For. 4987

P

Pagan Island—60m.—Misc. 5018
Papa's Delicate Condition—98m.—Par. 5022
Paradise Alley—80m.—Misc. 4983
Paranoiac—80m.—U 5039
Passion Of Slow Fire, The—91m.—For. 4987
Password Is Courage, The—116m.—MGM 5010
Payroll—79m.—AA 5045
Peeping Tom—93m.—For 5027
Period Of Adjustment—112m.—MGM 4994
Phaedra—115m.—For. 4992
Playboy Of The Western World, The 100m.—For. 5048
Playgirl After Dark—92m.—For. 4984
Playtime—87m.—For. 5019
Poor White Trash—88m.—Misc. 4983
Pressure Point—89m.—UA 4978
Psychosissimo—88m.—For. 4984
PT 109—140m.—WB 5030
Public Affair, A—75m.—Misc. 5043

Q

Quare Fellow, The—85m.—For. 5012

R

Raven, The—86m.—A-I 5013
Reluctant Saint, The—105m.—For. 4980
Reptilicus—81m.—A-I 5009
Requiem For A Heavyweight—87m.—Col 4977
Rice Girl—90m.—For. 5019
Rififi In Tokyo—89m.—MGM 5042
Riff Raff Girls—97m.—For. 5027
Ring-A-Ding Rhythm—78m.—Col. 4985
Robe, The—133m.—Fox-RE 5017
Room-Mates—90m.—For. 5031

S

Samson And The 7 Miracles Of The The World—80m.—A-I 5021
Savage Guns—85m.—MGM 5022
Sayonara—147m.—WB 4986
Scanty Panties—72m.—Misc. 5015
Scarface Mob, The—98m.—Misc. 4983
Secrets Of The Nazi Criminals—84m.—For. 4987
Seducers, The—88m.—Misc. 5007
Seven Capital Sins—110m.—Emb. 4997
Seven Seas To Calais—102m.—MGM 5030
Showdown—79m.—U 5039
Show Boat—107m.—MGM—Re. 5014
Sins of Lola Montes, The—75m.—For. 5019
Slave, The—102m.—MGM 5045
Smashing Of The Reich, The—84m.—Misc. 4991
Sodom And Gomorrah—154m.—Fox 5014
Son Of Flubber—100m.—BV 5013
Son Of Samson—90m.—For. 4980
Spencer's Mountain—119m.—WB 5026
Stagecoach To Dancers' Rock—72m.—U-I 4990
Stakeout—80m.—Misc. 5007
Stranger Knocks, A—81m.—For. 5031
Stripper, The—95m.—Fox 5042
Sundays And Cybele—110m.—For. 5008
Sweet Ecstasy—84m.—For. 4987
Swindle, The—92m.—For. 5000
Sword Of The Conqueror—95m.—UA 4979
Swordsman Of Siena—92m.—MGM 4998

T

Tales Of Paris—85m.—For 4988
Tammy And The Doctor—88m.—U. 5047
Taras Bulba—122m.—UA 5006
Temptation—94m.—For. 5020
Term Of Trial—113m.—WB 5015
300 Spartans, The—114m.—Fox. 4978
Thirty Years Of Fun—85m.—Fox. 5023
To Kill A Mockingbird—129m.—U 5007
Too Young, Too Immoral—87m.—Misc. 4991
Tower Of London—79m.—UA 4994
Trial And Error—99m.—MGM 4998
Trial. The—118m.—For. 5028
Trouble With Harry, The—99m. Par.—RE 5046
Two For The Seesaw—120m.—UA 4995
Two Tickets To Paris—78m.—Col. 4997

U

Ugly American, The—120m.—U 5035

V

Varan, The Unbelievable—70m.—For. 4996
Vampire And The Ballerina, The—84m.—UA 5006
Very Private Affair, A—94m.—MGM 4982

W

War and Peace—167m.—Par.-RE 5017
War Lover, The—105m.—Col. 4989
Warriors Five—84m.—A-I 4993
We'll Bury You—75m.—Col. 4985
What Ever Happened To Baby Jane?—132m.—WB 4995
Where The Truth Lies—83m.—Para. 4985
Wild Is My Love—74m.—Misc. 5018
White Slave Ship—92m.—A-I 4993
Who's Got The Action—93m.—Par. 5006
Wrong Arm Of The Law The—91m.—For. 5040

Y

Yellow Canary, The—93m.—Fox 5038
Yojimbo—110m.—For. 4984
Young And The Brave, The—84m.—MGM 5046
Young Guns Of Texas—78m.—Fox. 4999

MAGNIFICENT SINNER

(*Continued from page* 5047)

Ad Lines: "One Of The Great Romances Of History"; "A Colorful Episode From History About An Emperor And His Secret Love."

The Playboy Of The Western World

Drama
100m.

Janus Films
(Color)
(Filmed in Ireland)

Estimate: Good entry for art spots.

Cast: Siobhan McKenna, Gary Raymond, Elspeth March, Michael O'Briain, Liam Redmond, Brendan Cauldwell, John Welsh, Niall McGinnis. Directed by Brian Desmond Hurst; produced by Brendan Smith and Denis O'Dell; executive producer, Michael Killanin.

Story: Weary and dishevelled, Gary Raymond stumbles into a remote tavern on the Irish coast where innkeeper's daughter Siobhan McKenna listens to his tale of how he murdered his tyrannous father with a head splitting blow from a spade. She allows him to remain the night and even thinks of giving him employment. Word of his deed and arrival spread quickly, and he is soon the idol of the young girls of the area as well as of the husband-hungry widow, Elspeth March. McKenna, too, becomes romantically attached despite the protests of her would-be betrothed, who whimpers that his coming is not just. Just as the lad's popularity is reaching its peak, his father, Niall McGinnis, appears bloody but alive seeking the boy. At Raymond's request, March sends him off on a wild goose chase. Raymond wins many of the sporting events at a carnival nearby, but McGinnis returns, and when his identity becomes known, Raymond becomes a laughing stock. McKenna breaks with him. In an attempt to win her back, he strikes his father down again, but McKenna refuses to reconsider her decision. Raymond is held by ropes for murder, but the old man recovers again. With respect, he invites his son to come home with him. They go off together as McKenna is regretful and heartbroken.

X-Ray: A strangely stimulating film is this import that seems steeped in the flavor of the Irish, which is in the film's favor. It has taken a time-tested property in the play by John Millington Synge, dressed in revealing color to its enhancement, provided a competent cast conversant with the brogue and local pleasantries, and presto, there is an entry that could delight many an art house audience. An added asset is not only the talent of Siobhan McKenna but her "name" value for the audiences desired and required. The direction and production values are superior. Brian Desmond Hurst wrote the screenplay.

Ad Lines: " A Superb Film About A Most Unusual Subject"; "One Of Ireland's More Colorful Films With A Most Unusual Story And A Wonderful Cast."

MOTION PICTURE
EXHIBITOR

MAY 15, 1963 SECTION THREE
VOL. 69, No. 20

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutonal ideas. Add EXPLOITATION to your permament theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

"Summer Movie Preview" Boosts 30 New Films

BEVERLY HILLS, CAL.—Distribution in Southern California hardtop theatres and drive-ins of 500,000 copies of a 12-page roto tabloid carrying news and art on 30 new pictures for the summer movie season will get underway on May 28.

Titled "Summer Movie Preview," the project is a joint effort by Los Angeles distributors and exhibitors and will have full color front and back covers including a double-truck color spread inside, giving it a "slick" magazine appearance. This is the fifth time in three years that such a publication has been distributed without charge to moviegoers and has always been received with enthusiastic response.

Among exhibitors who will participate in distributing the tabloid are Fox West Coast Theatres, Pacific Drive-In Theatres, Fred Stein Enterprises, United Artists Theatres, Metropolitan Theatres, Stanley Warner Theatres, Helm-Hoffman Theatres, and other independent exhibitors.

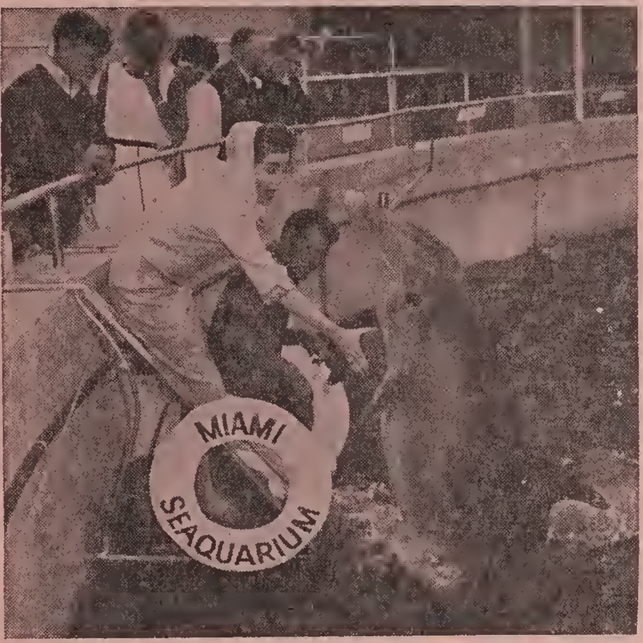
Distributors and the attractions featured in the tabloid are: Allied Artists' "55 Days At Peking" and "Black Zoo"; American International's "X—The Man With The X-Ray Eyes"; Buena Vista's "Summer Magic" and "Savage Sam"; Columbia's "Bye Bye Birdie" and "Gidget Goes To Rome"; MGM's "A Ticklish Affair," and "The Main Attraction"; Paramount's "Come Blow Your Horn," "Donovan's Reef," "Hud," and "Nutty Professor"; 20th-Fox's "Cleopatra," "The Stripper," "Yellow Canary," "The Leopard" and "The Longest Day"; United Artists' "Irma La Douce," "Great Escape," "Dr. No," and "Toys In The Attic"; Universal's "A Gathering Of Eagles," "Thrill Of It All," "List Of Adrian Messenger," "Tammy and the Doctor," "Lancelot and Guinevere"; and Warner's "PT-109," "Spencer's Mountain," and "Island Of Love."

Layout, editing and printing is being done by The Denver Post, who pioneered the top quality, low cost promotion piece which has been widely acclaimed by industry advertising men.

The tabloid was put together by Paul Lyday, National General's ad-pub director, and Leonard Schwartz, Pacific Drive-In Theatres' ad-pub department, in cooperation with production-distribution advertising heads.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of MOTION PICTURE EXHIBITOR.

Dashing Dolphin Key To Promotion As MGM's "Flipper" Prepares Bow



Dolores Hart, star of MGM's "Come Fly With Me," recently met the dolphin star of MGM's "Flipper"—Flipper herself!

Paintings Decorate "West"

Final arrangements have been completed between MGM and New York's "21" Club to ship the famous Remington Collection of paintings to Houston, Texas, as a special lobby display in the Windsor Cinerama Theatre for the MGM-Cinerama production, "How The West Was Won."

With a value on the collection ranging in the millions, special precautions have been taken to insure safe delivery and return of the irreplacable oils and water colors. The paintings will be flown out of New York packed in special hard-impact foam and plastic containers. Upon arrival at Houston's International Airport, a specially selected group of Texas Rangers will guard the precious cargo and escort it to the theatre. The collection will be guarded around the clock by a uniformed security force while on exhibit.

Book Aids "Diners' Club"

Lancer Books, one of the nation's leading publishers of paperbacks, has published a soft-cover novelization of Columbia's "The Man From The Diners Club."

The book carries full credits for the film about the world's largest Credit Card organization and is being promoted at the local level by Columbia's field exploitation representatives in cooperation with representatives of Lancer Books.

MIAMI, FLA.—MGM's "Flipper," the dashing young dolphin, is set to open with all of the trappings of a world premiere at a group of Wometco Theatres here on May 29.

According to MGM officials in New York the film is to receive one of the most extensive and far-reaching promotional efforts ever planned by the company.

Even while the story was in embryo form, producer Ivan Tors began to lay the ground work for promotion of the film. Immediately after completion of the land-sea drama, special screenings were scheduled for well known scientists, both in the United States and the United Kingdom.

In England, "Flipper" was screened for the staff of the British Museum at the request of Dr. F. S. Fraser, Keeper of Zoology at the Museum and acknowledged as a world autohrity on whales and dolphins.

Perhaps the most significant indication of the impact "Flipper" has made, is reflected in the acceptance of "Flipper The Skipper" as the official symbol of boating and water safety with the U. S. Coast Guard. "Flipper The Skipper" will be the water counterpart of "Smokey The Bear," preaching water safety through posters and radio-television spots. Filming recently started at Marineland for a series of 30 and 60 second public service television films featuring safe boating sequences from "Flipper."

In association with Weston Associates of New York City, "Flipper" will be the star of a new line of toys, water safety equipment, coloring books and other items for the junior movie going set. Due to the wide spread and generally high level of excitement generated by the motion puicture, even prior to completion of the shooting, it is expected that Flipper toys will find easy acceptance among both children and their parents.

Of particular interest is the development by Weston Associates of a "Flipper" Picture Book. Designed by well-known artists, the book will consist of underwater studies of dolphins and will include rare photographs of a mother dolphin pushing her baby toward the water surface for air. Also, the book will have a sequence of photographs of dolphins playing with a shark, the natural enemy of all underwater life.

Mitzi, the dolphin who portrays "Flipper" in the film, has been signed to make a multi-city appearance tour to promote the film. Her

(*Continued on page EX-504*)

BRITISH Activities

By Jock MacGregor

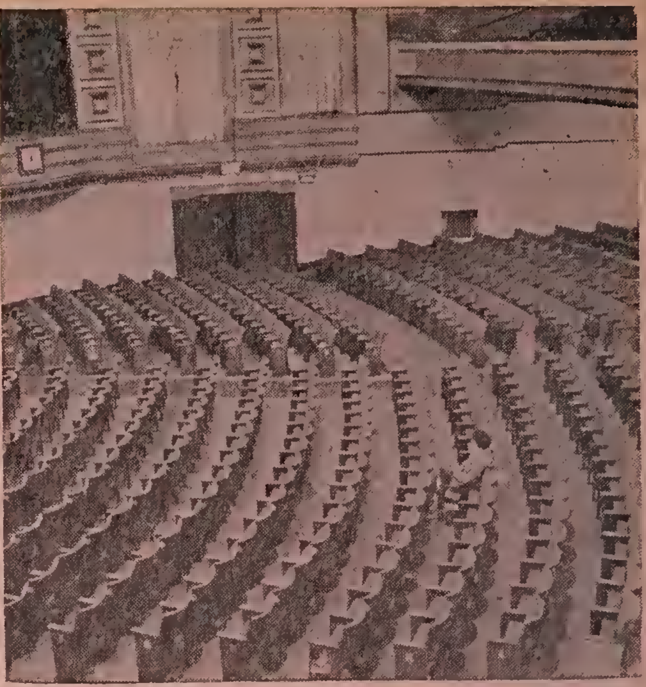
BUENA VISTA's "In Search Of The Castaways" enabled A. A. Allen, of the Regal Sidcup, to effect a neat public relations tieup with a collection of unwanted clothing for World Refugees; and this provided a reason for inviting the chairman of the local council to the opening night. . . . An apprentice's spelling mistake provided Lee C. Prescott, of the Odeon, Rochdale, with a novel press break when he played 20th-Fox's "Sodom and Gomorrah." He had ordered 100 directional arrows from his local supplier and the error was only spotted when neither time or money permitted a rerun. He had to post them and the editor of the Bury Times was so amused that he told him to write his own story. This was published with the suggestion that anyone spotting the "delibreate" mistake should notify the manager of the Odeon of what the error was and where it could be seen. . . . John L. Smith, Edinburg, went all nautical with "We Joined The Navy"—Why Don't You?" The Sea Cadet Corps provided a guard of honor on the opening night and manned the displays at the theatre.

PETER USTINOV went specially to Birmingham to meet the press after a preview of "Billy Budd" and gave L. Putsman's campaign for the Gaumont a terrific boost. Invitations were extended to all press within 25 miles. With the star-cum-director-producer-writer at his wittiest best, the copy really flowed. Not only did an extensive press result; but the reviews in turn provided an added insight into the picture. . . . Playing "The Dock Brief" ("Trial and Error" in the United States), Fred Tyler, of the Empire, Coventry, mounted a teaser display consisting of a magnificent birdcage on a stand with model cars placed inside. A small showcard at the base of the display read, "Name the two stars and film title associated with this display." Guest tickets were given to the first correct answer. The local paper wrote up the stunt and named the winner, adding ". . . For fun can you guestt correctly?" The display caused considerable amusement and speculation.

A RECORD PRESS for a booking at the Odeon, Stafford, is claimed by G. E. Bennet when he played "The Lion." It all started with a teaser in the personal column, "Tame lion required by manager Odeon, Stafford. Must be used to crowds." To his surprise, two proud owners offered beasts. Bennett found that one had actually appeared with Elizabeth Taylor in "Cleopatra"—and that was the one for him. The story made the front page of the evening paper. Then the authorities said 'no' to a stage appearance of the lion and that made the front page again. Undaunted Bennet took along press photographers when he visited the lion and was photographed with the animal. Again, the resulting pictures received a good press coverage adding further plugs to the booking... Playing the Walt Disney unit program, "Big Red" and "Dumbo," A. F. Daviss, of the Gaumont, Falkirk, hired both an elephant and a dog outfit. Wearing these, three members of the staff toured the district distributing handouts. Each "animal" carried suitable credits and working as a team could not be missed. This effectively put over the double feature aspect... A car in the foyer was the stunt F. Reay, of the Odeon, Sunderland, promoted for "Dr. No." He borrowed an identical model of the Sunbeam Alpine which Agent 007, James Bond, drives in the film, complete with JB 007 number plates; and placed a cutout of Sean Connery, the star, in the driving seat. The car dealer reciprocated with displays in two showrooms. Reay reports that the toughest part of the prmotion was manouevering the car up the theatre steps.

FOR A ROADSHOW of "West Side Story" at the Odeon, Sheffield, S. Ramsay used his good relations with the editor of the Sheffield Telegraph for a special souvenir edition to coincide with the opening... Knowing that there are few better ways of getting press coverage than having an artist with local associations in a picture, C. Docherty, of the Queen's Hall, Newcastle-upon-Tyne, noted the name, Joe Robinson, among the credits for "Barabbas." Upon checking, he found that he was the cousin of a columnist's wife; and managed to find a still of the actor as a gladiator in the film. To quote the publicity report: ". .. . with the result that didn't our columnist go to town on his wife's relation, to say nothing of the family history and background, just about everybody plus Uncle Tom Cobley and all, making a 12-inch three column spread complete with photo that really made my eyes light up . . . ." . . . . G. Lockyer, of the Gaumont, Coventry, thinks along similar lines. He found that the parents of the man who trained the lion in "The Lion" lived locally and this resulted in a six-inch treble column picture and story in a local paper. Lockyer also got in the picture by having a photo taken with a live lion and giving the impression of being the big white hunter. Not only was this used in the Coventry Standard but as a blow-up complete with film and theatre credits for a sports gun tieup in a sports goods store.

EIGHTEEN MONTHS AGO when the Pavillion, Newcastle-On-Tyne, was being altered, an aged playbill of the days when it was a vaudeville house was found under the stage. D. P. Fail put it aside for the right occasion; and this arose when he screened "Harold Lloyd's World Of Comedy." The Evening Chronicle published it; suggested that it was probably contemporary with the earliest Lloyd silent comedies and invited readers to provide clues. Some excellent memories were submitted and provided first class copy for a follow up spread. Guest tickets were sent to the writers. . . . H. C. Birse, of the New Victoria, Edinburgh, invited Scotland's top 12 boxers to the opening night of "Kid Galahad" and garnered four editorial and two pictorial breaks at a cost of $14, spent mainly on Coca Cola and ice cream.



D. S. Mawlitt, manager, ABC Cinema, Halifax, Leeds, England, recently obtained plentiful publicity via the services of a young lady to sit through American International's "The Premature Burial" all alone in the theatre at a midnight screening.

"Cleopatra" On Wax

Plans to make 20th-Fox Records a major label and adjunct to the parent company, 20th Century-Fox Film Corporation, moved a significant step forward with the announcement that it will release the soundtrack album from "Cleopatra."

The album, a deluxe package, will be released during the first week in June, prior to the world premiere of the film. The unprecedented world-wide plans for the album provide for its distribution by foreign recording affiliates under the 20th-Fox label.

The score was composed by Alex North, and recorded by a 91-piece studio orchestra under his direction.

Two unusual aspects of the album are that North will supervise its production and liner notes have been written by Joseph L. Mankiewicz, Academy Award-winning writer-director of the romantic spectacular.

The album's cover is one of the most visually striking ever created focussing on the provocative art devised for the picture's advertising campaign. A portion of the jacket will be a montage of photographs of the film's three stars in highlight scenes.

"Jason" In The Comics

Charles H. Schneer's production of "Jason and the Argonauts," which is scheduled for Columbia release in mid-June in the U. S., will be backed by a far-reaching Sunday supplement campaign highlighted by a major advertising buy in "Puck," the widely-read Sunday supplement comic strip.

The "Puck" advertising program, which will reach across the nation, will feature a special half-page, four-color ad lay-out, presenting several of the highlights of the classic saga of Jason and his quest for the legendary Golden Fleece in comic strip format.

This special "Jason and and Argonauts"-"Puck" advertising will appear in conjunction with the comic strip in major newspapers in the U. S.

Life Magazine will also carry full-page, color ads in the June 14 issue of the publication.

Hosts Milt Young and Lesley Pearson

The fashion show

Window display

Dept. Store, Col. Treat Phila. Teens For "Bye Bye Birdie"

Columbia's department store "Bye Bye Birdie" promotion was carried on with the Dewees Stores, one of Philadelphia's outstanding womens' specialty shops.

When, due to unforeseen difficulties, it became impractical to screen the picture at a theatre, as was done in other cities, the promotion took a switch that made it one of the most successful stunts ever undertaken in Philadelphia.

The final result was a "Bye Bye Birdie" party held at the Drake Hotel ballroom on a Saturday afternoon. Over 800 teen-agers attended to see a fashion show at which were modeled the clothes which are tied in with the picture. The young models were high school girls gleaned from area, all young, fresh and full of enthusiasm.

Hy Lit, one of the top local disc jockeys, who spins platters for radio station WIBG, acted as master of ceremonies, in conjunction with Dewees fashion coordinator Judy Clapper, who did the fashion comment.

Highlight of the party was the entrance of Bobby Rydell, one of the stars of the picture, who was able to spend a half hour with the youngsters, giving out autographed pictures. He made his grand entrance riding in a fire-red Mercedes roadster and a half dozen police were on hand to restrain the enthusiastic youngsters.

Music was furnished by "The Joy Boys," a combo made up of students from the University of Pennsylvania. After Rydell left, the youngsters danced. Refreshments were served, with Pepsi-Cola to quench the thirsty throats.

To keep the youngsters entertained prior to the show, a continuous projector had been set up to show the color trailer of "Bye Bye Birdie." A juke box, loaded with Bobby Rydell hits, played to keep them entertained.

To achieve these results Miss Lesley Pearson, the advertising director of Dewees conducted an extraordinary campaign. The store carried teaser ads in the Inquirer and The Bulletin, the leading morning and evening newspapers, with a half-page splash in The Bulletin, and a slightly smaller ad in The Inquirer. The teasers ran for two weeks.

In the store, the telephone company set up Princess phones which are featured in the film, at a special booth. When these were picked up, a taped message was heard inviting the youngsters to come up to the "Bye Bye Birdie" center where the tickets were distributed to the party. A close check was kept on the tickets. The youngsters were obliged to come into the store to pick them up and tickets were issued only to teen-agers between 13 and 20. Names and addresses were kept, and no one could be admitted to the party without a ticket.

The store windows were decorated with "Bye Bye Birdie" displays with larger than life size cutouts being used to attact attention. The film's music was played over a loudspeaker to all persons passing the store. The promotion was carried on at the main store in center city and at the two suburban stores.

At the party, after the dancing was all over, prizes were distributed consisting of 500 tickets to the Goldman Theatre, where the picture is to play, 50 of the RCA "Bye Bye Birdie" albums, 100 copies of the Ann Margret record, and many other prizes of clothing supplied by the store.

This proved to be one of the most exciting afternoons the town has seen and resulted in many advance plugs for "Bye Bye Birdie."

Cooperating in the party were Cameo Parkway Records, Station WIBG, Pepsi Cola, and Keenan Motors, with Milt Young, veteran Columbia publicist, coordinating the dance matinee.

BYE BYE BIRDIE

College jazz combo

Bobby Rydell at autograph session.

Refreshment buffet

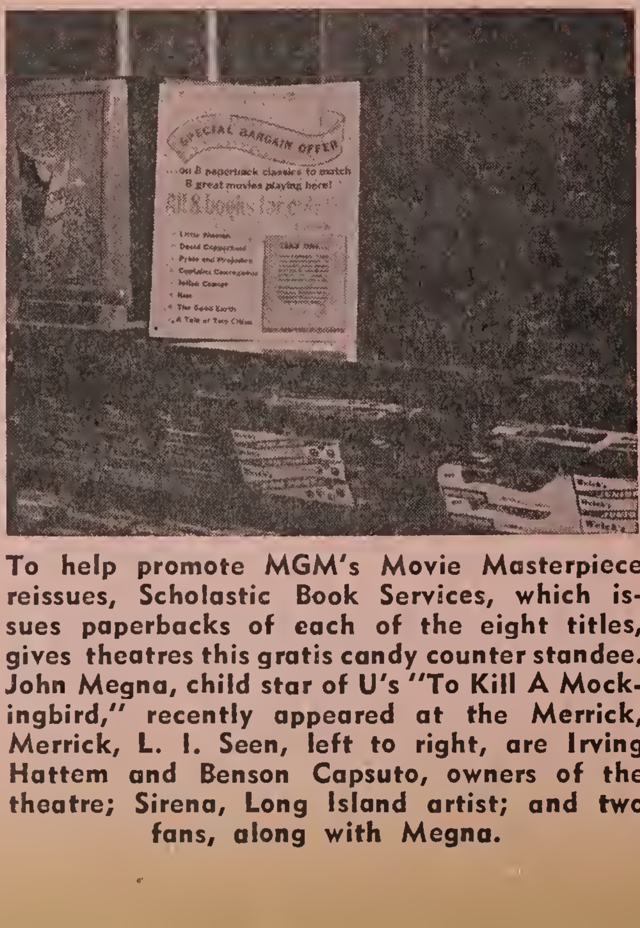
THE EXHIBITORS' EXPLOITATION EFFORTS

ROBERT ODA, manager, Cincinnati, Ohio, Twin Drive-In, in exploiting Crown International's "First Spaceship On Venus" recently went to the Swifton Shopping Center, the city's largest, where thousands of people shop every week. He received splendid cooperation from the C. G. Murphy variety store, where he installed a large "space" board right in the center of the most traveled store area. Under the "rockets" which filled the board were Twin passes to be used as prizes. He had two lovely models dressed in "Space" costumes, to supervise the board. The store's public address system announced to its customers that the "space" girls would select six customers every half hour who would have the chance to "blast-off" a rocket, and if lucky, receive Twin passes for the film. The store gave each winner a "Venus" sundae, the store's special for the week, and chances on a transistor radio which was given away at the end of the promotion. Also, the store called to the attention of its customers, the sale of its special "space" toys, which went over big with the kiddies. Between the half hours, the "space" girls with placards on their backs telling about "The First Spaceship On Venus" mingled with the store's customers and sauntered out onto the Swifton mall, where they were the center of attraction. The Shriner's Circus was coming to town, and that meant a parade. And who do you think was in the parade? A Twin float with the "space" girls advertising "The First Spaceship On Venus." Not content with all of this, Oda added another gimmick. His wife was called upon to add a fillip. She modeled all during the film's run a "Venus" hair-do created by Ruthann Rook, of Kitties' Carousel Beauty Salon, Norwood, Ohio. And what happened after all this promotion? Big boxoffice, that's what.

Celebrating
BIG 2 CONTEST
TWIN DRIVE-IN
TING WEDNESD
TWIN DRIVE-IN

The "space" girls hope the young man "blasts off the rocket" with the winning number for two passes to the Twin Drive-In, Cincinnati, Ohio, for Crown International's "First Spaceship On Venus." The large board, located in the traffic center of G. C. Murphy's variety store, Swifton Shopping Center, was a magnet in the film's promotion by manager Robert Oda.

"WALK 50 MILES, you're off your nut. . . ." This was KXOL disc jockey Don Day's statement to Dick Empey, manager, Trans-Texas Hollywood, Ft. Worth, Texas. "Well, how about 50 blocks?" To this psychologically planned question Day replied, "sure." Thus the ball was set in motion for one of the most successful movie promotions in Fort Worth history. The movie was MGM's "Follow The Boys," and that was exactly what KXOL radio listeners were asked to do. With a full radio promotion promising free records, free swim suits, free modeling courses, and a free summer style show on stage, listeners were asked to meet in front of the KXOL studios and follow KXOL d.j.'s Day and Ben Laurie on a 50 block hike from the studio to the Hollywood in downtown Fort Worth. While the hikers were gathering at KXOL, Empey and his staff taped 1200 records to the bottom of the seats in the theatre, and 12 Patricia Stevens models pulled on the latest in swim wear from Sears. A display featuring two models wearing swim suits had been on display in the lobby of the theatre for two weeks. At the KXOL studios things were out of hand. A call was placed for an extra police unit to help handle the crowd. Shortly before seven p.m. the two radio personalities, two police units, three KXOL mobile news units and about 500 hikers headed for the Hollywood. Traffic along Lancaster was slowed at the sight of a human snake seven blocks long. Forty minutes later Day and Laurie led "the followers" to the box-office at the Hollywood. A little foot-sore, the pair almost caused a panic when walking on to the Hollywood's stage and telling the movie-goers where they could find the promised records. The stage show, of course, featured the beach wear style show through the cooperation of finishing school and Sears Seminary South department store, and the awarding of prizes such as a $30 Rose Marie Reid swim suit from Sears; free Patricia Stevens scholarship; three "Follow The Boys" albums; and 10 passes to the theatre. Sears had an outstanding window display for the film; and three music store windows were arranged. Sears also mentioned the style show in their ads using a mat from the film with full credit. "Follow The Boys" had a fine opening night, and the concession stand did a great business, as did the corn pad people.



To help promote MGM's Movie Masterpiece reissues, Scholastic Book Services, which issues paperbacks of each of the eight titles, gives theatres this gratis candy counter standee. John Megna, child star of U's "To Kill A Mockingbird," recently appeared at the Merrick, Merrick, L. I. Seen, left to right, are Irving Hattem and Benson Capsuto, owners of the theatre; Sirena, Long Island artist; and two fans, along with Megna.

Own A Carnivorous Plant? $1,000 If It's A "Triffid"

Each of 100 theatres which played Allied Artists' "The Day of the Triffids" recently offered a reward of $1,000 to the first person delivering a human eating plant to the theatre.

Tens of thousands of reward certificates were distributed by the theatres in their respective neighborhoods. The certificates stated: "The producers of "The Day of the Triffids" undertake to pay the sum of $1,000 to the first person who will deliver a human eating plant to the theatre named on the reverse side of this agreement. Winner must prove beyond any reasonable doubt the authenticity of the human eating plant subject to confirmation by an expert botanist."

Meanwhile, Bill Samuel, Interstate Theatres' Rialto, Denison, Texas, issued heralds to which cellophane packed seeds were attached, and reading: "Triffid Seeds. These seeds are reputed to be for one of the rarest plants ever known. They are believed to have been brought to earth on meteroites. Warning! Under certain conditions the Triffid plant will grow to tremendous heights, bigger than a man, and become a carnivorous destroyer whose attack is deadly to all living things. This occurs especially when certain cosmic influences come into play, as when the earth passes through a dense cloud of meteorites. There is no known defense or antidote for an attack by a Triffid. Beware of THE DAY OF THE TRIFFIDS! Plant these seeds at your own risk. Watch the plant's growth carefully. . . . If they show carnivorous tendencies they should be immediately destroyed!" Newspaper columnist W. Ward Marsh devoted a humorous write-up to his receipt of some of Samuel's seeds—and suggested that they were sunflower seeds!

Auto Tieup For "Dr. No"

United Artists and Rootes Motors, Inc., have set a coast-to-coast tie-up for "Dr. No," keyed to the appearance in the film of Rootes' popular sportscar, the Sunbeam Alpine, which is driven by Sean Connery, starred in the film as British Agent James Bond.

More than 500 Rootes dealers in 34 states and the District of Columbia have been alerted by their home office to the vast promotional campaign behind the tie-up. They will work with UA fieldmen in all major territories who will supply the auto dealers with "Dr. No" copy, photo and advertising material prepared by UA, and also will cooperate on special events keyed to the local playdates.

FLIPPER

(Continued from page EX-501)

owner, fishing captain Milton Santini, a personal friend of producer Tors, is currently supervising the final stages of construction of a special tank for Mitzi to use while travelling. In addition, Ricou Browning, associate producer and co-author of "Flipper" has been in Florida rounding up additional baby dolphins to be used to expolit the film. The baby dolphins, around six feet in length, will travel in special canvas cradles, similar to Mitzi's and tour key cities. Dolphin experts will travel with both Mitzi and the baby dolphins.

Extensive radio, television and newspaper coverage is planned for the Miami area. The advance publicity is designed to effectively reach into every segment of the resort city population.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

BUSINESS OPPORTUNITIES

PROJECTIONISTS - MANAGERS EARN $5,000 PLUS PART TIME. A MAGIC FINGERS franchise will earn you extra money while you're up in the booth or managing theatre business. Write to projectionist Sid Corcos for information on his successful MAGIC FINGERS franchise operation. $2,500 to $5,000 franchise investment. MAGIC FINGERS OF LONG ISLAND, SID CORCOS, 50 Woodpecker Lane, Levittown, Long Island.

FILMSLIDES

FILMSLIDE Inserts. Whitley, 2123 Stanley Avenue, Fort Worth, Texas.

SPEAKER CONES

SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

THEATRES WANTED

WANTED: Movie Theatre, lease or buy. Prefer Westchester County, New York. BOX 251, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE FOR RENT

LEADING THEATRE in central Mass. city of 25,000 population; 800 orchestra seats; air conditioned; free parking; favorable terms. Write BOX 250, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

TRAILERS WANTED

WANTED—16MM Trailers. ALAN CYLINDER, 605 East Wyoming Avenue, Philadelphia, Pa.

NOW AVAILABLE!

The New 12 Month Set of Booking Sheets for the Full Year Starting June 30, 1963

"Pocket-Size" DATE BOOK

PRICE: $1.00 PER YEARLY SET OF SHEETS, WITHOUT BINDER, INCLUDING POSTAGE

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

GENERAL MANAGER WANTED to handle operations and exploitation for four drive-in theatres. $200 per week. **HELLMAN ENTERPRISES, 251 N. 13th St., Phila. 7, Pa.** (515)

MANAGING DIRECTOR WANTED to handle road show theatre. Must be experienced in all phases and a top exploitation man. **HELLMAN THEATRE, 1375 Washington Ave., Albany, N. Y.** (515)

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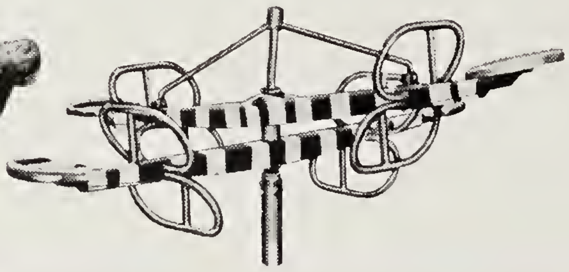

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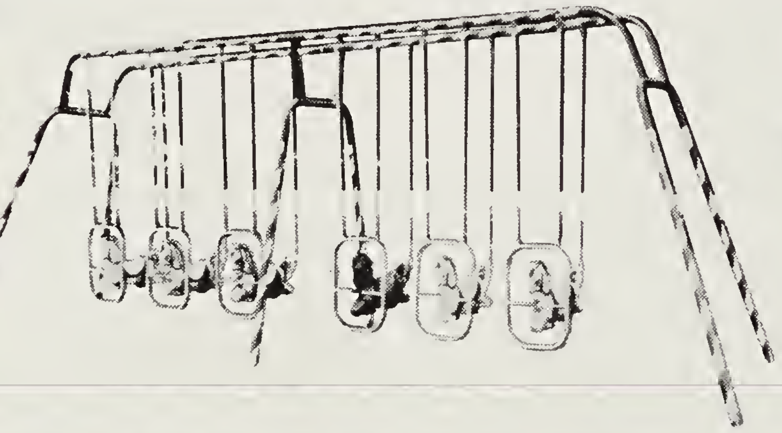

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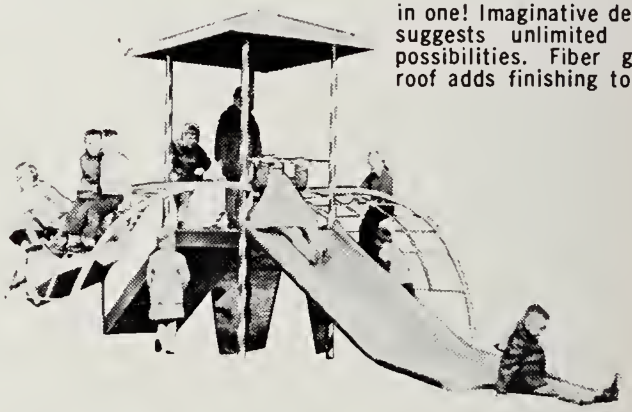

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MOTION PICTURE EXHIBITOR

MAY 22, 1963

Volume 69 Number 21

IN TWO SECTIONS • THIS IS SECTION ONE

Variety Barkers "Go Texan" At Meet

(See Page 6)

Reade-Sterling Boosts Gunsberg

(See Page 9)

Warner Bros. Pictures, Inc., elected Morey Goldstein (top) and Richard Lederer as vice-presidents of the corporation. Goldstein is general sales manager and president of Warner Brothers Pictures Distributing Co., Ltd., while Lederer is director of advertising and public relations for the parent and subsidiary companies.

WHAT IS AHEAD FOR EXHIBITION? . . .

see editorial—page 4

M-G-M's 2 ROADSHOW A

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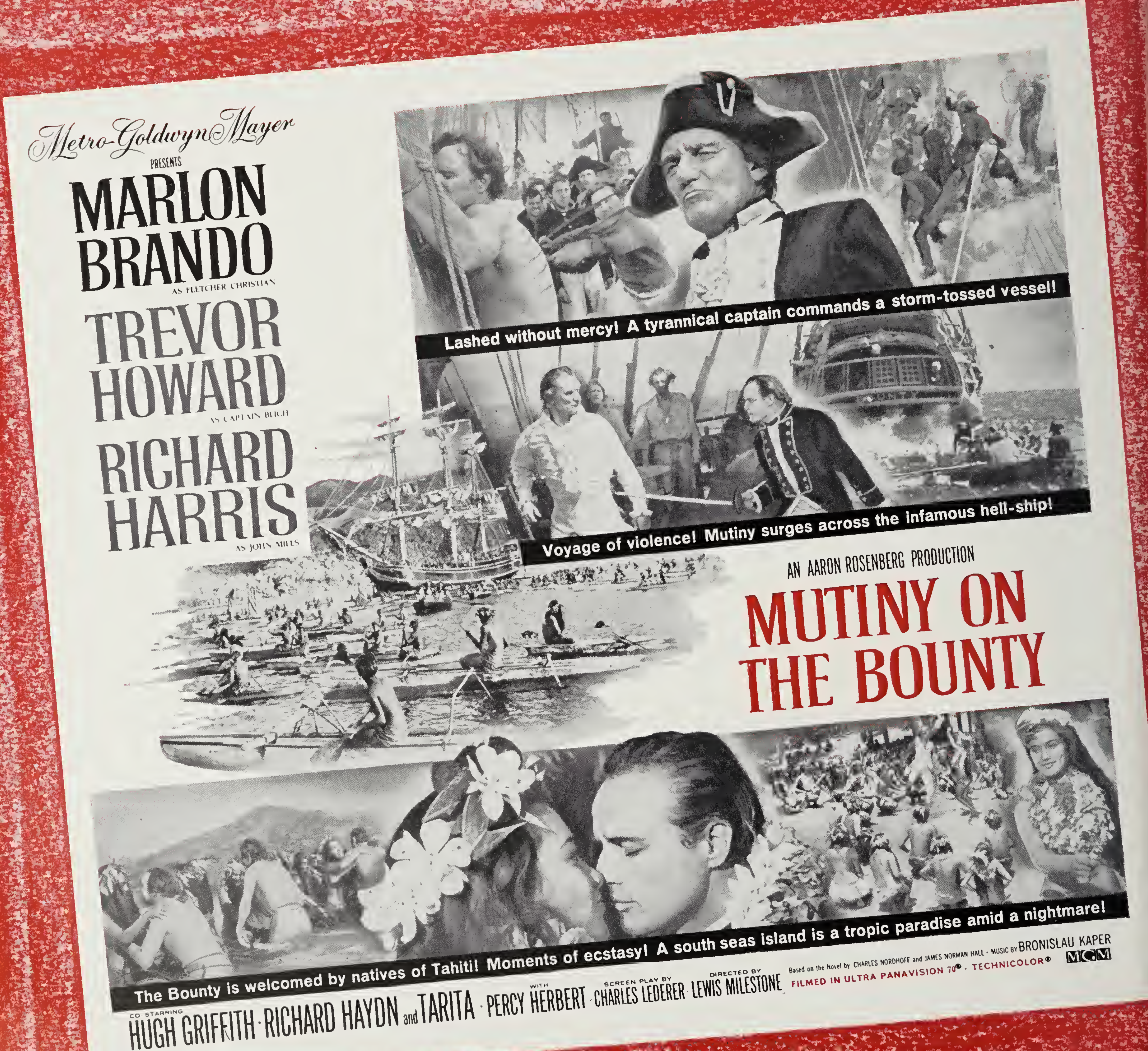

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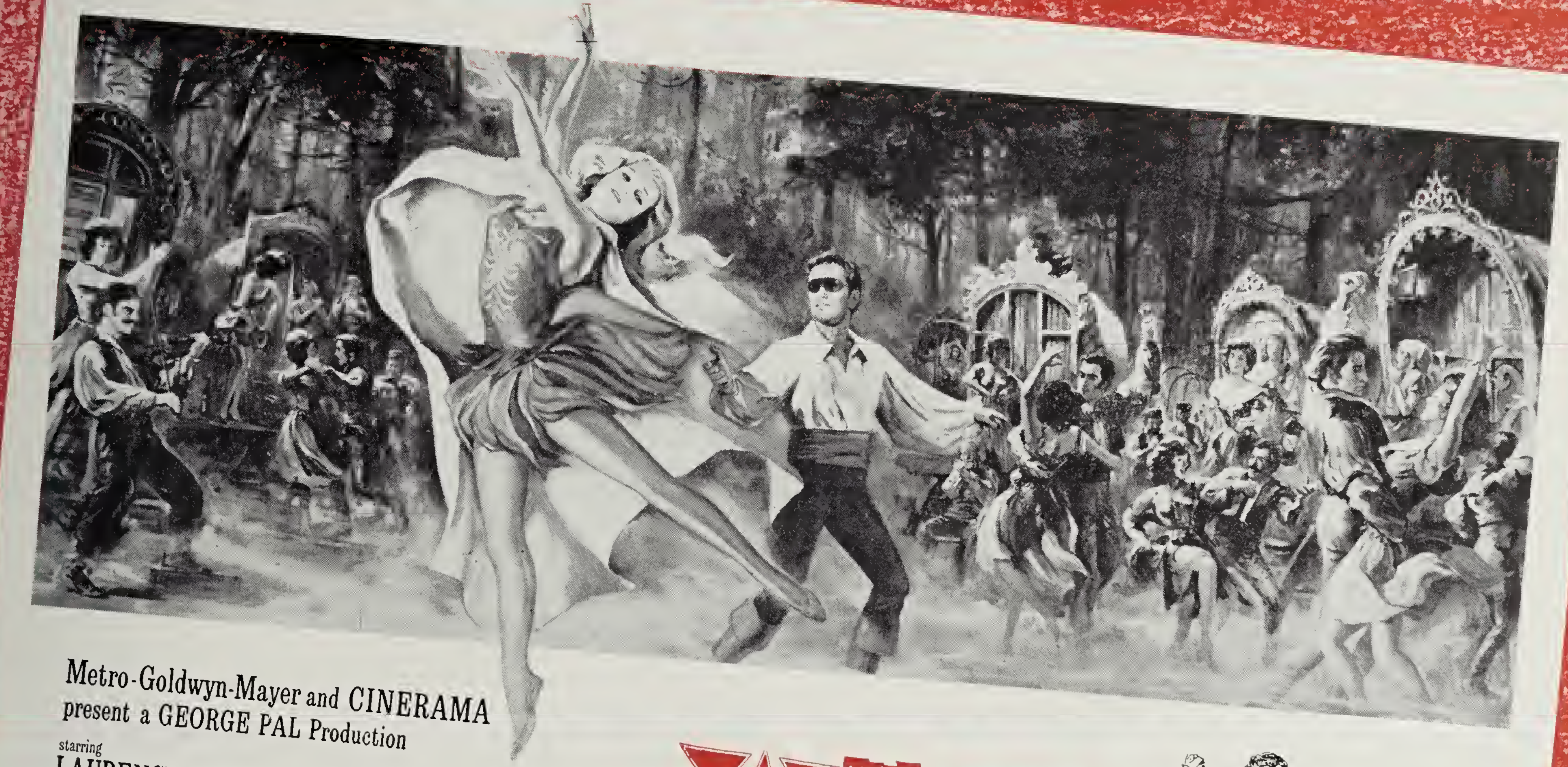

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as "The King"
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as "Ludwig, The Knight" as "Hans, The Servant"

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MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

Volume 69 • No. 21

MAY 22, 1963

WHAT IS AHEAD FOR EXHIBITION?

AS WE NEAR the highly important summer season, it becomes ever more important to know what product will be forthcoming in the months ahead. A survey of current and future releases indicates an exceedingly promising lineup for theatremen, who are showing their confidence in the motion picture industry by an unprecedented building and renovation program, putting a bright new face on exhibition generally.

There are as many reasons for excitement as there are good pictures. The public taste for superior entertainment is unquenchable. Therefore, let us examine, company by company, the films that loom large in the industry's future.

PARAMOUNT PICTURES

"Come Blow Your Horn," starring Frank Sinatra, beautiful girls, and loads of laughter; **"Donovan's Reef,"** John Wayne; **"Hud,"** Paul Newman and Melvyn Douglas; **"The Nutty Professor,"** Jerry Lewis; **"Duel Of The Titans,"** Steve Reeves and Gordon Scott; **"All The Way Home,"** Jean Simmons and Robert Preston; **"Fun In Acapulco,"** Elvis Presley; **"Circus"** (tentative title), another spectacular from Samuel Bronston starring John Wayne, Claudia Cardinale, and David Niven; **"Who's Been SleepingIn My Bed?"** Dean Martin and the screen debut of comedienne Carol Burnett; **"Becket,"** Richard Burton and Peter O'Toole; **"A New Kind Of Love,"** Paul Newman and Joanne Woodward; **"Wives And Lovers,"** Janet Leigh, Van Johnson, Shelley Winters, and Martha Hyer; **"Lady In A Cage,"** Olivia deHavilland; Joseph E. Levine's **"The Carpetbaggers,"** George Peppard; **"Love With The Proper Stranger,"** Natalie Wood and Steve McQueen; **"Paris When It Sizzles,"** William Holden and Audrey Hepburn; and **"Who's Minding The Store?"** Jerry Lewis. Looking ahead even further, we find **"Seven Days In May,"** Burt Lancaster, Kirk Douglas, and Fredric March; **"The Heart Of The Lion"** (The Churchill Story); Levine's **"Where Love Has Gone"**; another Presley production from Hal Wallis; Levine's **"Nevada Smith,"** sequel to "The Carpetbaggers"; Hal Wallis' **"Boeing Boeing"**; **"Rurales"**; **"The Panama Hangman"** (tentative title), John Wayne; **"Beggar's Choice,"** Van Johnson; **"Sylvia"**; **"Village Of Stars"**; **"The Disorderly Orderly,"** Jerry Lewis; **"Dear And Glorious Physician"**; Levine's **"Zulu"**; and **"No Bail For The Judge."** There's a lineup of both quantity and quality for theatre screens everywhere.

WARNER BROTHERS

"PT 109," Cliff Robertson; **"Spencer's Mountain,"** Henry Fonda and Maureen O'Hara; **"Wall Of Noise,"** Suzanne Pleshette and Ty Hardin; **"The Castilian,"** Cesar Romero, Frankie Avalon, and Broderick Crawford; Elia Kazan's **"America America,"** Stathis Giallelis; **"Rampage,"** Robert Mitchum and Elsa Martinelli; **"Mary, Mary,"** Debbie Reynolds and Barry Nelson; **"Palm Springs Weekend,"** Troy Donahue, Connie Stevens, and a host of new faces destined for stardom; **"The Incredible Mr. Limpet,"** Don Knotts; **"Youngblood Hawke,"** James Franciscus and Suzanne Pleshette; **"A Distant Trumpet"**; **"Devil's Advocate,"** Bing Crosby; **"Four For Texas,"** Frank Sinatra, Dean Martin, Anita Ekberg, and Ursula Andress; **"FBI Code 98,"** Jack Kelly and Ray Danton; **"Dead Ringer,"** Bette Davis and Karl Malden; and **"Ensign Pulver And The Captain"** (sequel to "Mr. Roberts"), Robert Walker. Looking further ahead, we find **"Sex And The Single Girl"**; **"The Missourians,"** Robert Mitchum and Ty Hardin; Delmer Daves' **"Seventeenth Summer"**; the fabulous **"My Fair Lady,"** Audrey Hepburn, Rex Harrison, and Stanley Holloway; Dore Schary's **"Act One,"** George Hamilton and Jason Robards, Jr.; **"Camelot"**; Kisses For My President," Fred MacMurray; and **"The Great Race,"** Burt Lancaster and Jack Lemmon. An impressive array to tickle the boxoffice anywhere.

UNIVERSAL PICTURES

Alfred Hitchcock's **"The Birds"**; **"The Ugly American,"** Marlon Brando; **"Paranoiac"**; **"Showdown,"** Audie Murphy; **"Tammy And The Doctor,"** Sandra Dee and Peter Fonda; **"Lancelot And Guinevere,"** Cornel Wilde and Jean Wallace; **"The Kiss Of The Vampire"**; **"A Gathering Of Eagles,"** Rock Hudson, Rod Taylor, and Mary Peach; **"For Love Or Money,"** Kirk Douglas and Mitzi Gaynor; **"The Thrill Of It All,"** Doris Day, James Garner, and Arlene Francis; **"The List Of Adrian Messenger,"** George C. Scott, Dana Wynter and unusual character delineations by Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum, and Frank Sinatra; **"Charade,"** Cary Grant and Audrey Hepburn; **"Man's Favorite Sport?"** Rock Hudson and Paula Prentiss; **"The Brass Bottle,"** Tony Randall and Burl Ives; **"The Chalk Garden,"** Deborah Kerr, John Mills, and Hayley Mills; **"Monsieur Cognac,"** Tony Curtis; **"King Of The Mountain,"** Marlon Brando and David Niven; **"Dark Angel,"** Rock Hudson; **"Madame X,"** Lana Turner; **"The Richest Girl In Town,"** Sandra Dee; **"It Seems There Were These Two Irishmen,"** Rock Hudson and Doris Day; **"Captain Newman, M.D.,"** Gregory Peck and Angie Dickinson; **"Beau Geste,"** a new version; **"Street Corner"**; **"Shalako,"** and **"Dark Purpose,"** Shirley Jones and Rossano Brazzi. There's nothing skimpy about that lineup.

COLUMBIA PICTURES

June—**"Bye Bye Birdie,"** Janet Leigh, Dick Van Dyke, Ann-Margret; **"Jason And The Argonauts,"** Todd Armstrong and Nancy Kovack. July—**"13 Frightened Girls,"** Murray Hamilton and Joyce Taylor. August—**"Gidget Goes To Rome,"** James Darren and Cindy Carol. September—**"Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb,"** Peter Sellers, George C. Scott, and Sterling Hayden; **"In The French Style,"** Jean Seberg. October—**"The Running Man,"** Laurence Harvey and Lee Remick; **"The Old Dark House,"** Robert Morley and Tom Poston. December—**"The Cardinal,"** Tom Tryon, Romy Schneider and Carol Lynley (produced and directed by Otto Preminger). Also coming from Columbia are **"Under The Yum Yum Tree,"** Jack Lemmon, Carol Lynley and Edie Adams; **"Lilith,"** Warren Beatty and Jean Seberg; **"Behold A Pale Horse,"** Gregory Peck, Anthony Quinn, and Omar Sharif; **"The Victors,"** Vincent Edwards, George Hamilton, Melina Mercouri, Romy Schneider, George Peppard, and Eli Wallach; and **"The Long Ships,"** Richard Widmark and Sidney Poitier. There is more good news. Coming up also are **"The L-Shaped Room,"** Leslie Caron, and also awaited with great anticipation is the regular release of Academy Award winner, **"Lawrence Of Arabia."** Plenty of excitement from Columbia.

METRO-GOLDWYN-MAYER

April—**"Come Fly With Me,"** Dolores Hart, Hugh O'Brian, Karl Boehm, Pamela Tiffin, Karl Malden and Lois Nettleton; **"It Happened At The World's Fair,"** Elvis Presley; **"Rififi In Tokyo,"** Karl Boehm. May—**"In The Cool Of The Day,"** Jane Fonda and Peter Finch; **"Drums Of Africa,"** Frankie Avalon; **"Flipper,"** Chuck Connors; **"Dime With A Halo,"** Barbara Luna; **"The Slave,"** Steve Reeves. June—**"The Main Attraction,"** Pat Boone and Nancy Kwan; **"The Golden Arrow,"** Tab Hunter; **"Cattle King,"** Robert Taylor. July—**"Captain Sindbad,"** Guy Williams; **"A Ticklish Affair,"** Shirley Jones and Gig Young; **"Two Are Guilty,"** Anthony Perkins; **"The Day And The Hour,"** Simone Signoret and Stuart Whitman; **"Tarzan's Three Challenges,"** Jock Mahoney. August—**"The Natives Are Restless Tonight,"** Nancy Kwan; **"The Young And The Brave,"** Rory Calhoun; **"Gladiators Seven,"** Richard Harrison; **"Tiko And The Shark."** Receiving special handling

(Continued on page 10)

NEWS CAPSULES

FILM FAMILY ALBUM

Diamond Ring

Mr. and Mrs. David Karp, Riverdale, N.Y., announced the engagement of their daughter, **Diane M. Karp**, to **Edmund R. Rosenkrantz**, son of **Dr. and Mrs. Maurice C. Rosenkrantz**, Scarsdale, N.Y. The couple will be married in August. Rosenkrantz is a graduate of Harvard Law School and received his undergraduate degree from New York University. He is resident counsel with Embassy Pictures Corporation.

Arrival

A son, **Mark Henry**, was born to **Lieutenant and Mrs. John T. Lazarus** in West Germany, where Lt. Lazarus is on duty with the U.S. Army. Lt. Lazarus is the son of **Paul N. Lazarus, Jr.**, executive vice-president of Samuel Bronston Productions, Inc., and the mother is the former **Barbara Greenbaum**, Scarsdale, N.Y.

Obituaries

Mrs. Sara Cohn, wife of **Nat Cohn**, Columbia Pictures home office executive in New York, died. She is survived by her husband, three daughters, and seven grandchildren.

Warren Gates, 54, booker and salesman formerly with Warner Bros. and Columbia Pictures, Boston, died at his home in Jamaica Plain. He served for the past six years as president of Local F-3, IATSE. He is survived by his wife, two daughters, and one son.

Margaret Hoffberg, 61, wife of **Jack Hoffberg**, film importer and distributor, died at Lebanon Hospital, Bronx, N.Y. She was a Variety Club Barkerette. She is survived by her husband, a daughter, a son, and four grandsons.

Martin Solomon, 73, salesman with Allied Artists' Los Angeles exchange and an employee of the company for 24 years, died at his home. In addition to the widow, he is survived by three brothers and one sister.

Adolph Weiss, 82, pioneer Manhattan exhibitor and producer, died in Hollywood. He owned several East Side motion picture theatres in 1908, including the Avenue A. With his brothers, **Louis** and **Max**, he organized Art-class Pictures in 1911 and produced wild animal films, including the first Tarzan film. His brothers and a sister survive.

Fox Payroll At 1,300

HOLLYWOOD—With the start of production on the romantic comedy, "Move Over, Darling," employment at the 20th Century-Fox studio climbed past 1,300.

Leading the new and returning employees were the film's co-stars, Doris Day, James Garner, and Polly Bergen, along with top featured players Thelma Ritter, Chuck Connors, and Fred Clark. Aaron Rosenberg and Martin Melcher are producing the CinemaScope and DeLuxe Color picture, which Michael Gordon will direct.

Lending a festive air to the occasion was a 36-foot banner over the studio's main gate reading, "Welcome—Doris Day, James Garner, Polly Bergen—'Move Over Darling.'"

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., MAY 20

Goldstein, Lederer Named New WB Vice-Presidents

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., elected Morey Goldstein and Richard Lederer as vice-presidents of the corporation.

Goldstein is general sales manager and president of Warner Bros. Pictures Distributing Corp. and Warner Bros. Pictures Distributing Company, Ltd., motion picture distribution subsidiaries of Warner Bros. Pictures, while Lederer is director of advertising and public relations for the parent and subsidiary companies.

Goldstein, who joined Warner Bros. last July, formerly was vice-president and general sales manager of Allied Artists Pictures Corp., with which he was associated for 17 years. Previously, he had held various sales positions with Metro-Goldwyn-Mayer during a 20-year association.

Lederer has headed the Warner Bros. advertising and public relations departments for the past three years. He has been with the company since 1950, beginning as an advertising copy writer and later becoming assistant national advertising manager and a staff producer at the Warner Studios in Burbank, Calif. Lederer entered the motion picture industry in 1946 as an advertising copy writer for Columbia Pictures, with which he was associated until he joined Warner Bros.

The board also declared a dividend of 12½ cents per share on the company's common stock, payable Aug. 5 to stockholders of record on July 12.

Embassy Names Needelman

NEW YORK—Julius Nedelman has been appointed western district manager for Embassy Pictures, it was announced by Carl Peppercorn, vice-president and general sales manager.

BROADWAY GROSSES

Competition From Sunshine

NEW YORK—The advent of summer-like weather sent the crowds outdoors, although Warners' "Spencer's Mountain" had a good opening at Radio City Music Hall, and several hold-overs continued to do well.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Come Fly With Me" (MGM). Paramount reported $15,000 for the third week.

"Spencer's Mountain" (WB). Radio City Music Hall, with stage show, did $92,000 on Thursday through Sunday, with the opening week sure to hit $137,000.

"The Longest Day" (20th-Fox). Warner claimed $15,000 for the 33rd week.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $46,000 on the eighth week.

"Mutiny On The Bounty" (MGM). Loew's State had $14,000 for the 26th week.

"I Could Go On Singing" (UA). Astor stated the opening week tallied $14,000.

"Lawrence Of Arabria" (Columbia). Criterion did $41,500 on the 22nd week.

"The Ugly American" (U). Rivoli had $13,000 for the sixth week.

"The Birds" (U). RKO Palace did $12,500 on the eighth week.

NG Plans Selig Weeks

BEVERLY HILLS, CALIF.—Annual general meetings to promote Bob Selig Weeks—June 4-18—were held in Los Angeles, San Francisco, and Seattle by William H. Thedford, Pacific Coast division manager for National General's Fox West Coast Theatres.

Speakers at the Los Angeles meeting included Thedford; Frank P. Stagen, real estate head; Dan A. Polier, chief film buyer; J. W. Bantau, construction chief; and Paul Lyday, advertising-exploitation-publicity head.

Living it up at Paramount's Las Vegas press salute to "Come Blow Your Horn" are the stars of the rollicking comedy. Seen, left to right, are newcomer Tony Bill, Barbara Rush, Frank Sinatra, who acted as host, Jill St. John, Lee J. Cobb, and Greta Randall. The film was premiered during the jet flight from New York, via Inflight Pictures.

Variety Club Barkers "Go Texan"

"Heart Of Show Business" Meets In Houston; Sessions Concentrate On New Ideas To Improve Charity Efforts

HOUSTON, TEXAS—More than 80 barkers and their wives from the 36 active Variety Club Tents arrived for the 36th International Convention of Variety Clubs International. The theme of the convention is "Go Texan."

Election of officers was held on the final day of the convention with the nominating committee recommending the present slate of officers headed by Rotus Harvey as international chief barker, and including James Carreras as first assistant international chief; Ralph Pries as second assistant international chief; Jack Fitzgibbons, Jr., as international property master; and Joseph Podoloff as international dough guy, to serve for a second year.

James G. Balmer, Pittsburgh, one of the original 11 founders of Variety Clubs International, by resolution was made Life-Time Ceremonial Officer. The resolution was presented by Carreras, who presented Balmer with a ceremonial robe and seal created especially for the occasion in London.

The award for the outstanding pressbook assembled during Variety Week was presented to Pittsburgh with Dallas second and Toronto third.

The Buffalo tent won first place in the contest for the greatest increase in members during the past year. Second place honor was to the Dublin Tent, and Las Vegas and Charlotte tied for third place. Detroit was fifth.

The London Tent 36 brought one of its "Sunshine Coaches" for transporting physically handicapped children to the convention. Following a report by Rex North, columnist of the London Daily Mirror on the success of the London Tent with the Coaches, the Pittsburgh Tent 1 bought the Coach on display at the Convention. The Dallas Tent also purchased a "Sunshine Coach."

James Carreras reported that Milton R. Rackmil, president of Universal Pictures Company and Decca Records, Inc., and vice-chairman of the board of MCA, Inc., has agreed to sponsor a "Sunshine Coach" to be presented to the New York Tent 35.

Harry Kodinsky, Pittsburgh, international representative, made the property masters report in the absence of J. J. Fitzgibbons, Jr. He complimented those tents who had sent in their reports and Joseph Podoloff, international dough guy, reported that for the first time, all tents were paid up as the fiscal year ended and that all tents were in sound financial condition.

Entertainment events included a visit to the charity of the host tent, Variety Boys' Club; and "A Night In Old Mexico." Pepsi-Cola hosted a luncheon, and Coca-Cola hosted the Humanitarian and Heart Awards banquet.

"How To Operate a Charity Successfully for a Variety Club Tent" was the theme of the business forums conducted at the convention.

George W. Eby, chairman of the international charities and a member of the international executive board from Pittsburgh, was one of a parade of speakers who detailed success stories of Variety tents and the methods in which it successfully raised money, told the delegates in the session at the Rice Hotel that three tents—those in Miami, Great Britain, and New England—raised almost $1,700,000 during 1962. He described them as the most successful tents in fund raising ventures in the international charity organization of show people.

Eby reminded the delegates that a successful charity program should embrace four qualifications. (1) Fill some basic need for children. (2) Have the approval and support of governmental officials and health and welfare organizations. (3) Have sufficient appeal so that it can be presented to the public to receive its complete support. (4) Eventually be of such size and scope that it will be at

(Continued on page 15)

Gov't. Wants More Facts Before "Runaway" Action

WASHINGTON, D.C.—The Hollywood Joint Labor-Management Committee met with Assistant Secretary of Labor George L. P. Weaver.

The Joint Committee was told that the various government agencies wanted "more facts and figures" on alleged runaway Hollywood production. Facts and statistics were requested for delivery within 30 days.

A department task force to investigate the matter and hold continuing consultations with the industry on possible measures was set up last January, and among members are Eric Johnston, president, Motion Picture Association of America and the Association of Motion Picture Producers, and Richard F. Walsh, president, IATSE.

The committee in January submitted a report asking federal help to bring back some of the American production lost to overseas countries, and the Hollywood group believed they were being called back to Washington to receive government proposals formulated by various departments in whose realm they would fall.

National Allied Board Mixes Business, Pleasure

DETROIT—Some may be sympathetic to such as the members of the board of directors of National Allied—a dedicated group of men carrying heavy burdens. But there are certainly bright spots in their lives, and they're about to live it up in Detroit!

Here is the outline of the plans for the board's summer meeting, which, announces chairman Marshall T. Fine, will take place at the Sheraton Caddillac Hotel June 26-27.

Tuesday, preceding meeting, there will be a reception and dinner at the plush Standard Club located in the hotel.

Wednesday afternoon, the board will halt deliberations, board president Jack Armstrong's 53-foot cruiser, and take a three hour spin on Lake St. Clair to the St. Clair Inn for dinner.

The directors also have been invited to come early and attend Variety Club of Detroit Tent 5's annual golf outing at the Tam O'Shanter Country Club. This 30-year old event usually draws about 300 from all over, offering golf, swimming, food, beverage, games, and two door prizes for every three persons present. It is set for June 24.

The annual meeting of the board was also announced for New York Oct. 20-21.

Para. Net Income Dips

NEW YORK—Paramount Pictures Corporation reports estimated consolidated net income for the first quarter of 1963 at $275,000, or 17 cents per share. In addition, an investment profit was realized in the amount of $445,000, or 28 cents per share, based upon 1,604,881 shares outstanding on March 30, 1963.

Comparative consolidated net income for the same period in 1962 amounted to $1,129,000 or 67 cents per share based upon 1,690,231 shares then outstanding. No investment profit was realized in the first quarter of 1962.

ALMEDA
LINE

Dramatizing the "Go Texan" theme of the 1963 Variety Clubs International Convention, Houston barkers recently welcomed Rotus Harvey, San Francisco, international chief barker, at the outskirts of the city in an ancient stage-coach and escorted him to convention headquarters in the Rice Hotel. From left to right are Joe Polichine, general convention chairman for host Tent 34; Bob Derden, chairman of the welcoming committee; Sheriff C. V. Kern of Harris County; Harvey; and Leslie T. Hunt, chief barker, Tent 34.

Holding Company Bills Seen Hurting Production

HOLLYWOOD—Proposals for changes in the Federal personal holding regulations now being considered by Congress would have a shattering effect on motion picture production. If passed, says Morris Stoller, acting chairman of the Entertainment Law Committee, the pending legislation would destroy the incentives that are stimulating independent producers in all branches of show business.

Stoller, who is also general manager of the William Morris Agency in Beverly Hills, termed the Congressional bills incorporating the amendments to the holding company laws a body blow to the industry, placing unwarranted and unfair burdens on corporations formed by producers, directors, writers, stars, and others.

The Entertainment Law Committee, consisting of a veteran group of industry accountants, talent representatives, and lawyers, is a group which functions on the west coast keeping a watchful eye on legislation that might adversely affect the industry. It is reactivated whenever necessary and is now carrying on meetings to prepare a counter offensive to these restrictive measures.

The basic problem of E.L.C., according to Stoller, is to educate the Treasury, Internal Revenue, and Congress so that responsible industry operations will not be endangered by broad scale legislation aimed at the correction of abuses.

Fox Records Lengthens Name

NEW YORK—20th-Fox Records has adopted the full name of its parent company and will hereafter be known as 20th Century-Fox Records, it was announced by Norman Weiser, vice-president in charge of operations.

Film Salesmen Win New Contract; Set $100 Minimum Wage After Year

NEW YORK—A new contract announced by the I.A.T.S.E. provides that motion picture salesmen shall have a minimum salary of $100 per week after a year of selling experience in the industry.

The agreement, negotiated by the I.A.-affiliated Colosseum of Motion Picture Salesmen, calls for a blanket weekly wage increase of $4.00, plus a rise of 75 cents in weekly payments to the Film Exchange Employees Pension Fund. This brings the total pension contribution to $3.75. The increases were made retroactive to Dec. 1, 1962.

In addition, effective at the start of the second year of the two-year contract, it has been agreed that a medical insurance program shall be initiated, with the employer and the employee each paying half the premium cost.

Other benefits include an increase of each country salesman's expense allowance to $12.25 per day, an additional week of severance pay, and a stipulation that the annual paid vacation period shall be increased from two weeks to three after 12 years of continuous employment with one company. Heretofore, the employees were entitled to a third week of vacation after 13 years.

Also written into the agreement for the first time was an agency-shop clause, applicable wherever such union-security arrangements are permitted under state law. It specifies that any salesman choosing not to join the union shall pay a representation fee of the same amount as the dues paid by member salesmen.

The contract was negotiated by a committee composed of Colosseum President Bruce C. Warren, representing the western area; Maurice J. Artigues, southern area; James W. Whiteside, eastern; Raymond R. Russo, central, and Chet LeVoit, midwestern, assisted by attorney David B. Bartell and the I.A.T.S.E. General Office.

Distributors signing the agreement were Loew's, Paramount, 20th Century-Fox, Warner Brothers, United Artists, Universal, Columbia, Allied Artists, and Buena Vista.

Dixie Drive-In Managers Launch 13-Week Drive

SAVANNAH, GA.—Managers of 14 outdoorers and company officials of Dixie Drive-In Theatres gathered here for a two-day meeting to launch the circuit's June 2-August 31 "Dixie Dollar Drive," which will include contests in concessions sales, exploitation, advertising, and theatre operations.

The circuit has the twin distinctions of operating the first drive-in built in the south and of being the oldest drive-in circuit in the United States.

Presiding at the sessions were R. A. Edmondson, Jr., and Eugene Skinner, from the Atlanta home office; Horace Denning, district manager from Jacksonville; and L. L. Theimer, district manager from Roanoke, Va.

New quotas were established for circuit-wide managerial competition, and everyone at the meetings participated in group forums aimed at gearing theatre activities to week-by-week programs booked into the outdoorers during the 13 weeks of the drive.

Margulies Launches "Playboy"

HOLLYWOOD—Stan Margulies, who will produce "Playboy," starring Tony Curtis, checked into Columbia Studio to begin preproduction preparations for the film.

"Playboy," to be directed by Bud Yorkin from a screenplay by Norman Lear, is scheduled to go before the color cameras at Columbia on July 15.

N.Y. Committee Plans June Hearings On Film Licensing, Classification

ALBANY—Organization for fiscal 1963-64 of Joint Legislative Committee on Offensive and Obscene Material was to be followed by a conference of its nine members in New York City, and the planning of a public hearing in Albany during the first part of June.

Assemblyman Luigi R. Marano, Brooklyn, who will continue as chairman, explained that officials of the State Education Department and perhaps others were expected to give their views on motion picture licensing. The sessions might run for several days. he added.

Chairman Marano stated the Joint Committee will be prepared to consider the Board of Regents' December, 1962, proposal that the Legislature take under advisement the State's film licensing statute and possible amendments thereto.

After citing the difficult position in which it had been placed by a series of U.S. Supreme Court decisions invalidating all grounds in the New York law except "obscenity," on which a license could be refused, the Board suggested the Legislature enact such "necessary or appropriate" amendments as the lawmakers decide. The Regents asked that, in doing so, the Legislature keep particularly in mind "our responsibility for the welfare of the youth of the State."

Religious and other organizations, as well as educators, some newspapers, and other individuals, were "concerned" with the effect of the adverse court decisions on licensed motion picture content, as it affects youth.

Even the legal definition of "obscenity" had been narrowed to what is called "hard core pornography." The Court of Appeals, highest in New York State, so ruled, in 1961, in the Richmond County news dealers' case, involving a men's magazine.

Since then, the tribunal, in the widely-publicized case on the film, "The Connection," unanimously upheld an Appellate Division, Third Department, finding that the Regents should be reversed.

The Appellate Division rejected the other half of Attorney Ephraim S. London's plea that the State licensing law be declared unconstitutional because it is "a tax on communications."

Kans. Censor Reverses Ruling

TOPEKA, KANSAS—The State of Kansas censor board was reported as reversing itself on its ban against exhibition of "Long Day's Journey Into Night."

Chairman Kitty McMahon said the reversal was due to advice from the Attorney General and upon the fact that producer Ely Landau and Embassy Pictures, the film's distributor, planned legal action in Kansas courts unless the ban was lifted.

The censor board had objected to some of the dialogue.

Va. Convention Speakers Set

RICHMOND, VA.—Syd Gates, general chairman, Virginia Motion Picture Theatre Association convention, which will be held July 15-16-17 at the Cavalier Hotel, Virginia Beach, announced that speakers will include Oscar Brotman, Robar Amusement, Inc., Chicago; David Milgram, Milgram Theatres, Philadelphia; LeMar Sarra, Florida State Theatres, Inc., Jacksonville; and Herman Levy and George Roscoe, representing the Theatre Owners of America.

National General Earnings Rise 18 Per Cent In Half-Year Period

LOS ANGELES — Earnings of National General Corp. for the 26 weeks ended March 26, 1963, totaled $1,751,753, an increase of 18 per cent over the $1,485,383 earned in the comparable fiscal 1962 period, it was announced by Eugene V. Klein, president. Earnings of Mobile Rentals Corp., a recently acquired subsidiary, are included in both periods. Net income in the year-earlier period included a special item of $411,270, whereas income for the recent six months resulted entirely from operations, Klein noted.

On the basis of operations alone, fiscal 1963 first half earnings of $1,752,000 equal 53 cents a share on 3,313,363 outstanding common shares, compared with $1,074,000 or 32 cents a share in the like fiscal 1962 period on the basis of the same number of shares. Per-share earnings including the special item a year ago were 45 cents.

Since real estate is now part of National General's regular business, Klein noted that profits or losses from real estate transactions are considered regular operating income. Such profits were $273,000 in the recently completed period as against $16,000 in the comparable period last year.

Total income for the Los Angeles-based diversified theatre operator rose to $23,706,652 in the just-completed six months, compared with $22,439,800 a year earlier.

Klein attributed increased earnings for the year to date to improved operating efficiency throughout National General's 220-theatre circuit, plus stepped-up vending activity at the theatres.

Commenting on NGC's extensive diversification programs, the company president said that steady progress is being made toward the startup early next year of National General's closed circuit tv system that will broadcast daily entertainment, sports, and public affairs programs in color to affiliated theatres throughout the country. NGC just announced formation of the Theatre-Vision Color Corp., a wholly-owned subsidiary to develop and operate the new network. An initial live demonstration of the system will be staged in Los Angeles late next month, he announced.

Gower Champion has been signed to a five-year contract as program advisor for the Theatre-Vision Color Corp., the National General Corp. subsidiary heading development of the company's closed circuit theatre color television network, it was announced by Klein.

The versatile director-producer will serve as advisor for various phases of the Theatre-Vision network programming and will produce and direct the initial live demonstration of the system, scheduled to be held in Los Angeles late next month. Subsequently, Champion is considering producing and directing other entertainment shows on a non-exclusive basis for the network once it starts full-scale operations early next year.

Fox Joins Filmack

CHICAGO—The appointment of Sam Fox as office manager of the Filmack Studios was announced by Bernard Mack, company president. Filmack is a producer of motion pictures for television, industrial, and theatre usage.

Second "Hollywood Spotlight" Highlights "Oscar" Show

HOLLYWOOD—The second regular issue of "Hollywood Spotlight News," the new industry product promotional newsreel, released through American International Pictures, is highlighted by an intimate, exclusive behind-the-scenes report on the recent Academy Awards festivities at the Santa Monica Civic Auditorium and Beverly Hilton Hotel.

Producer Sam Berns disclosed that the special single reel subject, which will be ready for showing in theatres around the world next month, will have incorporated "pre-sell" information on three features in production which starred Academy nominees who were working on the day of the Awards. The features include Universal's "Captain Newman, M.D.," Columbia's "Under The Yum Yum Thee," and MGM's "The Wheeler Dealers," starring respectively Gregory Peck, Jack Lemmon, and Lee Remick.

Angie Dickinson, Universal star, narrates and appears as hostess of the short, which is set into the framework of the Academy Awards activity. She will take motion picture audiences backstage to witness the most widely heralded show business spectacle for an aspect heretofore underplayed by all other media.

Embassy In Distrib Deals

CANNES, FRANCE—Moving swiftly, as the 16th Cannes Film Festival opened here, Leonard Lightstone, executive vice-president of Embassy Pictures, scored a beat by concluding the first series of major international distribution contracts expected to be negotiated during the fete.

Five separate distribution deals were effected by Lightstone for South Africa, Sweden, Denmark, Norway, and Portugal, encompassing eight major feature films.

For South Africa, Lightstone implemented previous negotiations with Andre Pieterse, managing director of Ster Film Import of Pretoria, to include distribution in the area of four Joseph E. Levine-Carlo Ponti Films. They are "A Ghost at Noon," starring Brigette Bardot and Jack Palance, now being filmed in Rome, and three others scheduled to go before the cameras this summer and fall. They include "The Empty Canvas," starring Bette Davis; "Yesterday, Today and Tomorrow," starring Sophia Loren and Marcello Mastroianni; and "Casanova," starring Mastroianni in the title role.

Lightstone also concluded arrangements with Sven Nygren, Stockholm independent distributor, for the release of the four Levine-Ponti attractions in Sweden. Other contracts with Nygren are for Denmark, on "Landru," and Norway, on "Landru" and "Boccaccio '70."

For Portugal, Lightstone negotiated with Pier Luigi Barbada of Filmitalus for the distribution of the four Levine-Ponti films plus "The Queen Bee" and "The Threepenny Opera."

Hyman Heads Seven Arts; Sets Kirk Douglas Deal

NEW YORK—Eliot Hyman has been named president of Seven Arts Productions, Ltd., succeeding the late David B. Stillman, it was announced following a meeting of the company's board of directors.

Since the organization of the firm in 1960, Hyman has served as the executive vice-president of the company, which finances, produces, and distributes, motion pictures, television, and stage productions.

Hyman will maintain his position as president of Seven Arts Associated, the American operated subsidiary of the parent Canadian firm.

Michael Baumohl has been appointed by Seven Arts Productions as the company's advertising and publicity manager for the United Kingdom and Continental Europe, it was announced by Edward S. Feldman, vice-president of the film company. Baumohl will assume his new duties June 10, immediately following the conclusion of his current assignment as production publicity director for "The Chalk Garden," now shooting in London.

Baumohl will supervise all European production publicity for Seven Arts. He will also coordinate overseas merchandising campaigns with the various distribution companies releasing Seven Arts product.

Seven Arts Productions and Kirk Douglas' Joel Productions have entered into a motion picture and theatrical producing arrangement, which initially entails the production of four films and a Broadway play, it was jointly announced by Hyman and Ray Stark, heads of Seven Arts, and Douglas and Edward Lewis of Joel.

The play, "One Flew Over the Cuckoo's Nest," written by Dale Wasserman and based on the novel by Kenneth Kesey, will be produced on Broadway next season with Douglas in the starring role. Sidney Lumet will direct the play. The drama, which is filled with bitter comedic overtones, revolves around a man condemned to a long prison sentence who voluntarily commits himself to a state mental institution.

Robt. Ellis Builds Two

PHILADELPHIA—Robert Ellis, president, Holiday Theatres, Inc., announced the building of two 1000-seat conventional, indoor theatres, one in Allentown, Pa., and one in Stratford, N. J.

The Allentown house will have all modern conveniences, projection, etc., and parking space for 2,000 cars, while the Stratford house will have parking space for 1800 cars.

Robert Ellis is the son of Martin Ellis, Ellis Theatres, but Ellis Theatres has no connection with Holiday Theatres, Inc.

Minow Leaves FCC

WASHINGTON—The White House announced the retirement of Newton Minow as Federal Communications Commission chairman.

Present Commissioner E. William Henry moves up to the chairmanship, and taking the empty FCC seat will be Judge Lee Loevinger, now assistant attorney general in charge of anti-trust matters.

Phila. Industry Ready For Old Newsboys Day

PHILADELPHIA—The Variety Club, Tent 13, and The Philadelphia Inquirer will hold their sixth annual Old Newsboys Day on Friday, June 21.

The colorful fund drive supports the many Variety Club charitable projects, including the Variety Club Camp for Handicapped Children, as well as treatment and rehabilitation programs for crippled children.

In addition, a portion of the funds raised will go toward construction of a Variety Club wing at the new Children's Hospital to be built near the University of Pennsylvania.

On Old Newsboys Day, The Inquirer will publish a four-page "Happiness Edition" with stories and photographs on the camp and other programs supported by the project.

Volunteers from all walks of life, ranging from judges, government officials, to entertainers, will be recruited to "sell" the special edition in center city from 11:30 a.m. to 2:30 p.m., and during the evening hours in suburban areas.

They will wear gold "newsy" aprons and black top hats, symbol of the show business barker, while selling the paper, preferably for folding money.

Jack Beresin, past chief barker of Variety Club International, and president of Berlo Vending Co., is general chairman of the drive. Honorary chairman is George H. Brown, president of Girard Trust Corn Exchange Bank.

Attorney Sylvan M. Cohen, president of Pennsylvania Real Estate Investment Trust, heads the advance gifts division, and Ralph W. Pries, vice-president of Berlo Vending and second assistant chief barker, Variety Club International, is drive coordinator.

British Vote "Lawrence" Tops

LONDON—"Lawrence of Arabia" scooped the British Film Academy Awards for 1962. Prince Philip presented the awards for best picture and best British picture to Sam Spiegel, best screenplay to Robert Bolt, and best actor to Peter O'Toole. Leslie Caron won as best British actress for her performance in "The L-Shaped Room," and Anne Bancroft the best foreign actress for "The Miracle Worker." Burt Lancaster was voted best foreign actor for "The Birdman of Alcatraz."

Gunsberg Appointed Executive V-P In Reade-Sterling Reorganization

NEW YORK—The appointment of Sheldon Gunsberg as executive vice-president of Walter Reade-Sterling, Inc., was announced by Walter Reade, Jr., chairman of the board, and Saul J. Turell, president.

Gunsberg, who has been serving as a vice-president, and as an executive assistant to Reade, will assume his new duties immediately.

Reade and Turell said the appointment was another major step by the company, which was organized a year ago through the merger of Walter Reade, Inc., and Sterling Television Co., Inc., towards completing its internal reorganization to consolidate and coordinate its integrated activities in the fields of theatre operation, and motion picture and television production and distribution.

Eight years ago, Gunsberg joined the Reade Theatre organization as general manager of specialized theatre interests, and director of advertising and publicity for its Continental Distributing, Inc., subsidiary. In 1955 he was appointed director of advertising and publicity for the Reade circuit, and in 1956 became vice-president in charge of advertising and publicity for Walter Reade Theatres and Continental Distributing, Inc. In 1960, he was appointed executive assistant to Reade.

Gunsberg entered the motion picture industry in 1945 after war-time service in the Merchant Marines, as a publicist for 20th Century-Fox. He spent two years as a field representative for United Artists, and joined Universal-International Pictures, Inc., in 1948 for the road show engagements of "Hamlet." One year later, he became assistant to Jeff Livingston, then director of advertising and publicity for the British J. Arthur Rank films released through Universal.

Mich. Town Favors New Picture-Making Invasion

TRAVERSE CITY, MICH. — Happy movie-making days may be here again in the Upper Penninsula. The natives are piling into the post office to assure Jules Maitland of Urbana Productions that every possible cooperation will be given him and his company if he uses the community as location for its next film.

Maitland called City Manager N. G. Damoose to tell him TC was top-of-the-totem in cities being considered. So, Damoose is urging all to reinforce his telephonic hearty welcome.

A few, but few, are not too delighted at the prospect. They fear damage to the Traverse image since the story concerns a town.

People in the area tingle with the happy remembrances engendered a few years ago by Otto Preminger. He filmed the indigenous "Anatomy of a Murder" in the Marquette-Ishpeming section. Hundreds of localities who had never seen a movie shot got in on the act as extras, and thousands of others watched. Statewide, the newspapers lapped up the story, giving the picture the greatest flood of publicity ever in Michigan.

When the shooting was all over, it won a prize as Best Michigan Product of the Year!

Baseball Game For "Jimmy"

BOSTON—Through the generosity of Tom Yawkey, Lou Perini, and the new management of the Milwaukee Braves, the Boston Red Sox will play a night ball game with the Milwaukee Braves on June 3, at Fenway Park, the entire proceeds going to the Jimmy Fund.

The three previous games played by these teams were a complete sell out. Special arrangements have been made for members of the Variety Club, theatre industry, and trustees of the Children's Cancer Research Foundation to order choice seats for their families and business associates.

"West" Hits $3,500,000

NEW YORK—Only three months after its introduction into the domestic market, the Metro-Goldwyn-Meyer-Cinerama presentation of "How the West Was Won" has topped the $3,500,000 mark in box office returns.

Figure is based on 34 engagements, 13 of which opened as recently as April 11, and the oldest being at the Warner, Hollywood.

French Consul Pierre Gabard gave a party in Philadelphia recently in honor of the Academy Award winning French film, "Sundays and Cybele," distributed by Davis-Royal. Preliminary festivities consisted of a cocktail party, after which the entire group of 90 guests were transported to the Stanley Warner Yorktown in chartered buses. They returned to the French Consulate for a late supper. From left to right are SW district manager Herman Comer; Gabard; Miss C. Tull; British Consul Thomas Tull; the marquee of the theatre with welcome to the French Consul and his guests in lights, and the chartered bus; Frank Reed, manager SW Yorktown; Gabard; and Consul Edgar Reichel.

WHAT IS AHEAD? *(Continued from page 4)*

are "**How The West Was Won**," "**Mutiny On The Bounty**," and "**The Wonderful World Of The Brothers Grimm**." Specialized product also includes "**Arturo's Island**," "**The Four Days Of Naples**," and "**Monkey In Winter**." Looking ahead into MGM's future, we find such exciting releases, completed or shooting, as "**Any Number Can Win**," Jean Gabin; "**Family Diary**," Marcello Mastroianni; "**Gold For The Caesars**," Jeffrey Hunter and Mylene Demongeot; "**The Haunting**," Julie Harris; "**Murder At The Gallop**," Margaret Rutherford; "**Private Potter**," Tom Courtenay; "**Vice And Virtue**," Annie Girardot; "**The V.I.P.'s**," Elizabeth Taylor and Richard Burton; "**Smog**," Annie Girardot; "**Of Human Bondage**," Kim Novak and Laurence Harvey; "**Sunday In New York**," Cliff Robertson and Jane Fonda; "**Twilight Of Honor**," Richard Chamberlain; "**The Wheeler Dealers**," James Garner and Lee Remick; "**A Global Affair**," Bob Hope; "**Gunfighters Of Casa Grande**," Alex Nicol; "**Night Must Fall**," Albert Finney; "**The Prize**," Paul Newman, Edward G. Robinson, Elke Sommer; "**Merrilly We Roll Along**." Other properties in preparation as part of the plentiful 1963 supply are "**His And His**"; "**36 Hours**"; "**A Kick In The Head**"; "**Signpost To Murder**"; "**The San Franciscans**"; "**The Americanization Of Emily**," William Holden; "**Company Of Cowards**"; "**Too Big For Texas**"; "**The Unsinkable Molly Brown**," Debbie Reynolds; "**Mail Order Bride**"; "**The Navy Story**"; "**Harrigan's Halo**." Among important films slated for production in 1964 is "**The 40 Days Of Musa Dagh**," based on the famous Franz Werfel novel. This is the greatest number of films MGM has ever offered exhibition in a similar period. Good news for the entire industry.

20TH CENTURY-FOX

"**The Yellow Canary**," Pat Boone; "**Marilyn**," narrated by Rock Hudson; Darryl F. Zanuck's star-studded "**The Longest Day**"; "**The Leopard**," Burt Lancaster and Claudia Cardinale; "**The Condemned Of Altona**," Sophia Loren, Fredric March, Maximilian Schell, and Robert Wagner; "**The Winston Affair**," Robert Mitchum; "**Take Her, She's Mine**," James Stewart, Sandra Dee; "**Move Over, Darling**," Doris Day and James Garner; Rodgers and Hammerstein's "**The Sound Of Music**"; "**The Visit**," Ingrid Bergman and Anthony Quinn; "**The Agony And The Esctasy**." Add to this impressive lineup the fabulous "**Cleopatra**," starring Elizabeth Taylor, Richard Burton and Rex Harrison, which already has more than 15 million dollars in the till prior to release, and you have ample justification for believing in the resurgence of this great company.

UNITED ARTISTS

April—"**I Could Go On Singing**," Judy Garland and Dirk Bogarde. May—"**Dr. No**," Sean Connery, Ursula Andress, and Joseph Wiseman. June—"**Buddha**"; "**Call Me Bwana**," Bob Hope, Anita Ekberg, and Edie Adams. July—"**The Great Escape**," Steve McQueen, James Garner, and Richard Attenborough; "**Irma La Douce**," Jack Lemmon and Shirley MacLaine. August—"**Toys In The Attic**," Dean Martin, Wendy Hiller, Geraldine Page, and Gene Tierney; "**Flight From Ashiya**," Yul Brynner, Richard Widmark, and George Chakiris; "**The Stolen Hours**," Susan Hayward and Michael Craig. September—"**The Caretakers**," Robert Stack, Joan Crawford, and Poly Bergen. October—"**Johnny Cool**," Henry Silva and Elizabeth Montgomery. November—"**Mc Clintock**," John Wayne, Maureen O'Hara and Yvonne DeCarlo; "**It's A Mad, Mad, Mad, Mad World**," Spencer Tracey and all-star comedy cast. December—"**Kings Of The Sun**," Yul Brynner and George Chakiris; "**The Pink Panther**," David Niven, Peter Sellers and Robert Wagner. Completed films not scheduled as yet include "**Lilies Of The Field**," Sidney Poitier; "**The Ceremony**," Laurence Harvey, Robert Walker, Jr., and Sara Miles; "**Mouse On The Moon**." Terry-Thomas; "**Tom Jones**," Albert Finney and Susannah York; "**Las Vegas By Night**"; "**The Story Of Norman Peale**," Don Murray. Currently being filmed or in preparation are "**The Greatest Story Ever Told**," George Stevens' Biblical epic; "**Kimberly**," Burt Lancaster; "**A Young Man's Fancy**," Ann-Margaret and James Darren; "**Once Upon A Summer**," Rita Tushingham and Peter Finch; "**From Russia With Love**," Sean Connery; "**Man In The Middle**," Melina Mercouri and Maximilian Schell; "**Wherever Love Takes Me**," William Holden and Susannah York; "**Muriel**." A schedule of varied entertainment and boxoffice excitement to suit every taste.

ALLIED ARTISTS

"**Black Zoo**," Michael Gugh; "**55 Days At Peking**," Charlton Heston, David Niven and Ava Gardner; "**Day Of The Triffids**," Howard Keel; "**Payroll**," Michael Craig; "**Play It Cool**," Billy Fury and Helen Shapiro; "**The Gun Hawk**," Rory Calhoun; "**The Long Corridor**," Peter Breck; "**The Gunfighters**," David Janssen; "**Gunfight At Comanche Creek**," Audie Murphy; "**Travels Of Marco Polo**," Anthony Quinn and France Nuyen. From the epic to the program feature, the accent is on quality and crowd-pleasing entertainment. High on the list is "**Soldier In The Rain**," Jackie Gleason and Steve McQueen.

BUENA VISTA

June—"**Savage Sam**," Brian Keith. July—"**Summer Magic**," Hayley Mills, Burl Ives and Dorothy McGuire. September—Reissues of "**20,000 Leagues Under The Sea**" and "**Fantasia**." November—"**The Incredible Journay**," Emile Genest. Christmas—"**Sword In The Stone**," cartoon feature. February, 1964—"**Merlin Jones**," Annette and Tommy Kirk. March, 1964—"**Thomasina**," Patrick McGoohan and Susan Hampshire. Easter, 1964—"**A Tiger Walks**," Brian Keith. Summer, 1964—"**Wild Goose Stop**," Brandon DeWilde and Jane Wyman. Also in preparation are "**Little Britches**" and "**8 Ball Express**," with Christmas, 1964, bringing "**Mary Poppins**," Dick Van Dyke and Julie Andrews. No one pleases the family audience with the same consistency as Walt Disney, and here is a lineup to keep those families coming to the movies.

AMERICAN INTERNATIONAL PICTURES

April—"**Operation Bikini**," Tab Hunter and Frankie Avalon; "**Free, White And 21**," Frederick O'Neal and Annalena Lund. May—"**The Mind Benders**," Dirk Bogarde and Mary Ure; "**The Young Racers**," Mark Damon and William Campbell. June—"**Dementia No. 13**," William Campbell and Luana Anders; "**The Terror**," Boris Karloff and Sandra Knight; "**Erik The Conqueror**," Cameron Mitchell and the Kessler Twins. July—"**Beach Party**," Robert Cummings, Dorothy Malone, Frankie Avalon. August—"**The Haunted Palace**," Vincent Price, Lon Chaney, and Debra Paget. September—"**X—The Man With The X-Ray Eyes**," Ray Milland; "**Summer Holiday**," Cliff Richards. October—"**Nightmare**," Leticia Roman and John Saxon; "**Under 21**." November—"**The Duel**," Fernando Lamas; "**It's Alive**," Peter Lorre, Elsa Lanchester, Frankie Avalon. December—"**Black Christmas**," Boris Karloff. Also coming from AIP are "**A Comedy Of Terror**," Vicent Price, Peter Lorre, Boris Karloff; "**The Magnificent Leonardi**," Ray Milland; "**Muscle Beach**"; "**Masque Of The Red Death**," Vincent Price; "**Sins Of Babylon**"; "**When The Sleeper Awakens**," Vincent Price; "**Bikini Beach**"; "**Dunwich Horror**"; "**War Of The Planets**"; "**Genghis Khan**," 70mm roadshow; and "**Something In The Walls**." It is no wonder that this relatively young company is becoming an increasingly important supplier of top product.

If we add to the imposing list of product detailed above, the releases of such firms as Joseph E. Levine's Embassy Pictures, which brings to the nation's theatres the best product from wherever it is produced, and other independent outlets for quality feature films, it shapes up as a list that should excite every real showman. We have tried to be as complete as possible, but release charts, like the weather, are liable to change at any moment. We do feel, however, that the list should provide better than a fair view of what is coming.

EMBASSY for instance, is offering such art and general releases as Fellini's "**8½**," "**Landru**," with others including "**The Bear**," "**The Passionate Thief**," "**Aphrodite, Godless Of Love**," "**Young Girls Of Good Family**," "**The Light Fantastic**," "**The Love Makers**," etc. At the rate Joe Levine announces deals, that list could be considerably longer by the time you read this.

In the long run, these pictures will perform in direct proportion to the energy and imagination of the distributors and exhibitors who sell them and show them.

They deserve your best efforts. The answer to empty seats is top quality product and aggressive merchandising. There is nothing wrong with the motion picture industry that a good dose of both those ingredients can't cure.

Admiral Pirie To Cinerama

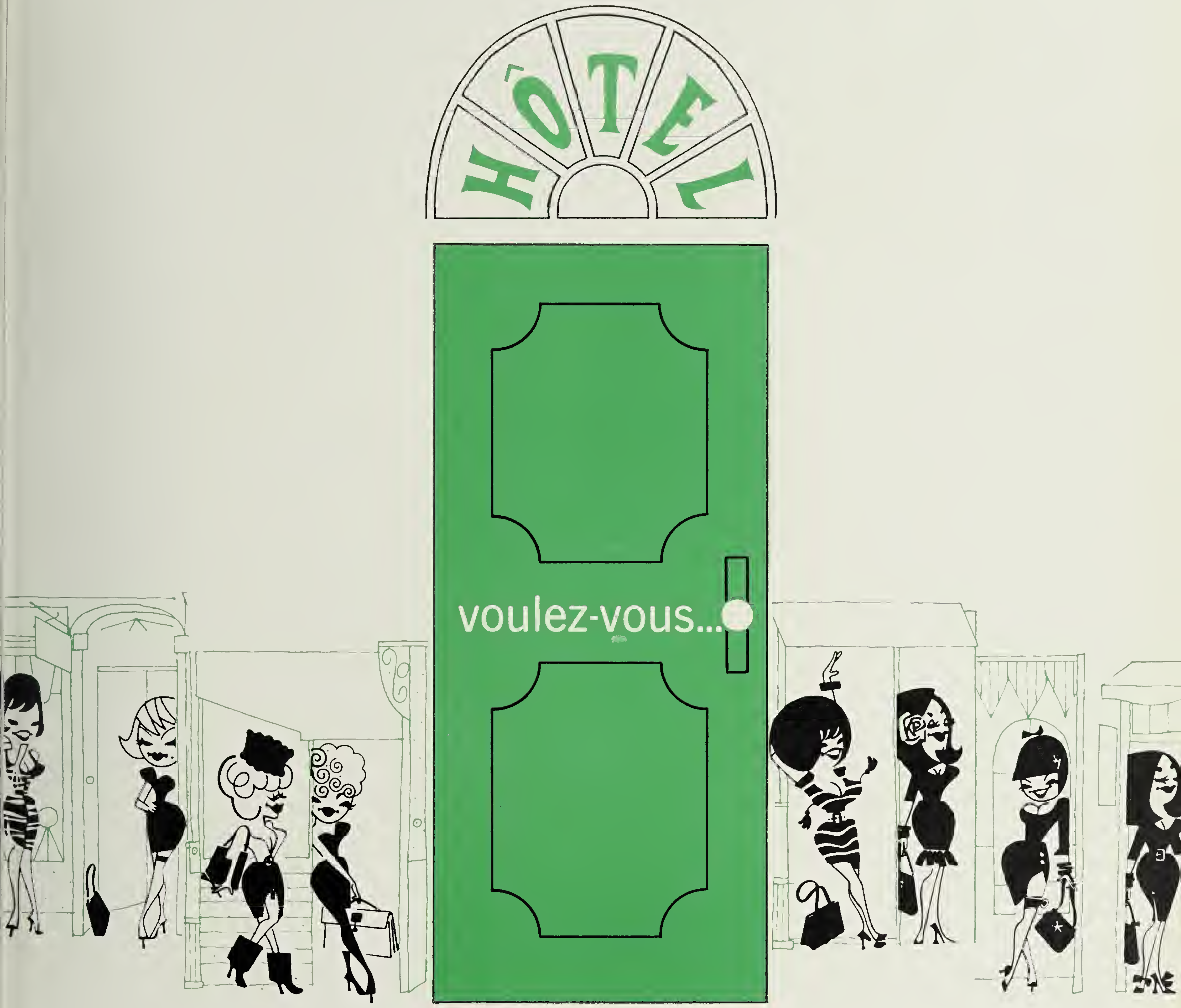
NEW YORK—Nicolas Reisini, president and chairman of the board of Cinerama, Inc., announced the election of Admiral Robert B. Pirie to the film company's board of directors.

Teller Rejoins Embassy

NEW YORK—Ira Teller has returned to his post in the Embassy Pictures advertising department, following a six-month leave of absence for a tour of active duty in the United States Army.

NAB Honors "Lawrence"

NEW YORK—"Lawrence of Arabia," the Academy Award-winning Sam Spiegel-David Lean Production for Columbia release, has won the National Audience Board Award of Merit.


HÔTEL
voulez-vous...

IRMA IS SET FOR THE ENTIRE SUMMER...i

NEW YORK– DeMille, Baronet · June 5 / CHICAGO– United Artists · June 12
PHILADELPHIA– Randolph · June 19 / DETROIT– Mercury · June 21
WASHINGTON –Town · June 21 / BOSTON –Saxon · June 28
LOS ANGELES –Grauman's Chinese · July 3

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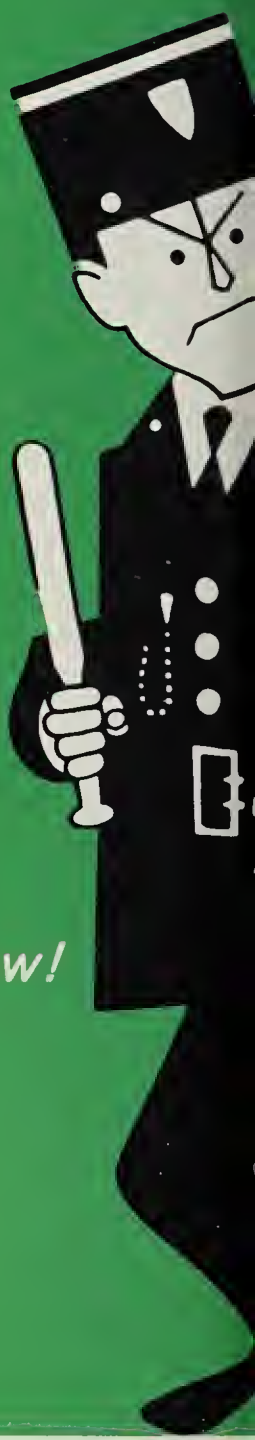
You will...
if you book her now!



THE MIRISCH COMPANY and EDWARD L. ALPERSON
present

Jac

a story of passion, bloodshed, desire and death...
everything, in fact, that makes life worth living

EMMON SHIRLEY MacLAINE

in a BILLY WILDER production

IRMA la DOUCE

ed and Directed by BILLY WILDER Screen Play by BILLY WILDER and I. A. L. DIAMOND

ector ALEXANDER TRAUNER Music Score by ANDRE PREVIN Presented in association with PHALANX PRODUCTIONS, INC.

TECHNICOLOR®
PANAVISION®

THRU UA

Printed in U.S.

Big Exhib Turnout For N.E. Seminar On General Bookings For "Art" Pix

BOSTON—In one of the biggest turnouts for a workshop session which also resulted in being the most provocative with many different views on the subject, Theatre Owners of New England (TONE) held a Foreign and Art Film Seminar, with theatre owners, theatre managers, bookers, and buyers in attendance. The subject was: "The Proper Selling of Foreign Pictures in Non-Art Situations."

"The success of art pictures depends upon how much work the manager does," Mel Gold, film producer and president of the Associated Motion Picture Advertisers, told the gathering. He advised exhibitors to look for action, feminine appeal, factors that art houses don't use, and adapt these for general release campaign. "Art house technique is not the same as general release," he said. "Stop looking at an art film and daring it to do business."

He said that "art houses are a small minority compared to general release theatres," and pointed out, "When it comes to motion pictures, the general release is what we shoot for." He told the group: "Competition means you've got to make a louder noise than the other fellow. Admittedly, we're all looking for things to sell. We want to see exhibitors make mony, and we feel that people should get out of their houses and go into the motion picture theatres of this country."

Sidney Deneau, executive vice-president, Continental Distributing Co., told the meeting that the problem facing exhibitors today is one of "keeping the audience we have and enlarging upon it."

"The solution does not rest entirely on product from major companies," he said. "The way to improve business is to have a flexible policy." He pointed out, "When we find 'well intentioned' pictures that haven't any market, and we see these 'well intentioned' pictures not donig it in the theatres, we must supplement these by using films that are not as strong.

"The ideal situation would be to play good going pictures as long as possible and get rid of the poor ones in as short a time as possible, but this can't be done. We cannot determine what the public will or will not buy, but we must give them a chance to determine. In today's market, reissues can play anywhere."

Deneau said, "The tools for commercial houses using art pictures are far different. The art campaign has to be made into a more commercial one for general release houses."

He said, in answering "what is an art film?," that he felt the true designation of an "art film" would be the "subtitled foreign film." Next would come the "specialized art film" with English soundtrack, then "limited commercial," then "general release films."

In the question and answer period, many exhibitors, bookers, and buyers asked questions. Many exhibitors indicated they were already playing some art films from time to time or were going into art films. Julian Rifkin, president of TONE, announced that one of his drive-ins, the Seekonk Drive-In, is going into an allout policy of art films. It will be the first drive-in with a complete art policy. Rifkin said: "Most of us would like to go into an art policy, but there are problems." He proposed a joint art campaign for hardtops and drive-ins simultaneously where they are located in the same area. He said, "We might be able to broaden the base this way."

In the question and answer period, Sam Richmond, Second National Pictures, Inc., speaking from the floor, stated:

"If exhibitors wish to book art pictures once in a while in a commercial theatre they will obviously be successful with established art pictures. But with the lesser known pictures, their managers must carry the message to the certain groups and organizations and schools interested in art films.

"In other words, the second feature to the art picture booking must be legwork. It's that simple."

Malcolm Green, Interstate Theatres, was chairman of the workshop session on art films, and Carl Goldman, executive secretary of TONE, arranged the seminar.

A commission as Admiral in the Great Navy of the State Of Nebraska was recently presented to Edward L. Hyman, left, vice-president, American Broadcasting-Paramount Theatres, during his visit in Omaha with Tri-States Theatres Corporation heads and exhibitors in the Omaha territory.. Making the presentation is Captain Don Shearer, Nebraska Safety Patrol.

AA Ups Nathanson

NEW YORK—Ernest Sands, general sales manager of Allied Artists Pictures Corporation, announced the promotion of Nat Nathanson, mid-west division manager, to that of assistant general sales manager, effective May 27. Nathanson will make his headquarters in the New York home office.

Nathanson joined the Allied Artists' organization in September, 1952, as district manager and was later advanced to mid-west division manager. Prior to joining Allied Artists, Nathanson was eastern and Canadian sales manager for United Artists.

Sands has also appointed Vic Bernstein, sales manager in the Chicago office, to the position of branch manager.

WOMPI Marks Birthday

DALLAS—Bill W. Slaughter, executive of Rowley United Theatres, will be the principal speaker at the 11th anniversary luncheon of the Dallas Women of the Motion Picture Industry to be held today (May 22).

Bosses of the Dallas WOMPI will be special guests at this anniversary luncheon and the winner of the "Boss of the Year" Award will be revealed.

Picketing Brings Arrest In Integration Struggle

RALEIGH, N. C.—Lines of Negroes blocking ticket booths at the Ambassador and State here the night of May 8 resulted in a number of them being arrested on trespass charges when they refused requests of management and police to move.

The incidents were staged in conjunction with similar anti-segregation demonstrations at Raleigh restaurants. In all, 92 Negroes, mostly students at Shaw University, were jailed.

The mass arrests came five days after two Shaw students were convicted of trespass charges in Municipal Court in connection with previous similar demonstrations at the Ambassador. At that time Judge Pretlow Winborne ordered the defendants to pay the court costs, and they appealed to Wake County Superior Court.

In imposing judgment, Judge Winborne said they were guilty under the law of trespass, but "what they really are guilty of is trying to be somebody."

"When one sets out to do this, can it be done by intimidation, force, economic pressure?" the judge asked. "As I understand it, no . . . never . . . it cannot be bought—nor can it be forced on someone else."

The day after the court trial, N. C. State College students who were picketing the State in an effort to force it to integrate were, in turn, picketed by other State College students who favored continued segregation of seating facilities. The two groups ran into trouble with police in view of a city ordinance limiting the number of pickets in front of a place of business at one time, but solved this by agreeing to alternate in picketing on 45-minute shifts each.

Anti-Trust Suit Ends

WASHINGTON, D. C.—The Supreme Court refused to review a district court decision against the Lawrence, Mass., Capitol Theatre in its treble damage anti-trust suit against 22 producers, distributors, and banks. This closes the case which has been pending in one form or another since 1954.

The suit alleged conspiracy in first run films and charged that the Capitol was forced to close in December, 1954, because the conspiracy made it impossible for the house to obtain pictures.

A settlement was signed and the suit dropped, but the theatre sued again in 1957, contending that it had signed under duress and that the release it had signed was not valid.

The case never got to the merits. The District Court tossed it out on the grounds of lack of diligence in prosecution and failure to comply with court rules. It was this ruling which the Supreme Court, in effect, upheld.

Scott Heads Warner-Pathe

LONDON—Associated British-Pathe's Macgregor Scott has been appointed managing director of Warner-Pathe Distributors in succession of Lou Lewis, who has resigned to take up other duties with Arthur Abeles for Warner Bros. in the U.K. and overseas. Warner-Pathe handles the U.K. distribution for Warner Bros., Associated British, Allied Artists, and Anglo Amalgamated, and through the latter, American International.

VARIETY CLUBS

(Continued from page 6)

least adequately judged in terms of the potential of the tent and the size of the community.

Eby was one of the speakers who emphasized the fact that Variety, because of the status of its volunteer workers and few paid employees, is competing with organizations which have professional workers, professional public relations staff, and professional guidance.

"Faced with the obstacles to a single charity," Eby said, "the alternative has been multiple charities."

The London Tent was highly praised for its fund raising success, its great charity work, and its inspired, dedicated leadership.

Edward Emanuel, Philadelphia, past international chief barker and chairman of the international executive board, stressed the fact that the business of raising funds for charities is precisely that—a business.

Emanuel told the delegates that the factors which affect a successful fund-raising program are the following: a right need, active and interested leadership, a right case presentation for support, a proper campaign and timing, the right solicitation tools, and vigorous follow through of all details.

"In other words," Emanuel said, "a good campaign is dependent upon hard work, proper planning, and a proper program."

Emanuel stressed the necessity for maintaining good public relations and said that good public relations is achieved through using clear concise statements of the purposes of the campaign and persuasive publicity about the charity's needs and a warm and dramatic presentation and literature. By the use of all media, of newspapers, radio, TV, and any other channels possible."

Philip Gerard, Universal Pictures eastern advertising and publicity director and international press guy, called for an all-out effort to place Variety Club publicity on a year-round basis instead of just emphasizing Variety Week. He called for the appointment of local press guys with the know-how to generate this publicity on a year-round basis since they are the heart of Variety's publicity instead of the international press guy.

"If we can build an organization of excellence on the local level with individual press guys who have the qualities of leadership, interest, and devotion to getting the job done, we shall set in motion across the country a campaign on Variety that will be unequalled by any organization for we will then have mobilized the great showmanship talents of International Variety on a grass-roots level. And it is only at this level that we can build securely and with continuity, for all America and for all the world, the great image of the cause of Variety, the work of Variety, and the achievements of Variety," Gerard concluded.

Other speakers included George Hoover, Miami, international executive director; Harry Kodinsky, Pittsburgh, international representative; and Sir Tom O'Brien, London.

A proposed amendment to the constitution to incorporate a ladies' auxiliary into Variety Clubs International was proposed from the floor by William Kruglak, chief barker, Miami Tent 33. After discussion the motion was sent to a committee composed of Nat Nathanson, international representative from Chicago, as chairman; Jack Martole, chief barker, San Francisco Tent 32; Fred Stein, chief barker, Los Angeles Tent 25; and

(Continued on page 18)

The NEW YORK Scene

By Mel Konecoff

THE THOUGHT occurred to us that if all the films that are announced actually come into being, the film footage ought to circle the globe a couple of times in an orbit of its own. One of the latest announcements along this line has to do with "The World of Henry Orient" and "A Bullet For Charlemagne," to be turned out by the recently organized Pan Arts Company for United Artists release a little later this year.

Partners in the firm, former agent Jerry Hellman and director-writer George Roy Hill, reported that they had signed Peter Sellers to portray the title role in "The World Of Henry Orient," which is to be filmed entirely in New York because the story is set here. Since 35 to 40 per cent will be shot out-of-doors, it will be cheaper to make here. It will have a 12-week shooting schedule starting July 29, in color.

"A Bullet For Charlemagne" was originally scheduled to be the first on the company's schedule with filming to take place in Haiti, but the explosive political situation down there forced a postponement. They're still hoping to do it there with Sidney Poitier close to the end of the year if things have quieted down a bit. The story is an original by Hill and deals with a portion of the country's history a number of years back.

Hellman will act as producer. Hill will direct both features, which are part of a multiple picture deal with UA calling for no specific number of features and no time limit. The pair are also working on a couple of television projects.

* * * *

ANIMAL NOTE: Producer Herman Cohen and friends, Zamba, Jr., and Patrina, arrived in town the other day, and we got the word to come over and witness the arrival at the Hotel Edison. What made the event unusual was the fact that Zamba and Patrina are a lion and tiger respectively, and they've got meaty roles in Cohen's forthcoming Allied Artists release, "Black Zoo."

Anyhow, we did go to cover the thing and found a good-looking redhead waiting to pose for pictures with the beasts as they were being taken out of station wagons at the hotel entrance. Apprehensive bell boys kept telling the crowd to move back. The third time they said it, we had moved so far back that we were back in our office, and we never did get Cohen to tell us of his experience with this breed of actor .

We did learn later from reliable sources that the animals were to make personal appearances for a week to promote "Black Zoo" in the 125 theatres throughout the metropolitan area. They will be on a special "Black Zoo" float, and in addition, they will appear on television programs, etc.

Cohen will visit many cities with the big cats, and "Black Zoo" happens to be his 30th feature. He still works on the theory that pictures must be promoted after they're in the can. Either they have to be "gimmick" pictures or spectaculars costing millions, with no room for an in-betweener. He must know whereof he speaks since none of his films have lost any money thus far.

* * * *

THE METROPOLITAN SCENE: Pat Boone to tour the country in conjunction with the MGM release of his "The Main Attraction" commencing June 12. In each of 25 cities thus far, he'll sing a medley of tunes. (Maybe he'll even sneak one in from "Yellow Canary.") The touring bit has caught on of late with Bob Hope and Lucille Ball having just finished a tour of this area on behalf of "Critic's Choice." Bette Davis did same for "Baby Jane" and we still remember the swing we made as we followed Al Jolson around for "The Jolson Story." . . . Allied Artists offering $1,000 to the first person in each of one hundred theatres delivering a human eating plant to the theatre. We're checking a tremendous weed patch in our back yard and may yet come up with one. . . . Columbia is sending out a specially printed, illustrated hard-cover book which recounts the adventures of "Jason and the Argonauts" in the Greek language. One of these days we're gonna ask Sperie Perakos if it's really so. The volume has gone out to more than 200 press people to gain attention for the Charlie Schneer production. . . . Leslie Caron due in for personal appearances on behalf of "The L-Shaped Room," . . . Marc Platt choreographed a Shura Devorine composition, "The Lovers," into a ballet, especially for Radio City Music Hall.

Jerry Sager out in Las Vegas on a junket of his own. . . . Members of the Mystery Writers of America saw "The Yellow Canary" at a special screening and were asked to solve the situation when the film is stopped three quarters of the way through. . . . In an allied field, "private eyes," members of the Associated Licensed Detectives of New York State, will attend a special screening of "The List Of Adrian Messenger" to see if they can penetrate the disguises of Kirk Douglas, Burt Lancaster, Robert Mitchum, Tony Curtis,, and Frank Sinatra. (Aside to Jack Levin: for the proper consideration, we can make you the Sherlock Holmes of the outfit). . . . Vincent Price in on art biz for Sears.

* * * *

TRIBUTE DEPARTMENT: Over 250 members of the Associated Motion Picture Advertisers and other industryites gathered in the Georgian Ballroom of the Americana Hotel to celebrate the 50th wedding anniversary of Lillie and Arthur Mayer and to witness Arthur being awarded a plaque by AMPA for his outstanding service to the industry.

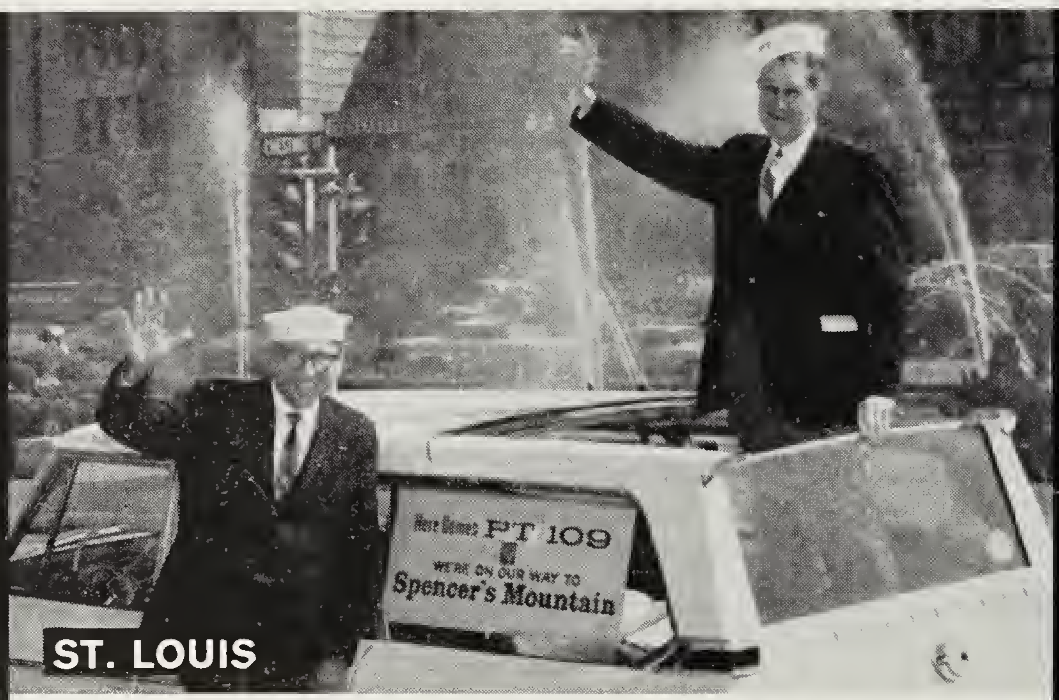
Praise was forthcoming not only from toastmaster Max E. Youngstein, who was in good form, but from Bosley Crowther of the New York Times, Si Fabian, Si Seadler, etc. The AMPA award was made by president Ted Arnow; Michael Mayer presented an award on behalf of IFIDA for services in the import film field; Marie Hamilton presented Lillie with a commendation for her work with the Green Sheet; and AMPA took note of the golden

(Continued on page 18)

WARNERS DOES IT
"PT 109" AND "SPENCER'

"The Music Men" of last year roll across the length and breadth of the U

in the greatest hand-pla


ST. LOUIS
Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain

Leo Wilder (left), of the home office and Don Walker, North-Central States field man, are in a cheerful mood. Break for break, they're topping "The Music Man".

ALBANY
Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain
THE TIMES UNION

New England field man Floyd Fitzsimmons (left) doesn't h
sell too hard to Edgar S. Van Olinda, columnist and movie
of the Albany Times Union. Material on films is being sn
up by nation's press.

DETROIT
Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain

Dick Richman, Motor City field representative and home office publicist, Felix Greenfield, get ready to head north after Detroit newsmen honored them with a luncheon.

PHILADELPHIA
Spencer's Mountai

Rex Morgan (right) famed TV and radio personality, ques
Irving Blumberg, Philadelphia field man, about his pro
40-city jaunt publicizing the big Warner Bros. summer attra

Warner Bros. Presents **"PT 109"** Starring Cliff Robertson • Ty Hardin • James Gregory • Robert Culp • Grant Williams • From the book by Robert J. Donovan •

Warner Bros. Presents A Delmer Daves Production **"SPENCER'S MOUNTAIN"** Starring Henry Fonda • Maureen O'Hara • Co-starring James MacArthur • Donald Crisp

AIN WITH
IOUNTAIN"

ieir Studebaker Wagonaires
paign in motion picture history!

Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain

ICAGO

Marina City forms background for Frank Casey planting pic-
layouts and feature stories with Ann Marsters, motion picture
r of the Chicago American.

Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain

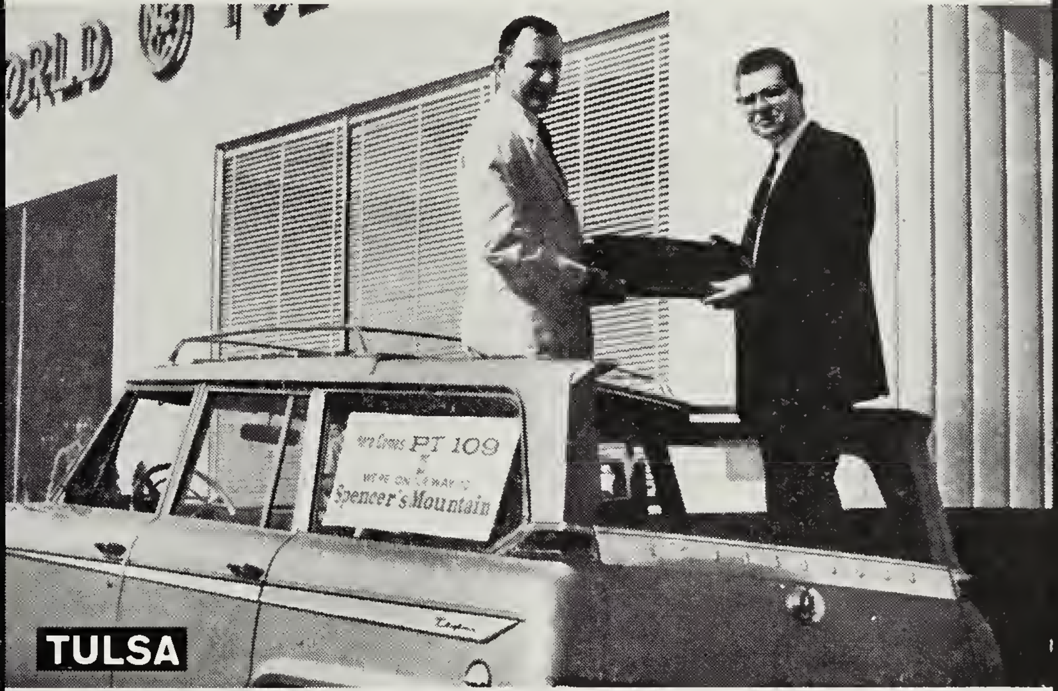
KSON

k Haines (left), amusement editor of Jackson Daily News, is
e honorary crew member of PT 109 by Dave Judson, assist-
exploitation director, while J. D. Woodard, Southeast field
, looks on.

Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain

NEW YORK

Joe Hyams (left), national publicity director and Ernie Grossman, national exploitation director, map plans for all-out nation-wide blitz campaign via press, magazines, radio and TV.


Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain

TULSA

Kevin Gunther (left), Southwest field man, clocked over 4000 miles on his speedometer on his Wagonaire tour. Here he is with Jim Newton, amusement editor of Tulsa World and Tribune.

Here Comes PT 109
WE'RE ON OUR WAY TO
Spencer's Mountain

SAN FRANCISCO

West-coasters John Mitchell and Jack Wodell, atop Nob Hill, prepare to leave on 6000 mile trip through the Northwest. Team will smash all records of newspapers contacted.

. Martinson • Screenplay by Richard L. Breen • Produced by Bryan Foy • Under the personal supervision of Jack L. Warner • Technicolor® • Panavision®

WB®

ng Mimsy Farmer • Music by Max Steiner • Based on the novel by Earl Hamner, Jr. • Technicolor® • Panavision® • Written for the screen and directed by Delmer Daves

LONDON Observations

By Jock MacGregor

ASSOCIATED BRITISH CINEMAS' Bill Cartlidge was so delighted that Don Mawditt of the ABC, Halifax, was named one of MPE's three Showmen of the Year for 1962 that he immediately invited him to London so that he could personally congratulate him and hand him Jay Emanuel's check. I joined the presentation, which was attended by ABC executives headed by David Jones and Bill Carpenter, and three was no doubt about how proud he was that one of his boys had been so recognized by the showmen of America.

Bill said some mighty flattering things about our exploitation and showmanship services and expressed great appreciation for the encouragement that we give to his managers, who get a great kick out of seeing their campaigns featured in an international publication. I pointed out that no less than 14 of the 109 campaigns published in the year were from ABC, and reminded him that in a previous year Douglas Adams, Regal, Kirkcaldy, Scotland, was also a Showman of the Year.

ABC feted Don Mawditt regally with a suite at the Mayfair for his visit, and a day at the studios to see the product which he will be showing at his fine 2000 seater in the industrial north. It was his first trip behind the scenes. Another first was a royal premiere. I took him to "To Kill A Mocking Bird," which Princess Margaret attended. He was extremely impressed by the dignity, cool calmness, and smooth efficiency which stamp such Odeon shows, to say nothing of the protocol for royal occasions. For Don, the highlight of the evening was meeting and being photographed with Gregory Peck, who congratulated him on his award.

ROYAL PROTOCOL incidentally took a knock at the British Film Academy Awards dinner when a young star heckled Prince Philip while he was making the presentations. The Duke ignored the first interruption, but snapped back at the second. Success has overtaken some youngsters and their behaviour is worrying the elder statesmen. Artists are dispensible—the industry is not, and the sooner these newcomers, many of whom have not impressed at the box office, learn to conform, the better.

This was not the only embarrassment for the organizers. With great enterprise they staged the presentation as the first film function at the London Hilton which people were eager to visit. Since, however, the opening gambit of any film conversation has been highly critical of the service, small helpings, lukewarm food, and for some, not me, the lack of potatoes. The management could not have created a worse impression. It was the company that made the evening so enjoyable. Britain based creative talent was present in force. No one was happier than Sam Spiegel, who took considerable exercise striding to the rostrum to receive further tributes for "Lawrence of Arabia." The answer to those who wondered how France's Leslie Caron was named British actress of the year is that she's married to an Englishman.

A REALLY DELIGHTFUL occasion was the lunch which MGM gave to mark Margaret Rutherford's 71st birthday after the preview of the latest Miss Marples detective story, "Murder at the Gallop." She was most touched by the attendance of so many distinguished critics, all of whom were moved to standing and applauding her for the pleasure which she has given them. Even the press were slightly moved by the occasion. . . . Not only the industry but the country is still talking of the speech which Prime Minister Harold MacMillan gave at the Variety Club lunch. Alas, I fear that each resulting vote the Tories may get will not make up for these his Minister of Transport, Ernest Marples, is losing for his handling of parking in the West End. . . . Russia Circlorama has come to Piccadilly, and it is most impressive. 11 projectors project to a circle of 11 screens giving 360° vision, and it is fascinating to walk around getting different angles and seeing what goes on behind one's back, so to speak. There is a 12 inch mask between screens and this effectively absorbs fringing and color changes in prints. The projection gallery houses 11 Philips cold light projectors without soundheads, interlocked for working from a master. A separate 14 track soundhead directs sound to the appropriate screen(s). The show runs 20 minutes and is repeated three times on each reel to reduce changeovers, which take eight minutes. There are two appropriate reels for each projector and four of five projectionists are on daily duty. The promotion is costing $280,000.

FROM EVERY ANGLE the Variety Club's 10th Star Gala at the Festival Gardens was the best ever, and again Kenneth More did a great job welcoming some 200 stars of stage, screen, and tv. My beauty contest for "Miss Variety Club," which started as a gimmick and not as a treat for me as some cads suggest, has become a national event attracting 100 entries and a front page story. My leg is pulled thoroughly, but I find there is never any shortage of volunteers to help David Jones, Dick Richards, and myself select the 12 finalists, which this year was a real tough job, so high was the standard. Chief judge for the final was Val Guest, who is directing and producing a big feature about such events, "Beauty Contests," and he may well feature some of the girls. To save calls, I swear the winner is not on the phone!

NEW YORK SCENE (*Continued from page 15*)

wedding celebration with a gold bowl to the pair. Mel Gold was luncheon chairman, ably assisted by Sam Horowitz as co-chairman.

Aboard the dais Arnow, Barney Balaban, Harry Brandt, Crowther, Ned E. Depinet, Ernie Emerling, Fabian, Gold, Harry Mandel, the Mayers, Sam Rinzler, Burton Robbins, Herman Robbins, Seadler, Joseph Strick, Youngstein, and Miss U.S.A.

Censorship, Audience Poll Top COMPO Meet Agenda

NEW YORK—The Council of Motion Picture Organizations at an executive committee meeting at the St. Moritz Hotel presided over by Eugene Picker, urged the industry to participate in Bill of Rights Day at local levels on Dec. 15 as a step in a program to educate the public that censorship moves threaten their Constitutional liberties.

The executive committee also heard a report on censorship by T. Manning Clagett, legislative representative of the Motion Picture Association of America.

Clagett declared there are weak spots in the industry's defensive armor against censorship. He added that what is needed is prompt dissemination nationally of any threat of local censorship and classification.

As a result of Clagett's report, COMPO decided to step up its information service on censorship.

The report of its Audience Awards Committee stated that talks had been held with Robert Selig, author of the plan. The discussions wlil continue, and it is hoped to have things in readiness so that audiences will be able to vote for the exhibitor-picked nominations in October, 1964, with results at a Hollywood presentation show in November.

Co-chairman C. Elmer Nolte reported for the Federal Tax Repeal Committee and said the administration tax bill was still in the House Ways and Means Committee and was blocking all other tax degislation. He reported that Cnogressmen approached had been "very encouraging."

The Independent Film Importers and Distributors of America was accepted into membership.

A Bill of Rights committee was named and consists of Richard Brandt, T. Manning Clagett, Irving Dollinger, Emanuel Frisch, Harry Goldberg, Charles E. McCarthy, D. John Phillips, Barbara Scott, Morton Sunshine, and Margaret Twyman.

COMPO presented Herman Robbins with a parchment scroll in appreciation of his services as treasurer of the organization for 11 years.

Variety Clubs (*Continued from page 15*)

Kruglak. It was finally tabled.

The afternoon session continued with talks by first assistant James Carreras on operating a Variety Club without club rooms; on club finances by Jack Beresin, and on the ladies auxiliary by Mrs. Lloyd C. Owenbey.

Eby reported that the total amount raised by the Tents for their various charities was $2,751,233, with $2,555,992 spent. The net amount raised in 1961 was $2,180,612, while the amounts pledged in 1962 was $2,102,800. In 1961, the pledges totalled $2,423,191.

All officers were reelected unanimously to serve until the 1964 convention in Buffalo, N. Y.

A resolution proposed by Eby, chairman of international charities, urging all tents to carefully study their expenditures during fund-raising drives and keep them at a minimum was passed. Eby sought from the convention, and received, permission to investigate the possibility of a permanent charity to be sponsored on an international basis.

It was unanimously voted to hold the 1965 convention in San Francisco. Carreras indicated that the Great Britain tent will bid for the 1966 convention.

ALBANY

Alan V. Iselin has been busy on two fronts; forming with Del Tenney, a veteran of stage and television, Iselin-Tenney Productions, to make horror-exploitation films; and adding another Florida drive-in—the Suburban, at Bradenton. Iselin-Tenney has completed two features, "The Curse Of The Living Corpse" and "Invasion Of The Zombies," which were produced at studios in Stamford, Conn., and will be released as a package. . . . Assemblyman Harold I. Tyler, former exhibitor in Chittenango, Mohawk Valley village, has been reappointed a member of the Joint Legislative Committee on Migrant Farm Workers. . . . Wardrobe and cosmetics were among the prizes in the "Be A Lovely American" contest staged at Fabian-owned Latham Corners Shopping Center to promote U's "The Ugly American" at circuit's Palace, Albany; Proctor's, Schenectady; and Proctor's Troy. District manager Adrian Attelson and shopping center general manager Jack Meredith arranged the promotion. . . . Kings Park Theatre Corporation and Second Theatre Cinema Corporation have been chartered to conduct business in New York. . . . The Hellman was again rented for the annual meeting of New York Central Railroad stockholders.

ATLANTA

Betty MacMillan has resigned from Martin Theatres to accept a position outside of the motion picture industry. . . . Jack Long has taken over the Sunset Drive-In, Palmer, Tenn. . . . A. L. Royal, Royal Theatre, Meridian, Miss., is new owner of Martin Theatre, Lafayette, Ala. . . . Helen McGahee, Columbia staffer, celebrated her 25th wedding anniversary. . . . New officers of the Memphis, Tenn., WOMPI will be installed in June. They are Jessie Rae Lucy, Maco Theatres, Inc., president; Mrs. Janiece Kennon, Exhibitors Service, first vice president; Mrs. Helen H. Guess, Malco, second vice president; Mrs. Mae Carper, Columbia, corresponding secretary; Mrs. Mae Carper, Columbia, recording secretary; Mrs. Evelyn Rushing, Universal, treasurer.

BUFFALO

United Artists' Premiere Showcase was launched in the Buffalo area on May 15 when "Love Is a Ball" was shown first run at cooperating theatres. There was a tie-up with Sattler's department store which bought large ads in the Buffalo newspapers. The store gave away 500 pairs of free tickets to the premiere showing. . . . Bob Sokolsky, drama and motion picture editor, Buffalo Courier-Express, was a member of the party that was flown to Las Vegas for the "Come Blow Your Horn" party. He claims he only lost nine dollars on the machines there. The picture opens June 21 at the Paramount. . . . A large delegation of members of the Buffalo Variety Club left for Houston to attend the 36th international convention of Variety, May 14 to 17. Besides attending the business sessions of this year's convention, the Buffalo group, headed by chief barker Nathan R. Dickman, outlined plans for the 1964 international convention, when Buffalo will be host to more than a thousand delegates. . . . Chet Friedman, Allied Artists field representative, was working with manager Ben Dargush, Center, on promotion plans for the opening of "55 Days in Peking," which comes to the Center on May 29. . . . Sidney J. Cohen, president of Allied Theatres of New York State, Inc., has sent out a special notice to exhibitors as follows: "At a special board meeting, it was voted unanimously to instruct all bookers and exhibitors in the state to play at least one AIP picture, whether first or second feature, during the month of May. This will be our way of thanking AIP for giving the five-year no tv clause to us and will strengthen our position when we tabulate the results with a show of unity."

CHICAGO

Henry Teel, former manager of the closed Balaban and Katz Terminal, is presently associated with the circuit's Loop theatres. . . . Plans for a 45 million dollar apartment hotel complex for Wolf Point, adjacent to the Merchandise Mart on the north branch of the Chicago river, are under stages of development. The project will include a theatre and other recreational facilities. Robert McCormick, Jr., heads the organization which plans for work to start on this huge project early in 1964. . . . Victor E. Deckert, president of Oak Leaves, a newspaper of Oak Park, Ill., and a well known amusement executive, is dead. He leaves surviving his wife and two daughters. . . . Chicago's Police Censor Board turned down a permit for "Blaze Star Goes Back to Nature." George Regan Film Distributors, representing the film, carried request for Chicago permit to appeal board and secured adult permit for Chicago showing. . . . Fred Kann, retired veteran engineer for Balaban and Katz, died at Ravenswood Hospital. Survivors include his wife and three sons. . . . National Screen Service has four new intermission trailers for use of outdoor theatres, available at this time. . . . The current bulletin of Allied Theatres urges that their members make certain that their film and service contracts afford protection against personal or company liability in the event of change in ownership of theatre property. . . . Lee Wilmot, well known to the film trade, has been named manager of the Studebaker. . . . National Drive-In Theatres reopened their national Outdoor theatre in Cumberland, Ind., and will also operate the Shadeland and Lafayette Road Drive-Ins from their Cumberland headquarters. . . . James Shields, retired B and K office manager, is assisting Variety Club in the premiere showing of "Cleopatra," opening at the State-Lake on June 26. The opening will net various local charities in excess of $100,000. . . . Kirk Douglas will be here for May 17-18 press rounds with U-I's Ben Katz on a double-pitch promotion for his own production, "The List of Adrian Messenger," and for his new starrer, "For Love or Money." . . . Boris Riedel, formerly with B and K and also known as the gifted painter of theatrical poster art, is proud over the news that his daughter, Vicky, will make him a grandfather this year. Riedel is now living in Los Altos, Calif. . . . Samuel Gordon, 74, director of the Herman H. Gordon Memorial Foundation of La Rabida sanatarium, charity of Variety Club, died. . . . Chicago and Oriental have been presenting sneak previews of films, along with regular showings, without naming the preview films in their ads. This new approach has boosted evening business in these loop theatres.

CINCINNATI

Bob Hope played a new role here last week when he officiated at the opening of the Hamilton County Juvenile Court's new home for boys whose offenses do not warrant industrial school terms. "The Bob Hope House" is designed, according to Juvenile Court Judge Benjamin Schwartz, "for young men to answer their vocational, educational and social needs, so that they become eligible for a productive place in society." Hope, after numerous appearances about town, ended the day with a bang-up "Hope Show" at the University of Cincinnati's Field Armory House. . . . The Youth Employment Service of the Citizens' committee on Youth sponsored "How the West Was Won," Capitol, for the benefit of the tuition aid program, designed to provide training and aid to school "drop-outs." The organization is composed of various clubs, church groups and PTAs. . . . Ray Russo, 20th-Fox manager, was the guest at a luncheon given by the local chapter of Colosseum. Russo had been president of the local group during the past five years, and a bargaining representative for the central district in the national organization since 1957. Jack Quigley, 20th-Fox salesman, succeeds him as president. Don Womack, UA sales manager, is vice-president. . . . Don Krueger, Danville, Ky., has reopened the New Lincoln, Stanford, Ky., formerly operated by Charles Behlen.

COLUMBUS, O.

Manager Sam Shubouf, Loew's Ohio, is cooperating with the Columbus Fire Department in the annual Miss Firefighter contest. Semi-finals will be held June 9 at the theatre, with the winner to be announced at the Firefighters' Ball at the Buckeye Building, Ohio State Fairgrounds, June 15. . . . Samuel T. Wilson, theatre editor of the Columbus Dispatch, is vacationing, with Bill Fulwider substituting for three weeks. . . . Pedestrian tunnels under State St., High St., and Broad St. will be built after completion of the huge underground parking garage at the State House. Ground-breaking is scheduled July 1 for the garage, with completion set for December, 1964. Cost of the project, in the center of the downtown theatre area, has been increased to $6.6 million. The State St. tunnel entrance will be within a few steps of RKO Grand, Loew's Ohio, and the Hartman legitimate theatre. . . . Veteran projectionist Dave Cornwell, who celebrates his 71st birthday May 22, says he's never seen an obscene picture in all the 10,000-plus that he's unreeled in local projection booths for the past 54 years. Cornwell, president of the opera-

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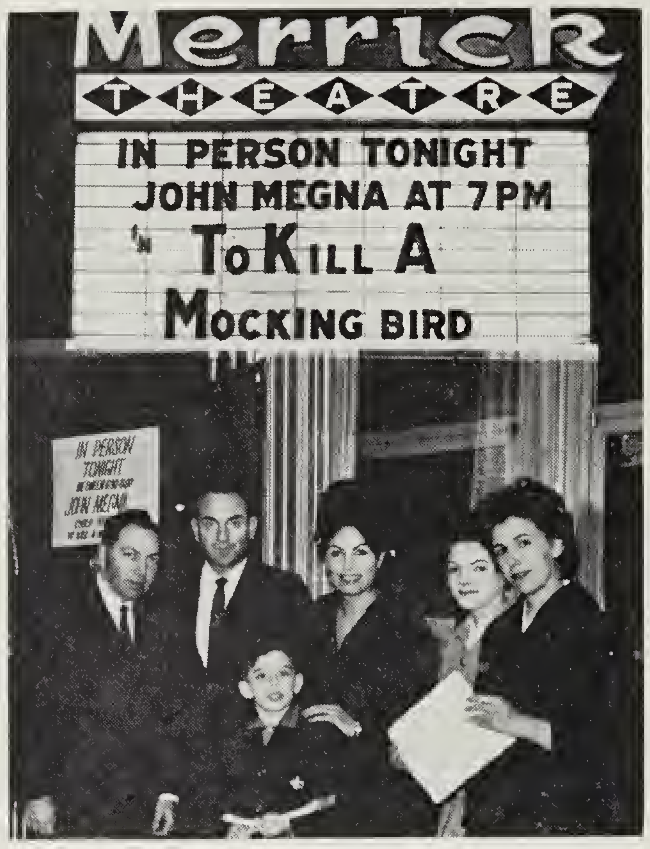
tors' local, told Ron Pataky, theatre editor of the Columbia Citizen-Journal, that "it's mostly in the mind. I've never seen a picture I'd call obscene. I don't think that way. When I hear a person crying about all the filth in movies, I can't help but wonder what's going on in the back of his mind." Cornwell started at the age of 17 in 1909 as projectionist at the old Livingston. He is now at the Drexel in suburban Bexley.

CLEVELAND

The University, renamed the New University, reopened under the ownership of Jack Silverthorne, manager of the Hippodrome. Silverthorne said that he may rename the theatre completely to get away from the bad impression the theatre created in recent years as the University Follies, purveyor of burlesque movies. The theatre will offer some new films playing multiple first run in neighborhood theatres and second runs of better foreign pictures that have played such theatres as the Heights Art and Colony. The operation of the New University is not connected with the Hippodrome, which Silverthorne manages for a national theatre circuit. Silverthorne also owns Keith's 105th Street, which he took over a little more than a year ago after operating it for about six years for other owners. . . . Realignment of key personnel of the Armstrong Circuit Theatres in northwestern Ohio with headquarters at Bowling Green has been announced by Jack Armstrong, president. Named to the newly created post of Toledo city manager is Thor Hauschild, who for the last 10 years has been manager of the Jesse James Drive-In on Reynolds Road. In his new assignment, Hauschild will supervise the Valentine, Princess, and State, Toledo; the Maumee theatre and Jesse James, Starlite, Parkside, Telegraph and East Side drive-ins. His office will be at the Valentine. Named to manage the Jesse James is James Ochs, formerly with the Ochs Management Company, Fort Lauderdale, Fla. Marvin Harris continues as manager of the Paramount in downtown Toledo. Operating from the home office will be George Sawyer as general manager of all theatres in the circuit. William Herring has been transferred from Fremont to the Bowling Green office to be in charge of concession operations at all theatres. E. A. Seffing, certified public accountant, is new comptroller of the chain. . . . Cosimo Rulli, who began work at the Granada, South Bend, Ind., in 1952 as an usher, has been appointed manager by J. Ramon Wheeler, district manager for Balaban and Katz Theatres. He succeeds James J. Jeffers, who has resigned.

DALLAS

Pat Boone, whose singing paved the way for a career in motion pictures, is scheduled to be in Dallas June 13 to talk about his role in "The Main Attraction." This is the film in which Boone foresakes the clean-living, clean-thinking type of young man to portray a drifter who finds a job in a cheap Italian circus. He shares star billing with Nancy Kwan and Mai Zetterling. . . . James O. Cherry, city manager for Interstate Theatres, reports that applications for renewal of Interstate Movie Discount Cards is at an all time high. Savings up to 50 per cent on theatre admission prices for youngsters 12 through 17 years of age and senior citizens over 60 years of age are possible through the discount cards, Cherry said. Interstate originated this special price policy years ago. . . . Eunice McDaniels, publicist for Metro-Goldwyn-Mayer, returned from El Paso, Tex., where he went to assist John D. Paxton, city manager, Interstate Theatres, in the opening of "Mutiny on the Bounty" at the Pershing. . . . The Capri will continue the 9:30 a.m. Saturday special youth shows through May 25 for "How the West Was Won." . . . Norm Levinson, manager, Trans-Texas Theatres, and Ed Edmiston, field representative for Metro-Goldwyn-Mayer and Cinerama, were in El Paso, Tex., on a promotional tour for the opening at the Capri of "How the West Was Won" on May 28. . . . The world premiere performance of "Tammy and the Doctor" will be held on May 29 at the Palace here. Representatives of Interstate Theatres and Universal Pictures are working out details for a two or three day program of festivities to be built around the premiere. . . . Frank Thorpe has been named manager, Meadowbrook Drive-In, Fort Worth, Tex. Thorpe has worked in this area many years for the Interstate Theatres. . . . Irving Sochin, Times Films sales head, conferred here with Jack Walton of Tex-State Pictures and arranged for three screenings of "Mondo Cane," which will open in this territory in June or July. . . . Barbara Eberly, a member of the staff at the 20th-Fox film exchange, became the bride of Donald Ryan. . . . On the sick list is Mary Louise Abel of the 20th Century-Fox staff who underwent surgery.



John Megna, child star of U's "To Kill A Mockingbird," recently made a personal appearance at the Merrick, Merrick, L. I., and seen with him, left to right, are Irving Hattem and Benson Capsuto, owners; Sirena, Long Island artist; and two fans.

DENVER

J. O'Mallen, former salesman covering the New Mexico territory for United Artists, has been transferred to St. Louis, where he will assume the duties of sales manager for that company. Earl Peterson, former office manager at the Denver United Artists branch, has been assigned to the southern territory and will headquarter in Albuquerque. . . . The Civic, Hay Springs, Nebr., formerly operated by Farrell Barness, is closing. . . . Lack of rain is playing havoc with economic conditions in western Nebraska and show biz is suffering, according to reports. . . . Joe Kaitz, branch manager of the local Warner Bros. office, and his wife Barbara are the proud parents of a baby girl. . . . Ralph Batschlet, manager, Mayan, Denver, together with Sid Page, Villa, Salt Lake City, and El Haines, manager, Fox, Sidney, Nebr., are attending a meeting in Los Angeles.

DETROIT

In Pontiac, Mich., it's getting unpleasantly monotonous at the Blue Sky Drive-In, which seems singularly theft prone. Thieves made their third visit within the period of one month to the projection room. This trip, amplifiers, speakers, and parts of the projector were stolen, and damage where these items were ripped or broken off totalled $4,000. The d-i had reported to the sheriff's department that equipment was also taken on the previous two robberies.

HOUSTON

David Westheimer, former local newspaperman, has sold the screen rights to his new novel to be published in the fall for $75,000. Doubleday and Co. will publish the book, "Von Ryan's Express," in October. The screen rights were purchased by 20th-Fox, and Westheimer will write the screen play. Westheimer is the second former newsman to sell screen rights for a novel in the last year. Jack Donahue's "The Confessor" also sold for $75,000 and will be filmed in Houston later this year, starring Henry Fonda and Tony Curtis, with John Frankenheimer directing. Westheimer also wrote the novel adaptation of Houston television writer J. P. Smith's "Days of Wine and Roses" screenplay. . . . The Windsor Cinerama will exhibit a $250,000 collection of Remington paintings in May and June along with its current hit, "How the West Was Won." These paintings will be from out of town, meaning that when they get here, Houston will have the most Remingtons ever assembled in one city. The Museum of Fine Arts owns the second largest collection of Remingtons in the world. . . . "Cleopatra" premiere at the Tower on June 26 will benefit the American Medical Center. . . . Houston's newest motion picture theatre, the $500,000 Oak Village, will open on May 30, it was announced by Alfred Mortensen, president, Spring Branch Theatre Co. Of modern design and equipped with the most modern equipment, including transistor sound, it will have a seating capacity of 1,050, with seats widely spaced for comfort. It will be equipped to show both the regular 35mm films and the 70mm films, with a screen measuring 25 by 60 feet. The theatre will have lounges and a smoking section, and a covered drive-in area for dispersing passengers, to keep them out of bad weather. The parking lot will accommodate 800 cars. Plans for the theatre were drawn by architect Richard B. Walton. Guy Price will be manager. He came to Houston after working in Stanley Warner Theatres, has been manager of several drive-in theatres, and was city manager for Claude Ezell's Lone Star Theatres.

JACKSONVILLE

Col. John Crovo, who retired from exhibition several years ago, has been elected to his 10th straight annual term of office as president of the local Motion Picture Council of this city. His group is composed of many influential citizens who assist exhibitors with their presentations of outstanding films by urging members of other civic organizations to attend performances and by recommending them to newspapers and other news media. The council is also forceful as an industry ally in combatting threats of censorship. . . . Leon D. Netter, former president of Florida

State Theatres, who now lives in retirement at Bronxville, N.Y., and Mrs. Netter were here to visit with many local friends. . . . Harry Rice, Columbia exploiteer from New York, came in to work on an advance promotional campaign for "Lawrence of Arabia," which is scheduled for a red carpet opening at the downtown Center, managed by Marty Shearn. . . . Other exploiteers in town were two Warner Bros. men, J. D. "Woody" Woodard of Atlanta and Dave Hudson of New York, who were working on promotions for Florida releases of "Spencer's Mountain" and "PT 109." . . . Expected soon at the Paramount office is Sam George, a former associate of Judson Moses, MGM publicist of Atlanta, who recently succeeded Leonard Allen as the Paramount publicist in the southeast. . . . O. Glenn Gryder, veteran film buyer and booker for circuits and independents, who has made his headquarters here for many years, has entered a new industry field. He is now associated with the Roy Smith Co., prominent theatre supply firm. . . . Edna Cox, Film Row figure for many years and former WOMPI leader, is engaged to wed Richard Elian of nearby Arlington. . . . Barbara Howell has resigned from Bob Capp's staff at Metro. She plans to marry and reside in Charlotte, N.C. . . . Warren Teal, Metro booker, attended a convention of volunteer Florida firemen at Panama City.

MIAMI, FLA.

The Downtown Merchants Association and Ft. Lauderdale News are cooperating with Florida State Theatres and presenting free shows on Saturday mornings to youngsters presenting a coupon from the newspaper, for the "Pre-Summertime Fun Show." . . . The Hialeah, Hialeah, has been sold by Claughton Theatres to United Art Enterprises, Inc. The house, which was closed for 10 years, was completely remodeled and reopened by the Claughton chain in December. New owner, Gary H. Schlesinger, president, announced a policy of art films. . . . Mrs. Toni Gonyer, executive secretary to Lillian Claughton, resigned after eight years in that position. Mrs. Gonyer started as a parttime candy girl and cashier while still in school and is the daughter of Curtis H. Miller, vice-president, Claughton Theatres. Mrs. Meta Burke is Mrs. Claughton's new secretary. . . . After a year's recuperation from an accident, Gus Kavoures, formerly manager, Boulevard, is back with Florida State Theatres, working part-time at the Shores, where he has no stairs to climb. Other managerial shifts include John Walker, student manager, Gables; Jay Clarke, assistant, Paramount. Wes Brown has returned from North Carolina to Florida State Theatres where he is managing the Boulevard. In Hollywood, at the theatre of that name, Kenneth Culbertson is new student manager, and Harold Cummings, formerly with 20th-Fox advertising department, is manager of the Warner. . . . The opening of "Cleopatra" at the Lincoln on June 26 is being sponsored by the Men's Club of National Children's Cardiac Hospital of Miami. . . . Another shopping center motion picture theatre for the greater Miami area has been announced as on the drawing boards, by Town and Country Theatres. This will be a 1,000-seat house at Bird Road and 112th Avenue, in a heavily-populated area.

MEMPHIS

In Mississippi: Royal Drive-In, West Point, has reopened, as has Okalona, Okolona, owned by Dwight Blissard, who states the house will operate on Thursdays, Fridays, and Saturdays; and Rajo Drive-In, Charleston, now operating on a full time basis. . . . Cardinal Drive-In, Mayfield, Ky., has reopened for the season. . . . Theatre goers in Memphis are looking forward to two big productions for the weeks ahead. "How the West Was Won" is to come to Loew's Palace the last of May, and "Cleopatra" to Crosstown on June 26. "Mutiny on the Bounty" opened at the Strand on May 2, and "Lawrence of Arabia" continues to play to good houses at road show prices at Crosstown. . . . "Ever since Mike Todd taught the big screen how to talk in appropriately grandiose terms with 'Around the World in 80 Days,' big movies with big concepts and-or big casts have paid off handsomely in both dollars and Oscars," states Edwin Howard, Press-Scimitar amusements editor in his column, "Front Row." "Only one 'little picture' has managed to cop the best-picture award since 1956." . . . Exhibitors' Services states that Superba, Charleston, Miss., closed on April 22, and C. C. McGahey closed Ackerman, Ackerman, Miss., in late April. . . . Board member of Better Films Council were entertained with a pre-Cotton Carnival luncheon at the home of Mrs. O. A. Emmons, Council member. Guests of honor were Miss Nancy Tarbutton, Better Films Lady-in-Waiting in the Cotton Carnival Court, and her mother.

NEW HAVEN-HARTFORD

The Knights of Columbus will sponsor Connecticut premiere of Columbia's "Lawrence of Arabia" at the Perakos Theatre Associates' deluxe Elm, Hartford, evening of May 29. . . . Stanley Warner zone manager James M. Totman has added a third daily performance to the Strand, Hartford, "Mutiny on the Bounty" schedule. Film is screened at 2, 5:15, and 8:30. Theatre is charging a $2 top. . . . UA branch manager Irving Mendelson booked another "Connecticut Premiere Showcase," with day-and-date opening of "I Could Go On Singing" at the Sampson and Spodick County Cinema, Fairfield; Connecticut Theatres' Capitol, Milford; and Albert M. Pickus' Stratford, Stratford. . . . Allied Artists eastern exploitation manager Harry Goldstein has concluded conferences with Ray McNamara, resident manager for New England Theatres, Inc. (AB-PT) at the downtown Allyn on June 26 Connecticut premiere of "55 Days to Peking." McNamara will accompany Hartford film critics to the Samuel Bronston production's New York opening May 28. For "The Day of the Triffids," Goldstein and McNamara set up street ballyhoo, consisting of theatre aides in science-fiction garb, carrying proper sandwich signs. Allen M. Widem, Hartford Times amusements editor-columnist, interviewed principal player Nicole Maurey on the Connection-to-California phone. . . . Murray Lipson, last in Hartford five years ago as general manager of Community Theatres Circuit, has returned, as general manager of A. M. Schuman's Central and Lyric, succeeding Thomas Ogburn, resigned. In recent years Lipson has been managing the Majestic, West Springfield, Mass. . . . Chester Stoddard, president of New England Theatres, Inc., the AB-PT regional affiliate, has promoted Jack O'Brien, circuit concessions supervisor, to president of NET's wholly-owned subsidiary, New England Theatres Service Corporation. O'Brien, a veteran Paramount theatre man in this territory, succeeds John Loftus, who died recently at 62. . . . Ernie Grecula, Connecticut Cinema, Inc., general manager, is completing extensive remodeling-redecorating at the 686-seat Art Cinema, Hartford, first-run. To date, he has installed all new carpeting and repainted backs of all seats. . . . Seymour Levine, Lenox, has named George Moseley as house manager, succeeding Ben Smith, resigned. . . . Allen M. Widem, Hartford Times amusements editor-columnist, discusses "Rotary and Motion Pictures" at the New Britain Rotary Club May 23 luncheon meting (12:15 noon) in the Burritt Hotel, New Britain. He will be introduced by Rotarian Peter G. Perakos, Jr., Perakos circuit office manager. New Britain exhibition will attend in a delegation. . . . American International Pictures has opened its first Connecticut branch, in Stanley Warner Roger Sherman Theatre Building, New Haven, under managership of Sam Germaine, for many years a sales representative in this exchange territory for 20th-Fox. Previously, Embassy had represented A-I, with George Somma, one-time Republic manager, in command. Sam Germaine's brother, Henry, is Paramount manager here, and his other brother, Larry, is with SW. . . . Lockwood and Gordon's Waterford Drive-In, Waterford, ran its annual performance for benefit for the Waterford Fire Company, screening MGM's "Don't Go Near the Water" and "Imitation General." Free fire truck rides and a fire-fighting demonstration preceded the screening. Fred Koontz, III, is theatre manager. . . . Bristol merchants sponsored free cartoon shows at the SW Bristol, Bristol, in conjunction with a downtown shoppers special called "Red Tag Days." Dennis Rich, theatre manager, held performances at 10 a.m., noon, and 2 p.m. Tickets were distributed through stores. . . . Bill Savitt, owner of radio station WCCC, Hartford, has emerged as "most friendly," so to speak, broadcasting industry interest, as far as exhibition is concerned. He runs a daily newspaper ad stressing the line, "Free Musical Entertainment At Its Best!" Hartford, of course, is home base for America's first over-the-air pay-tv propect, a $10 million experiment backed by RKO General over WHCT-TV (channel 18).

NEW ORLEANS

Gulf States Theatres recent shuffling of theatre managers included the recall of Ed Delany from the city manager's post of New Orleans Drive-In Theatres to the home office higher echelon. C. A. Mathews was moved from the city manager's post in Shreveport, La., to the New Orleans drive-in theatres; and Joe Gianforte was transferred from Monroe, La., theatres to Shreveport. Cecil White, a former Gulf States' theatre manager, is back with the company as city manager of the Monroe, La., theatres. . . . F. T. McLendon Theatres reopened the Joy Drive-In, Milton, Fla., after it was closed for the winter months. . . . John Constantino, AIP's traveling auditor, was in at Masterpiece Pictures. . . . Mrs. Neill Renfrom resumed operation at the Ren Drive-In, McComb, Miss. . . . Mrs. Sammy Wright, associate owner, Lakeview and Fox theatres, has joined the WOMPI fold. . . . Mrs. Georgia Bruno, F. F. Goodrow exchange staffer, injured her foot while trying to be a do it yourself advocate in the erection of an iron fence. . . . Mrs. Rodney Toups, director of

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special services with the Martin Cinerama, was elected president of the Crippled Children's Hospital Guild for 1963-64. . . . Mrs. Anita Gibson, 20th-Fox head booker, became a grandmother with the birth of a son, Nickey, to daughter Melanie and son-in-law Nicholaus Huth. . . . Mrs. Grace Hurstel, 20th-Fox cashier's department, is looking forward to a bundle from heaven in mid-summer. . . . United Artists division manager Gene Jacobs was in for a visit with branch manager Gene Godoman and staff. . . . Sidney Cospelich, former manager, United Theatres, Inc., Clabon, is back with the theatre company as relief manager and was at the Grand, where Mrs. Katie Di Giovanni was on vacation. Cospelich succeeds Alfred Viola, who is now manager at the Dreamland. Rufus Roberts is now manager of the Clabon, a post formerly held by Bill Woods, who with his wife, who was manager of the Dreamland, have moved to Winston Salem, N.C., where Woods is managing the Center. . . . The WOMPI's "Circus Party" at the Famous for children of the city's orphanages, was a big success.

PHILADELPHIA

Milgram Theatres, Inc., Fox Building, is now doing the buying and booking for the Levoy, Milville, N. J. . . . Syvan M. Cohen, chairman, Variety Club Tent 13's Advance Gifts, Old Newsboys' Day, reported that the advance gifts campaign is off to a good start. Old Newsboys' Day is June 21 this year. . . . Benny (American Film) Harris' 11-year-old grandson, Spencer B. Gorman, suffered a broken arm in an accident involving a neighbor. . . . Dave Rosen, Mutual Films, now has the cast off his leg, and is walking with a cane. . . . Eddie Gabriel, Capital Exchange, and William Goldberg, owner, Studio, were enthused over the first run of "Europe In the Raw" at the Market Street exploitation house.

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ST. LOUIS

Plans for fighting a minimum wage bill currently before the Missouri legislature were formulated at a meeting of the Missouri-Illinois Theatre Owners. A committee headed by Wesley Bloomer, president of MITO, and Edward Arthur, of Arthur Enterprises, will send bulletins to membership asking exhibitors to help defeat the bill. The proposed minimum wage of $1.00 is in House Bill 210. The committee also plans to ask exhibitors to fight House Bill 636 proposing equal pay for women. It was argued that if some exhibitors are forced to meet the minimum wage they may have to close their doors. Plans are also being made for a statewide get together of exhibitors sometime in the fall. . . . Mrs. Herman Tanner, wife of the Vandalia, Ill., exhibitor, was seen recently on a nationwide television broadcast. She was one of many Vandalia citizens shown in a NBC Chet Huntley Reports show "The Talk in Vandalia." . . . Jim Damos, Regal and Criterion Theatres, and Police Chief in University City, is one of several area police officials to attend a special series of courses at Michigan State University. . . . WOMPI's sponsored a membership drive buffet, held in the Fox Theatre Screening Room . . . Clarence Ritzler, office manager at MGM, has announced his retirement from that post. Mike Bizio, booker, will become office manager and head booker. . . . Frank Rule, who has been city salesman at United Artists, is taking over as sales manager in Oklahoma City. He will be replaced by Jay O'Malin, formerly of Denver. . . . Crest Films announces that it has booked its first group of MGM Golden Operettas in the Rock Hill Theatre, Kansas City. Joe Torregosa is the manager. The Landers Theatre, Springfield, Mo., has booked the second series of operettas. . . . George Raft and George Jessel have agreed to come to the Teamster's get together here. The Muny Opera this summer will boast Dolores Gray, Betty White, Jacqueline James, Julia Meade, Charles Korvin and Giorgio Tozzi.

SAN ANTONIO

The State is being torn down to make way for a parking lot. It was previously known as the Majestic, the first known theatre in Texas to be completely and centrally air-conditioned. In the late 1920's the present Majestic was built by the Interstate Theatres and remains the flagship of the circuit in downtown San Antonio. The old Majestic was renamed the State. In its grander days, the State had seen the nation's greatest vaudeville stars. . . . "Fifty Pages of Death," a film which deals with the effects of pornography on a 16 year old boy, was recently presented to Captain G. E. Matheny, head of the juvenile division of the San Antonio Police Department. Prompted by such civic minded groups as Cincinnati Citizens of Decent Literature, a group of Our Lady of the Lake High School students solicited cooperation from other teen-agers as well as adults to purchase the film. It is now available to all interested organizations through Captain Matheny at local police headquarters. . . . A giant free movie show was presented at the Texas with admission being six Pepsi Cola bottle caps. . . . Currently showing at the Woodlawn is the controversial Eugene O'Neill "Long Day's Journey Into Night" with Katherine Hepburn, Jason Robards Jr., and Ralph Richardson and others. The screen version is reported to be a faithful transcript of the stage play, including the rough language that caused trouble for Paul Baker's recent stage production at Baylor University. This point, the banning of the play at a major Texas University is being played up in the ads of the film. . . . Big John Hamilton, local restaurant owner and Hollywood star and Texan Chill Wills are partners in a $250,000 steak house which is being built here. . . . Some $9,000 worth of photographic equipment was sold for $2,824 in Bexar County Courthouse. The equipment, included both still and 16mm movie paraphernalia, was originally purchased four years ago for District Attorney Charles J. Lieck Jr., who produced one movie, "The Mistaken," a picture dealing with juveniles and narcotics. Commissioner Sam Jorrie served as auctioneer for the two dozen buyers who pushed the bidding to $1,024 for one camera and $825 for another camera, these two being the highest revenue bringing items. When commissioners last month decided to sell the equipment, they expressed hopes of retreiving a third of the original expenditure. Jorrie said that he believed they reached their goal because some items in the original purchase were expendable and no longer available for resale. . . . Plans for filming of a one hour documentary motion picture on migrant workers will be launched here next week by C.B.S.

SEATTLE

C. F. (Mike) Powers, Jr., has been transferred to head the San Francisco branch of 20th-Fox. Carl Handsaker, former head booker has been promoted to Seattle branch manager. Larry Blair, formerly with Paramount, is head booker and Merna Esmay is assistant. . . . All United Theatre drive-ins are now open including the Kenmore and Auto View, Tacoma; the El Rancho at Kent; and the Kitsap Lake and Bremerton. . . . A theatre party and fashion show was held at the Paramount as promotion for Columbia's "Bye Bye Birdie." . . . Jack J. Sampson, 57, former theatre man, died suddenly of a heart attack. He had been with the Sterling Theatre chain 11 years. . . . Henry W. Haustein has been transferred to Paramount's San Francisco office as branch manager and was replaced here by John E. Kent. . . . Sterling's newest theatre, the Lynn at Lynwood, opened. . . . Paul Soelberg has been named assistant to Ron Crowe in Sterling's advertising department. . . . Denny Hannah, from National Screen, is now a booker at Paramount. . . . "Ben Hur" was returned to the Gem and Redwood for a tie-in with a semi-annual religious conference held here bringing in thousands of visitors from surrounding territory. . . . An all night spook show was held at the local Redwood Drive-In. . . . The Intermountain premiere of "Cleopatra" will be held at the local Centre with admission set at $3.50 top.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two serivce features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MAY 22, 1963

SECTION TWO
VOL. 69 No. 21

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—DeLuxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
6303 **BLACK ZOO**—MD-88m.—(PV; C)—Michael Gough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
6304 **55 DAYS AT PEKING**—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
6301 **DAY OF THE TRIFFIDS, THE**—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
6210 **PAYROLL**—MD—79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western

COMING FEATURES IN ORDER OF RELEASE

May **PLAY IT COOL**—Billy Fury, Helen Shapiro
June **GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
June **LONG CORRIDOR, THE**—Peter Breck, Constance Towers
July **GUNFIGHTERS, THE**—(CS; C)—David Janssen

COMING

GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy
SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
716 **BATTLE BEYOND THE SUN**—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
807 **FREE, WHITE AND 21**—D—102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
718 **NIGHT TIDE**—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
803 **OPERATION BIKINI**—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horrer entry
717 **RAVEN, THE**—CD—86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed In Italy; dubbed in English
713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(PV; C)—Frankie Avalon, Annette Funicello, Robert Cummings
BLACK SABBATH—(EC)—Boris Karloff
CALIFORNIA—Jock Mahoney, Faith Domergue
COLD WIND FROM HELL, A—(Panacolor)—Barry Sullivan, Martha Hyer
DEMENTIA—William Campbell, Luana Anders—Filmgroup
ERIK, THE CONQUEROR—Cameron Mitchell
FEAR—Boris Karloff
HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget
HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advice And Consent	SP.	Col.
Air Patrol	A1	Fox
•All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
•America, America		WB
•Aphrodite, Goddess Of Love		Emb.
Army Game, The		For.
Arturo's Island	B	MGM
Assignment Outer Space		A-I

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Bad Sleep Well, The		For.
Badjao		For.
Balcony, The	C	Misc.
Barabbas	A2	Col.
•Battle, The		Fox
Battle Beyond the Sun (Filmgroup)		A-I
•Beach Party		A-I
•Bear, The	A1	Emb.
•Beauty And The Beast	A1	UA
•Becket		Par.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The	A2	U-I
Black Fox		Misc.
•**Black Gold**	A1	WB
•Black Sabbath		A-I
Black Zoo	A2	AA
Boccaccio '70	C	Emb.
•**Boy Who Caught A Crook**	A1	UA
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
•Brass Bottle, The		U
Broken Land	A2	Fox
Bunny Yeager's Nude Camera		Misc.
Bye, Bye Birdie	A3	Col.
Bloody Brood	B	Misc.

C

Cairo	A3	MGM
•California	A3	A-I
•Call Me Bwana		UA
Candide	B	For.
•**Captain Newman, M.D.**		U
•Captain Sindbad		MGM
•Cardinal, The		Col.
•Caretakers, The	A3	UA
Carnival Of Souls		Misc.
•Carpetbaggers, The		Par.
Carry On Constable		For.
Carry On Teacher		For.
•Castillian, The	A2	WB
•Cattle King	A1	MGM
Centurion, The	A2	For.
•Ceremony, The		UA
•Chalk Garden, The		U-I
Chapman Report, The	B	WB
•Charade		U-I
Child Is Waiting, A	A2	UA
Cleo From 5 to 7	SP.	For.
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
•Come Blow Your Horn	A3	Par.
•Cold Wind From Hell, A		A-I
Come Fly With Me	A2	MGM
Come September—Re.	A3	U
•Condemned Of Altona, The		Fox
Confess Dr. Corda		For.
Confessions Of An Opium Eater	B	AA
•Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
•Cool Mikado The		UA
•Corridors of Blood	A3	MGM
Counterfeiters Of Paris, The	A3	MGM
•Court Martial	A2	UA
Courtship Of Eddie's Father, The	A2	MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB
Cross Of Living		For.

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
•Dark Purpose		U
David And Lisa	A2	Misc.
•Day And The Hour, The		MGM
•Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The	A2	AA
Days Of Wine And Roses	A2	WB
•Dead Ringer		WB
Delicate Delinquent, The—RE	A1	Par.
•Dementia (Filmgroup)		A-I
Devi	A2	For.
Devil's Hand, The		Misc.
Devil's Messenger, The		Misc.
Diamond Head	B	Col.
Diary Of A Madman	A2	UA
Dime With A Halo	A3	MGM
Divorce Italian Style	SP.	Emb.
Dr. No	B	UA
•Dr. Strangelove		Col.
•Donovan's Reef	A2	Par.
Drums Of Africa	A1	MGM
•**Duel Of The Titans**	A2	Par.

E

East Of Kilimanjaro		Misc.
Electra	A2	For.
Elusive Corporal, The		For.
•Eric, The Conqueror		A-I
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par
European Nights		Misc.

IT'S ALIVE—(C) Peter Lorre, Elsa Lanchester
MASQUE OF THE RED DEATH—(PV; C)—Vincent Price
NIGHTMARE—Leticia Roman, John Saxon
PYRO—(PanaColor)—Barry Sullivan, Martha Hyer
SCHIZO—Leticia Roman, John Saxon
SON OF SPARTACUS—Steve Reeves
SUMMER HOLIDAY—(TE! TC)—Cliff Richards, Lauri Peters
TERROR, THE—(Vitascope; C)—Boris Karloft
X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
LEGEND OF LOBO, THE—NOV-67m.—(TC)— True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria
SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke
MERLIN JONES—(TC)—Annette, Tommy Kirk
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Buri Ives
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire
TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu
WILD GOOSE STOP—Brandon De Wilde

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

628 **ADVISE AND CONSENT**—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
713 **BARABBAS**—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
621 **BELLE SOMMERS**—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
706 **BEST OF ENEMIES, THE**—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment
705 **DAMN THE DEFIANT**—D-101m.—(CS; EC)—Alec Guiness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
703 **INTERNS, THE**—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch
627 **MOTHRA**—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
701 **NOTORIOUS LANDLADY, THE**—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
710 **PIRATES OF BLOOD RIVER, THE**—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
708 **REQUIEM FOR A HEAVYWEIGHT**—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
707 **RING-A-DING RHYTHM**—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
704 **THREE STOOGES IN ORBIT, THE**—C-87m.—Three Stooges—4952 (7-11-62)—Okay programmer
709 **TWO TICKETS TO PARIS**—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
712 **WAR LOVER, THE**—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
711 **WE'LL BURY YOU**—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
629 **WILD WESTERNERS, THE**—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
702 **ZOTZI**—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **MANIAC**—Kerwin Mathews, Nadia Gray
Mar. **IRON MAIDEN, THE**—Michael Craig, Anne Helm, Jeff Donnell
March **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell
April **FURY OF THE PAGANS**—(C)—Edmund Purdom
JUST FOR FUN—Bobby Vinton

COMING

CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon
CONGO VIVO—Jean Sebastian, Bachir Toure
DR. STRANGELOVE—Peter Sellers, Sterling Hayden
FAIL SAFE—Henry Fonda, Dan O'Herlihy
GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
JASON AND THE ARGONAUTS—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda
LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish
PLAY IT COOLER—Anthony Newly, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
SIEGE OF THE SAXONS, THE—(C)—Janette Scott, Ronald Lewis—English
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges
13 FRIGHTENED GIRLS—(EC)—Kathy Dunn, Murray Hamilton
25TH HOUR, THE—Gregory Peck, Anthony Quinn
UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley
VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
CONSTANTINE AND THE CROSS—D-114m.—(Totalscope; EC);—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue

DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian

FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program —Italian; English language

LANDRU—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles

LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian

LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama

LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles

MADAME—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots —(Italian made; Dubbed in English)

NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles

NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.
Fairly amusing import—English

SEVEN CAPITAL SINS—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles

SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French

STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche
April **PASSIONATE THIEF, THE**—Anna Magnani
April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey
June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French
July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle
LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles

310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs

218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer

316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale

322 **COME FLY WITH ME**—CD—109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses

313 **COUNTERFEITERS OF PARIS, THE**—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles

321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone

214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments

318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program

DRUMS OF AFRICA—MD-92m.—(PV; MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program

311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin

FLIPPER—D—90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment

321 **FOLLOW THE BOYS**—MUC-95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences

319 **FOUR DAYS OF NAPLES, THE**—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles

317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war

HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all

301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe

323 **IT HAPPENED AT THE WORLD'S FAIR**—C-195m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw

312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English

217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs

340 **MONKEY IN WINTER**—D-104m.—Jean Gabin, Jean-aul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles

365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry

305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English

308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience

324 **RIFIFI IN TOKYO**—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan

306 **SAVAGE GUNS, THE**—W-85m.—(MC; MS)—Richard Basehlor, Maria Granada—5022 (2-20-63)—Average western for program
for program—Made in Spain art, Don Taylor, Maria Granada—5022 (2-20-63)—Average western

320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Tay
—Italian; spoken in English

SLAVE, THE—MD—102m.—(EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made; dubbed in English

304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad

223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help —Italian-made

222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show

314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English

220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn

303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France

WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

YOUNG AND THE BRAVE, THE—D—84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer

COMING FEATURES IN ORDER OF RELEASE

May **IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch
June **CATTLE KING**—(EC)—Robert Taylor, Joan Caufield
June **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta
June **MAIN ATTRACTION, THE**—(EC)—Pat Boone, Nancy Kwan
June **TARZAN'S THREE CHALLENGES**—(PV; MC)—Jock Mahoney
July **CAPTAIN SINDBAD**—(C)-Guy Williams, Heidi Bruehl

COMING

CORRIDORS OF BLOOD—Boris Karloff
DAY AND THE HOUR, THE—Simone Signoret, Stuart Whitman
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley
NATIVES ARE RESTLESS TONIGHT, THE—(EC)—Nancy Kwan, Dennis Price
NIGHT MUST FALL—Albert Finney—English
OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson
SUNDAY IN NEW YORK—(MC)—Jane Fonda, Cliff Robertson

F

Face In The Rain		Emb.
•Fair Safe		Col.
Fancy Pants—RE	A1	Par.
Far Country, The—RE	A1	U-I
Fatal Desire	A3	For.
•Fear		A-I
Fiasco In Milan		For.
55 Days At Peking	A1	AA
Firebrand	B	For.
First Spaceship On Venus		UA
Five Miles To Midnight	A3	Fox
Five Weeks In A Balloon	A1	For.
Flamboyant Sex, The		For.
Flame In The Streets	A2	For.
•Flight From Ashiya		UA
Flipper		MGM
Follow The Boys	B	MGM
•For Love Or Money		U-I
40 Pounds of Trouble	A2	U-I
Four Days Of Naples	A2	MGM
•Four For Texas		WB
Free White and 21	B	A-I
Freud	Sp.	U-I
•From Russia, With Love		UA
Frightened City, The	B	AA
•Fun In Acapulco		Par.
•Fury Of The Pagans	A2	Col.

G

•Gathering Of Eagles, A		U-I
Gay Purr-Ee	A1	WB
Giant—Re.	A1	WB
•Gidget Goes To Rome		Col.
Gigot	A1	Fox
Girl Named Tamiko, A	B	Par.
Girls, Girls, Girls	A2	Par.
•Gold For The Caesars		MGM
•Golden Arrow, The		MGM
Great Caruso, The—RE	A1	Misc.
Great Chase, The		Misc.
Great Escape, The	A1	UA
•Great Race, The		WB
Great Van Robbery, The	A1	UA
•Greatest Story Ever Told, The		UA
•Gunfight At Comanche Creek		AA
•Gunfighters, The		AA
•Gun Hawk, The		AA
Guns Of Darkness	A2	WB
Gypsy	B	WB

H

Hand Of Death	A2	Fox
Hatari	A1	Par.
•Haunted Palace		A-I
•Haunted Village, The		A-I
•Haunting, The		MGM
Have Figure, Will Travel		Misc.
Hemingway's Adventures Of A Young Man	A3	Fox
Her Bikini Never Got Wet		For.
Hercules and the Captive Women		For.
•Here's Las Vegas		UA
Hero's Island	A1	UA
Hook, The	A2	MGM
Horror Hotel	A3	For.
•Horse Without A Head, The		BV
House Of The Damned	A2	Fox
House Of Women	B	WB
How The West Was Won	A1	MGM
Hud	A3	Par.
Huns, The	A2	For.

I

I Could Go On Singing	A3	UA
If A Man Answers	A3	U-I
I Spit On Your Grave		For.
I Thank A Fool	A3	MGM
Il Grido		For.
•I Love, You Love	C	Col.
Immoral West, The		Misc.
Impersonator, The		For.
In Search Of The Castaways	A1	BV
•In The French Style		Col.
•In The Cool Of The Day		MGM
I Like Money	A3	Fox
•Incredible Mr. Limpet, The		WB
Invasion Of The Star Creatures	A1	A-I
Interns, The	A3	Col.
•Irma La Douce		UA
•Iron Maiden, The		Col.
Island Of Love	B	WB
Island, The	A1	For.
It Happened At The World's Fair	A2	MGM
It Happened In Athens	B	Fox
•It's Alive		A-I
•It's A Mad, Mad, Mad, Mad World		UA
It's Only Money	A1	Par.

J

Jack The Giant Killer	A1	UA
•Jason and the Argonauts	A1	Col.
Joseph And His Brethren	A1	For.
•Johnny Cool		UA
Jumbo	A1	MGM
•Just For Fun		Col.

K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
•King Kong vs. Godzilla		U
•King Of The Mountain		U
•Kings Of The Sun		UA

L

•L-Shaped Room, The		Col.
Lady And The Tramp—RE	A1	BV
•Lady For A Knight		UA
•Lady In A Cage		Par.
Lancelot And Guinevere		U-I
Landru	B	Emb.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Layfayette	A1	For.
Lazarillo	A2	For.
Le Amiche (The Girl Friends)		For.
Legend Of Lobo, The	A1	BV
•Legionnaire, The		MGM
•Leopard, The		Fox
•Light Fantastic, The	B	Emb.
•Lilies of the Field, The		UA
•Lilith		Col.
Lion, The	A2	Fox
•List Of Adrian Messenger, The	A1	U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Long Absence, The	A2	For.
•Long Corridor, The		AA
Long Day's Journey Into Night	SP.	EMB
•Long Ships, The		Col.
Longest Day, The	A1	Fox
Love And Larceny	A3	For.
Love At Twenty	A3	EMB
Love Is A Ball	A3	UA
•Love Makers, The		Emb.
•Love With The Proper Stranger		Par.
Lover Come Back—Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.
Lucky Pierre		Misc.

M

Madame	B	Emb.
Magnificient Sinner, The		For.
•Main Attraction, The	B	MGM
Manchurian Candidate, The	A3	UA
Man From The Diners' Club	A1	Col.
•Man In The Middle		UA
Man Who Knew Too Much, The —RE		Par.
•Maniac		Col.
•Man's Favorite Sport?		U-1
Marco Polo	A1	AI
•Marilyn		Fox
•Mary Poppins		BV
Marriage Of Figaro	A3	For.
•Mary, Mary		WB
•Masque Of The Red Death		AI
•McLintock		UA
•Merlin Jones		BV
Mermaids of Tiburon		Misc.
Mighty Ursus	A2	UA
Mind Benders, The	A3	A-1
Miracle Of The White Stallions	A1	BV
•Missourian, The		WB
Mr. Hobbs Takes A Vacation	A1	Fox
•Mister Pulver and the Captain		WB
Mondo Cane	SP	For.
Monkey In Winter	A3	MGM
•Monsieur Cognac		U
Mothra	A1	Col.
•Mouse On The Moon		UA
•Move Over, Darling		Fox
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
•Murder At The Gallop		MGM
•Muriel		UA
Mutiny On The Bounty	A2	MGM
•My Fair Lady		WB
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

N

•New Kind Of Love, A		Par.
Night Is My Future	B	Emb.

TICKLISH AFFAIR, A—(PV; C)—Shirley Jones, Gig Young, Red Buttons

TWILIGHT OF HONOR—(PV)—Richard Chamberlain, Joey Heatherton, Nick Adams

TWO ARE GUILTY—Anthony Perkins, Jean Claude Brialy

VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein

VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan

V.I.P.'S, THE—(PV; EC)—Elizabeth Taylor, Richard Burton

WEREWOLF IN A GIRL'S DORMITORY—Barbara Lass, Carl Schell

WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

R6119 DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue

6115 ESCAPE FROM ZAHRAIN—D-93m.—(PV; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action—packed adventure yarn

R6208 FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue

6205 GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture

6210 GIRL NAMED TAMIKO, A—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan

6117 HATARI—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment

5216 HUD—D—112m.—(PV)—Paul Newman, Melvyn Douglas, Patricia Neal—5046 (5-15-63) High rating dramatic entertainment

6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry

MAN WHO KNEW TOO MUCH, THE—MD—120m.—(VV; TC)—James Stewart, Doris Day—5046 (5-15-63)—Reissue of high rating Hitchcock thriller

6213 MY SIX LOVES—CD-101m.—(TC)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat

6219 NUTTY PROFESSOR, THE—C—107m.—(C)—Jerry Lewis, Stella Stevens—5046 (5-15-63)—Jerry Lewis rides again

6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family

6202 PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons

R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.

R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue

R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue

TROUBLE WITH HARRY, THE—C—99m.—(VV; TC)—Edmund Gwenn, John Forsythe, Shirley MacLaine—5046 (5-15-63)—Reissue is off-beat, amusing Hitchcock entry

R6203 WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts

6211 WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made

6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce

6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

May DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott

July COME BLOW YOUR HORN—(PV; TC)—Frank Sinatra, Molly Picon

July DONOVAN'S REEF—(TC)—John Wayne, Cecar Romero, Dorothy Lamour

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons

BECKET—(PV; EC)—Richard Burton, Peter O'Toole

CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard

CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven

FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress

LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern

LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood

NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward

PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn

SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March

WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett

WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John

WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller

209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western

217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western

218 FIVE WEEKS IN A BALLOON—CMD-101m—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry

220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France

HAND OF DEATH—MD-60m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler

213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man

HOUSE OF THE DAMNED—MD-60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers

241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English

214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece

221 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad

223 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English

305 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama

215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy

NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assasination—Filmed in India and England

306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue

301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavord with sin for mass market—Made in Italy

STRIPPER, THE—D-95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama

219 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle

303 THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear

YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller

YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

March MARILYN—Documentary on Marilyn Monroe

DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor

May LEOPARD, THE—TE; TC)—Burt Lancaster, Claudia Cardinale

May POLICE NURSE—Ken Scott

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison

CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March

MOVE OVER DARLING—(CS; C)—Doris Day, James Garner

OF LOVE AND DESIRE—(CS; C)—Merle O'Beron, Curd Jurgens, Steve Cochran

PLEASE, NOT NOW!—(CS)—Brigitte Bardot

QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England

TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee

WINSTON AFFAIR, THE—Robert Mitchum, France Nuyen

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English

6230 **BIRD MAN OF ALCATRAZ**—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)

6305 **CHILD IS WAITING, A**—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer

DIARY OF A MADMAN—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral

DR. NO—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli

FIVE MILES TO MIDNIGHT—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak

GREAT ESCAPE, THE—MD-168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch

6307 **GREAT VAN ROBBERY, THE**—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English

6229 **HERO'S ISLAND**—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens

I COULD GO ON SINGING—DMU-99m.—(PV; EC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English

6222 **JACK THE GIANT KILLER**—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element

6231 **KID GALAHAD**—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch

LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal

6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.

6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena

6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern

6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer

6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it

6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus

6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht

6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral

TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)

6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch

6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made

6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
THIRD OF A MAN—Simon Oakland
Dec. **BEAUTY AND THE BEAST**—(TC)—Mark Damon, Joyce Taylor
Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff
Feb. **BOY WHO CAUGHT A CROOK**—Wanda Hendrix, Don Beddoe—Harvard
July **CALL ME BWANA**—Bob Hope, Anita Eckberg—Eon
Aug. **CARETAKERS, THE**—Robert Stack, Polly Bergan, Joan Crowford—(Bartlett)
Aug. **IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch

COMING

CEREMONY, THE—Laurence Harvey, Sarah Miles
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
FROM RUSSIA, WITH LOVE—(TC)—Sean Connery, Lotte Lenya—Eon
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
JOHNNY COOL—Henry Silva, Eliyabeth Montgomery—Chrislaw
KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
MOUSE ON THE MOON—(EC)—Margaret Rutherford, Terry Thomas
MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
ONCE UPON A SUMMER—Rita Tushingham ,Peter Finch—Woodfall—English
PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROBIN AND THE 7 HOODS—(TC; Wide Screen)—Frank Sinatra, Dean Martin—Essex
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
STOLEN HOURS—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
TOM JONES—(C)—Albert Finney, Susannah York—England
TOYS IN THE ATTIC—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
TWICE TOLD TALES—Vincent Price, Mari Blanchard—Admiral
WHEREVER SHE LOVES ME—William Holden, Susannah York—Helvia
YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRDS, THE—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice

COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue

6212 **FAR COUNTRY, THE**—MR-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue

FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating

40 POUNDS OF TROUBLE—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment

6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy

LANCELOT AND GUINEVERE—D-116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made

LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue

6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English

6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines

PARANOIAC—MD-80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English

6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made

6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Wintters—4939 (5-30-62)—High rating outdoor film—Reissue

SHOWDOWN—W-79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program

TAMMY AND THE DOCTOR—CD—88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

•Nightmare House		A-1
•Night Must Fall		MGM
Night Of Passion—(See During One Night)		
Night Tide (Filmgroup)		A-1
Nine Hours To Rama	A3	Fox
No Exit	B	For.
No Man Is An Island	A1	U-I
No Place Like Homicide (What A Carve Up)	A1	Emb.
•Norman Vincent Peale Story, The		UA
Notorious Landlady	A3	Col.
Nude Odyssey	C	For.
Nutty Professor, The		Par.
Nun And The Sergeant, The	A3	UA

O

•Of Human Bondage		MGM
•Of Love And Desire		Fox
•Old Dark House, The		Col.
Operation Bikini	B	A-I
•Once Upon A Summer		UA
Operation Snatch		For.

P

Pagan Island		Misc.
•Palm Springs Week-End		WB
•Panic Button		WB
Panic In Year Zero	A3	A-I
Parnoiac	A2	U-1
Papa's Delicate Condition	A1	Par.
•Paris When It Sizzles		Par.
Passion Of Slow Fire, The	B	For.
•Passionate Thief, The		Emb.
Password Is Courage, The	A1	MGM
Payroll	B	AA
Peeping Tom	B	For.
Period Of Adjustment	A3	MGM
Phaedra	C	For.
Phantom Of The Opera	A1	U-I
Phantom Planet	A1	A-I
Pigeon That Took Rome, The	A3	Par.
Pillar Of Fire, The		For.
•Pink Panther		UA
Pirates Of Blood River	A2	Col.
Playboy Of The Western World	A2	For.
•Play It Cool	A2	AA
•Play It Cooler		Col.
Playtime		For.
•Please, Not Now!	C	Fox
•Police Nurse	A3	Fox
•Postman's Knock		MGM
Pressure Point	SP.	UA
PT 109	A1	WB
•Prize, The		MGM
•Proper Time, The		UA
Public Affair, A		Misc.
•Pyro		A-I

Q

Quare Fellow, The	A3	For.
•Queen's Guard, The		Fox

R

•Rampage		WB
Raven, The	A1	A-I
•Reach For Glory		Col.
Rear Window—RE	A2	Par.
Rebel With A Cause—See Loneliness of a Long Distance Runner		
Reptilicus	A1	A-I
Requiem For A Heavyweight	A2	Col.
Rice Girl	A3	For.
Rider On A Dead Horse	A3	AA
Riff Raff Girls		For.
Rififi In Tokyo	A3	MGM
Ring-A-Ding Rhythm	A1	Col.
Road To Hong Kong, The	A1	UA
Robe, The—Re.	A1	Fox
•Robin And The 7 Hoods		UA
Roman Holiday—RE	A2	Par.
Room Mates		For.
•Running Man, The		Col.

S

Sad Sack, The—RE	A1	Par.
Sampson And The Seven Miracles Of The World	A2	A-I

Saskatchewan—RE	A2	U-I
•Savage Sam		BV
Savage Guns	A2	MGM
Sayonara—RE	A2	WB
Scanty Panties		Misc.
•Schizo		A-I
Secrets Of The Nazi Criminals	A3	For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
•Seven Days in May		Par.
Seven Seas To Calais	A1	MGM
Show Boat—RE	A2	Misc.
Showdown	A2	U
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP.	Emb.
Slave, The		MGM
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah	B	Fox
•Soldier in the Rain		AA
Son Of Flubber	A1	BV
Spencer's Mountain	A3	WB
Spiral Road, The	A2	U-I
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
•Stolen Hours		UA
Story Of The Count Of Monte Cristo, The	A1	WB
Stranger Knocks, A		For.
Strangers In The City	SP.	Emb.
Stripper, The	B	Fox
•Summer Holiday		A-1
•Summer Magic	A1	BV
•Sunday In New York		MGM
Sundays and Cybele	A3	For.
Sweet Ecstasy		For.
Swindle, The		For.
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

T

•Take Her, She's Mine		Fox
Tales Of Paris	C	For.
•Tamahine		MGM
Tales Of Terror	A2	AI
Tammy And The Doctor	A1	U-1
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan's Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		A1
•These Are The Damned		Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Three Stooges Go Around The World In A Daze		Col.
•Third Of A Man	A2	UA
•Thrill Of It All, The		U-I
•13 Frightened Girls		Col.
Thirty Years Of Fun	A1	Fox
•Ticklish Affair, A		MGM
•Tiger Walks, A		BV
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic	A3	UA
•Traitors, The		U
Trapeze—Reissue	B	UA
•Travels Of Marco Polo		AA
Trial, The	A3	For.
Trial And Error	A3	MGM
Trouble With Harry, The—RE		Par.
•25th Hour, The		Col.
•Twice Told Tales	A2	UA
•Twilight Of Honor		MGM
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The	A1	U-I
•Under The Yum Yum Tree		Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
Vikings, The—Reissue	A3	UA
•Village Of Daughters		MGM
•V.I.P.'s, The		MGM

6218 SPIRAL ROAD, THE—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
6222 STAGECOACH TO DANCER'S ROCK—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
TO KILL A MOCKINGBIRD—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and **absorbing drama**
UGLY AMERICAN, THE—D-120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

COMING FEATURES IN ORDER OF RELEASE

July GATHERING OF EAGLES—(C)—Rock Hudson, Mary Peach

COMING

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden
CAPTAIN NEWMAN, M.D.,—(EC)—Gregory Peck, Tony Curtis
CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr
CHARADE—(PV; C)—Gary Grant, Audrey Hepburn
DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi
FOR LOVE OR MONEY—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
KING KONG vs. GOOZILLA—(WS; C)—Japanese made
KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven
LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson
MONSIEUR COGNAC—(C)—Tony Curtis, Christine Kaufmann
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TRAITORS, THE—Patrick Allen, Jaceueline Ellis—English
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
259 CRITICS CHOICE—C-100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost
256 DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
253 GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
257 GIANT—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
254 GYPSY—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
264 ISLAND OF LOVE—C-101m.—(PV; TC) Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy
266 PT 109—D-104m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences
915 SAYONARA—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
265 SPENCER'S MOUNTAIN—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade
167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
255 TERM OF TRIAL—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
252 WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

COMING FEATURES IN ORDER OF RELEASE

June BLACK GOLD—Philip Carey, Diane McBain

COMING

ACT ONE—George Hamilton, Jason Robards, Jr.
AMERICA AMERICA—Stathis Giallelis
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
DEAD RINGER—Bette Davis, Karl Malden, Paul Henreid
FOUR FOR TEXAS—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Eckberg
GREAT RACE, THE—(WS; C)—Burt Lancaster, Jack Lemmon
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson
MISSOURIAN, THE—Robert Mitchum, Ty Hardin
MISTER PULVER and the CAPTAIN—Robert Walker
MY FAIR LADY—Rex Harrison, Audrey Hepburn
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine
YOUNGBLOOD HAWKE—(TC)—James Franciscus, Suzanne Pleshette

MISCELLANEOUS

BALCONY, THE—D-84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental
BLACK FOX—DOC-89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri Films
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate
CARNIVAL OF SOULS—D-80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental
DEVIL'S HAND, THE—MD-71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.
DEVIL'S MESSENGER, THE—MD-72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.
EAST OF KILIMANJARO—MD-75m.—(Vistarama; TC)—Marshall Thompson, Gaby André—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade
EUROPEAN NIGHTS—NOV.-82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn
GREAT CARUSO, THE—DMU-109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate
PUBLIC AFFAIR, A—D-75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade
SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin
SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner

SHOW BOAT—MUD-107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue—Altura Int.

SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier

STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.

TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.

WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel

BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema

CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

CONFESS DR. CORDA—D—96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian-English titles—Harrison

ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

FIASCO IN MILAN—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titiles—Albex

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HERCULES AND THE CAPTIVE WOMEN—FAN.—91m.—(TR; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

HORROR HOTEL—MD—76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

IMPERSONATOR, THE—MD—64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquend, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IL GRIDO—D—105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian. English titles—Astor

JOSEPH AND HIS BRETHERN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

LAFAYETTE—D-110m.P(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import—French; English dialogue—Maco

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English ittles—Commercial Pictures

LOVE AND LARCENY—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

LOVERS OF TERUEL, THE—BALLET D—85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

MAGNIFICENT SINNER—D—91m. (EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

NUDE ODYSSEY—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYBOY OF THE WESTERN WORLD, THE—D—100m.—(C)—Siobban McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for are spots—French; English titles—Audubon

QUARE FELLOW, THE—D-85m.—Patrick McGoohan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting Import—Italian; dubbed in English—Ultra

RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story—French; dubbed in English—Regent

STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

SUNDAYS AND CYBELE—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting import—French; English titles—Davis-Royal

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWINDLE, THE—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles—Filmed abroad, English dialogue—Cameo Int.

TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
War And Peace—RE	A1	Par.
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col.
•Werewolf in a Girl's Dormitory	A2	MGM
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
•Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
•Wherever She Loves Me		UA
White Slave Ship	B	A-I
•Who's Been Sleeping In My Bed		Par.
•Who's Minding The Store?		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
•Wild Goose Stop		BV
Wild Westerners, The	A1	Col.
•Winston Affair, The		Fox
•Wives And Lovers	A2	UA
•Woman Warriors, The	A2	Par.
Wonderful To Be Young		Fox
Wonderful World Of The Brothers Grimm, The		For.
Wrong Arm Of The Law	A3	For.

X

•X—The Man With The X-Ray Eyes		A-I

Y

Yellow Canary, The	A2	Fox
Young And The Brave		MGM
•Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
•Youngblood Hawke		WB
•Young Man's Fancy, A		UA
•Young Racers, The		A-I

Z

Zotzl	A1	Col.

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WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

17101 Donald's Lucky Day
17102 Donald's Cousin Gus
17103 Fire Chief (DD)
17104 Early To Bed (DD)
17105 Canine Caddy (MM)
17106 Springtime For Pluto (P)
17107 Dog Watch (P)
17108 Art Of Skiing (G)
17109 How To Play Baseball (G)
17110 Mickey's Delayed Date (MM)
17111 Chicken Little
17112 Two Chips and A Miss (Chip 'n' Dale)

SINGLE REEL CARTOONS (TECHNICOLOR)

101 How To Have An Accident At Work
123 The Litterbug
125 Aquamania

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

097 Goliath II
102 Noah's Ark
119 Saga Of Windwagon Smith
122 Donald and The Wheel
139 A Symposium On Popular Songs

THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

079 Japan
086 The Danube
099 Eyes In Outer Space
105 Islands Of The Sea
106 Mysteries Of The Deep
127 Bear Country (Re-issue)
131 Water Birds (Re-issue)

FEATURETTES (TECHNICOLOR)

094 Legend Of Sleepy Hollow (Re-issue)
114 Hound That Thought He Was A Raccoon
118 Horse With The Flying Tail

Columbia

COLOR FEATURETTES

7441 (Sept.) Wonderful Switzerland
7442 (Nov.) Travel Along With The Arkansas Traveler
7443 (Jan.) Eventful Britain
7444 (Mar.) Wonderful Africa

LOOPY DE LOOP COLOR CARTOONS

7701 (Sept.) Slippery Slippers
7702 (Oct.) Chicken Fracas-See
7703 (Nov.) Rancid Ranson
7704 (Dec.) Bunnies Abundant
7705 (Feb.) Just A Wolfe At Heart
7706 (Mar.) Chicken-Hearted Wolf
7707 (Apr.) Watcha Watchin'

MR. MAGOO CARTOONS (REISSUES)

7751 (Sept.) Magoo's Cruise
7752 (Oct.) Magoo's Problem Child
7753 (Nov.) Love Comes To Magoo
7754 (Dec.) Meet Mother Magoo
7755 (Feb.) Gumshoe Magoo
7756 (Mar.) Magoo Goes Overboard

COLOR FAVORITE CARTOONS (REISSUES)

7601 (Sept.) Gerald McBoing Boing On Planet Moo
7602 (Sept.) Happy Tots
7603 (Oct.) Willie The Kid
7604 (Nov.) Little Rover
7605 (Nov.) Christopher Crumpet
7606 (Dec.) A Boy and His Dog
7608 (Jan.) Snow Time
7609 (Feb.) Emperor's New Clothes
7610 (Mar.) Little Boy With A Big Horn
7611 (Mar.) The Foxy Pup
7612 (Apr.) Let's Go

CANDID MICROPHONE

7551 (Sept.) No. 1 Series 4
7552 (Nov.) No. 2 Series 4
7553 (Jan.) No. 3 Series 4
7554 (Mar.) No. 4 Series 4

TWO REELERS THE THREE STOOGES (REISSUES)

7401 (Sept.) Husbands Beware
7402 (Oct.) Creeps
7403 (Nov.) Flagpole Jitters
7404 (Jan.) For Crimin Out Loud
7405 (Feb.) Rumpus In The Harem
7406 (Apr.) Hot Stuff

COMEDY FAVORITES (REISSUES)

7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
7433 (Dec.) Training For Trouble (Schilling & Lane)
7434 (Jan.) He Popped His Pistol
7435 (Mar.) Wife Decoy

ASSORTED FAVORITES (REISSUES)

7421 (Sept.) Spies and Guys (Joe Besser)
7422 (Nov.) General Nuisance (Buster Keaton)
7423 (Dec.) Hook A Crook (Joe Besser)
7424 (Feb.) So's Your Antenna (Harry VonZell)
7425 (Apr.) She's Oil Mine (Buster Keaton)

SERIALS (REISSUE)

7120 (Oct.) The Batman
7140 (Mar.) Roar Of The Iron Horse

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow
W-364 (Jan.) High Steaks
W-365 (Mar.) Mouse Into Space
W-366 (Apr.) Landing Stripling
W-367 (June) Calypso Cat

NEW TOM AND JERRY CARTOONS (METROCOLOR)

C-6431 Dickie Moe
C-6432 Cartoon Kit
C-6433 Tall In The Trap
C-6434 Sorry Safari
C-6435 Buddies Thicker Than Water
C-6436 Carmen Get It

GOLD MEDAL CARTOONS (TECHNICOLOR) (TOM AND JERRY REISSUES)

W-6461 Puss Gets The Boot
W-6462 Fraidy Cat
W-6463 Dog Trouble
W-6464 Bowling Alley Cat
W-6465 Fine Feathered Friend
W-6466 Sufferin' Cat
W-6467 Lonesome Mouse
W-6468 Mouse Comes To Dinner
W-6469 Baby Puss
W-6470 Zoot Cat
W-6471 Million Dollar Cat
W-6472 Puttin' On The Dog

Paramount

COLOR FEATURETTE

AA22-1 Sportarama

HIGH TOPPER

T22-1 Thin Along

NOVELTOONS

P22-1 Anatole
P22-2 Yule Laff
P22-3 It's For The Birdies
P22-4 Fiddlin' Around
P22-5 Ollie The Owl
P22-6 Good Snooze Tonight
P22-7 A Sight For Squaw Eyes

MODERN MADCAPS

M22-1 Penny Pals
M22-2 Robot Ringer
M22-3 One Of The Family
M22-4 Ringading Kid
M22-5 Drum Up A Tenant
M22-6 One Weak Vacation
M22-7 Trash Program

POPEYE CHAMPIONS

E22-1 Shuteye Popeye
E22-2 Child Sockology
E22-3 Ancient Fistory
E22-4 Big Bad Sinbad
E22-5 Popeye's Mirthday
E22-6 Baby Wants A Battle

COMIC KING

C22-1 Et Tu Otto
C22-2 A Tree Is A Tree Is A Tree
C22-3 The Method and Maw
C22-4 Take Me To Your Gen'rul
C22-5 Keeping Up With Krazy
C22-6 Mouse Blanche

SPORTS IN ACTION

D22-1 Gun Play

20th Century-Fox

MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

7301 (Jan.) Rail Tour of Europe
7302 (Feb.) Maine, U.S.A.
7303 (March) Sports in Florida
7304 (April) Fairytale Land—Denmark
7305 (May) Chinatown
7306 (June) Yellowstone Ranger

TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

5301 (Jan.) Fight to the Finish
5302 (March) Astronaut
5303 (April) Missing Genie
5304 (April) Tea Party
5305 (June) Sidney's White Elephant
5306 (June) Long Island Duckling

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5321 (Jan.) Tea House Mouse
5322 (Feb.) To Be Or Not To Be
5323 (March) The Juggler of Our Lady
5324 (May) Pearl Crazy

Universal-International

TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

4301 (Jan.) Land Of The Long White Cloud

SPECIAL

4304 (Jan.) Football Highlights of 1962

ONE REEL COLOR SPECIALS

4371 (Jan.) Steel Bands—Tropical Music (CS)
4372 (Feb.) A Picture For Jean
4373 (Mar.) A Bridge Named Emma (CS)
4374 (Apr.) End Of The Plains
4375 (May) Island Spectacular
4376 (June) South Of The Amazon
4377 (July) Land Of Extremes
4378 (Aug.) Land Of Homer

WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

4331 (Jan.) Woody Meets Davy Crewcut
4332 (Feb.) Box Car Bandit
4333 (Mar.) Unvearable Salesman
4334 (Apr.) International Woodpecker
4335 (May) To Catch A Woodpecker
4336 (June) Round Trip To Mars
4337 (July) Dopy Dick, The Pink Whale

NEW WALTER LANTZ COLOR CARTUNES

4311 (Jan.) Fish and Chips
4312 (Jan.) Greedy Gabby Gator (WW)
4313 (Feb.) Coming Out Party
4314 (Mar.) Case Of The Cold Storage Yegg
4315 (Mar.) Robin Hoody Woody (WW)
4316 (Apr.) Charlie's Mother-In-Law
4317 (May) Stowaway Woody (WW)
4318 (May) Hi-Seas Hi-Jacker
4319 (June) Shutter Bug (WW)
4320 (July) Salmon Loafer
4321 (July) Coy Decoy (WW)
4322 (Aug.) Goose In The Rough
4323 (Sept.) Tenant's Racket (WW)
4324 (Oct.) Pesky Pelican
4325 (Oct.) Short In The Saddle (WW)
4326 (Nov.) Goose Is Wild
4327 (Nov.) Tepee For Two (WW)
4328 (Dec.) Science Friction (WW)
4329 (Dec.) Untitled (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

1701 (9-1-62) Honey's Money
1702 (9-22-62) The Jet Cage
1703 (10-20-62) Mother Was A Rooster
1704 (11-10-62) Good Noose
1705 (12-29-62) Martian Through Georgia
1706 (1-19-63) I Was A Teenage Thumb
1707 (3-9-63) Fast Buck Duck
1708 (4-20-63) Mexican Cat Dance
1709 (5-11-63) Woolen Under Where
1710 (6-15-63) Hare-Breath Hurry
1711 (6-29-63) Banty Raids
1712 (4-27-63) Now Hear This
1713 (8-17-63) Chili Weather

BUGS BUNNY SPECIALS

1721 (12-8-62) Shish Ka Bugs
1722 (2-9-63) Devil Feud Cake
1723 (4-6-23) The Million-Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

1301 (9-8-62) Hurdy-Gurdy Hare
1302 (9-29-62) Muscle Tussle
1303 (10-27-62) Fowl Weather
1304 (11-24-62) 8 Ball Bunny
1305 (12-22-62) Design For Leaving
1306 (1-26-63) Dog Pounded
1307 (2-16-63) Cat-Tails For Two
1308 (3-16-63) Easy Peckin's
1309 (4-13-63) No Barking
1310 (5-25-63) Up Swept Hare
1311 (6-15-63) Bell-Hoppy
1312 (7-24-62) Satan's Waitin
1313 (8-24-63) Big Top Bunny

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

1001 (10-6-62) A Touch Of Gold (New)
1002 (3-30-63) Thar She Blows
1003 (6-1-63) Killers Of The Swamp

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

1501 (11-17-62) Sporting Courage
1502 (1-5-63) Sea Sports Of Tahiti
1503 (3-2-63) Moraccan Rivieras
1504 (5-4-63) When Fish Fight
1505 (7-6-63) Ski In The Sky
1506 (8-3-63) Switzerland Sportland

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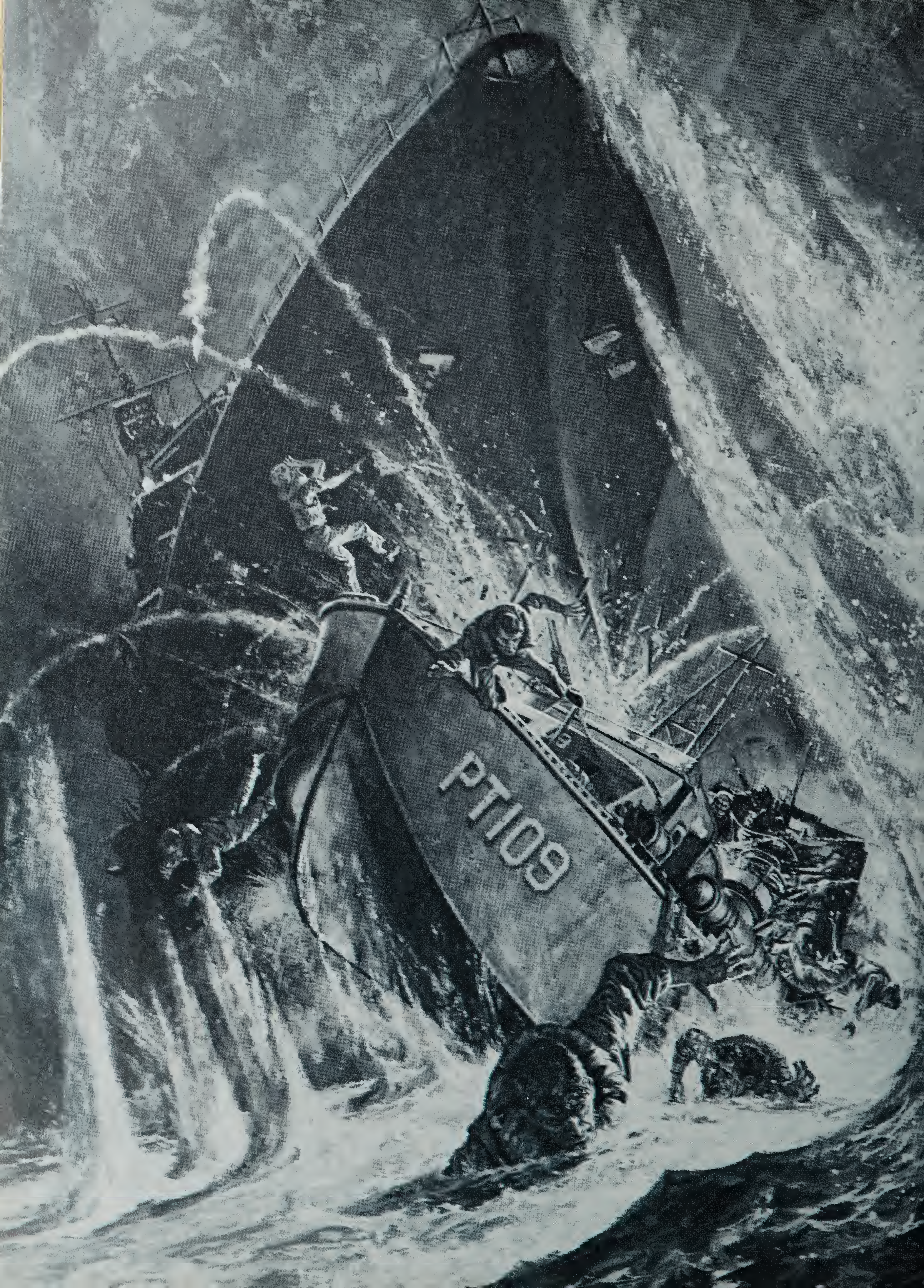
MAY 29, 1963
Volume 69 Number 22
IN THREE SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER OCTOBER 24, 1962, AT the POST OFFICE AT BALTIMORE, MD., UNDER THE ACT OF MARCH 3, 1879

Warner Bros. Launches "PT 109"

Jack L. Warner personally supervised the production of "PT 109," Warner Bros.' exciting dramatization of the wartime exploits of Lt. John F. Kennedy.

FOR THE WHOLE STORY →


PT109

Highlights Of Warner Bros.' "PT 109"

FROM THE EDITOR'S LOG

■ It is this publication's privilege to bring to its readers some of the many highlights of Warner Bros.' "PT 109," its outstanding promotion campaign, and its inherent boxoffice values. The hero of this fully authenticated true story is Lt. (j.g.) John F. Kennedy.

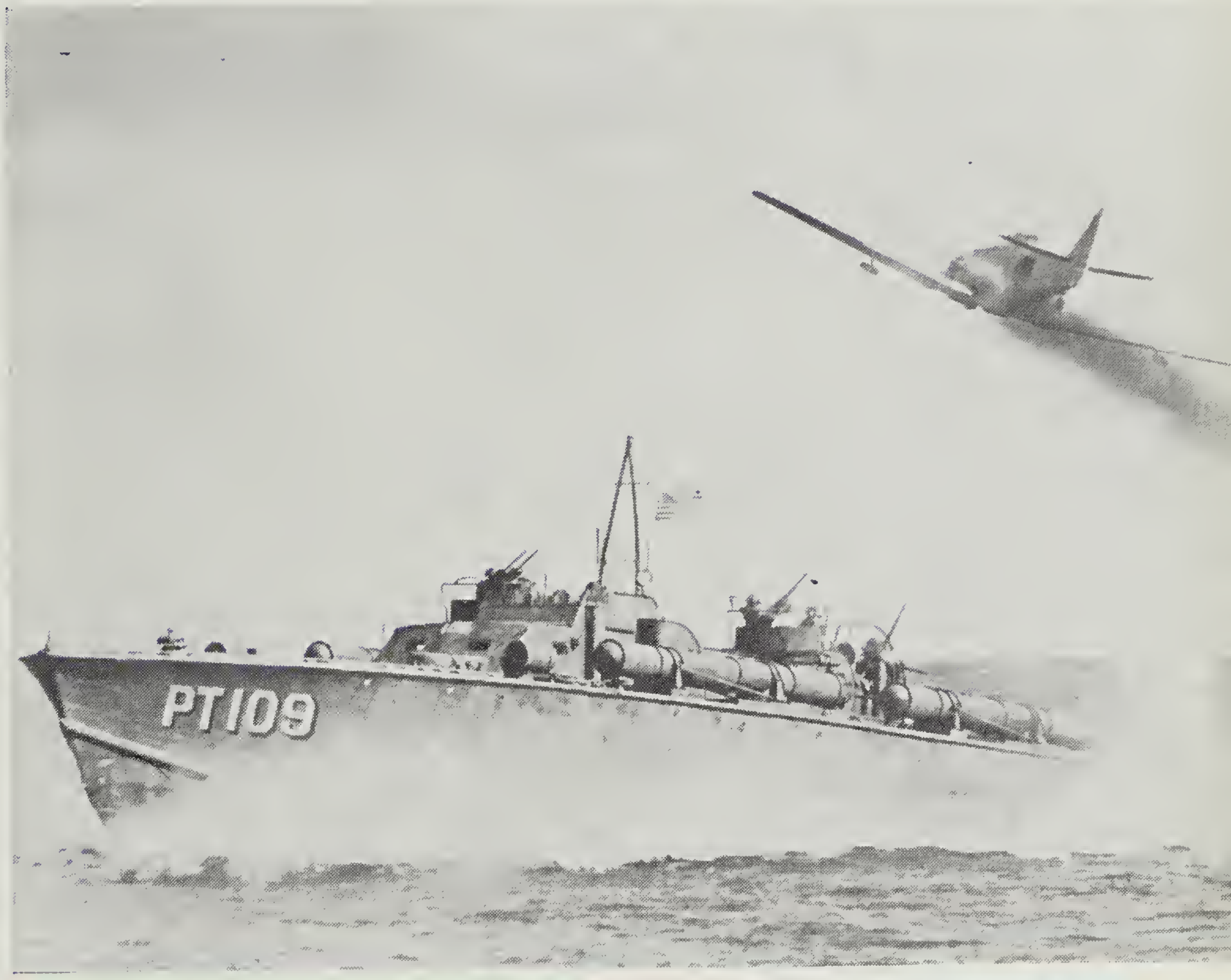
Certainly, this fact insured a sizeable want-to-see on the part of the public. However, the prominence of the leading character created unique production problems and potential dangers as well.

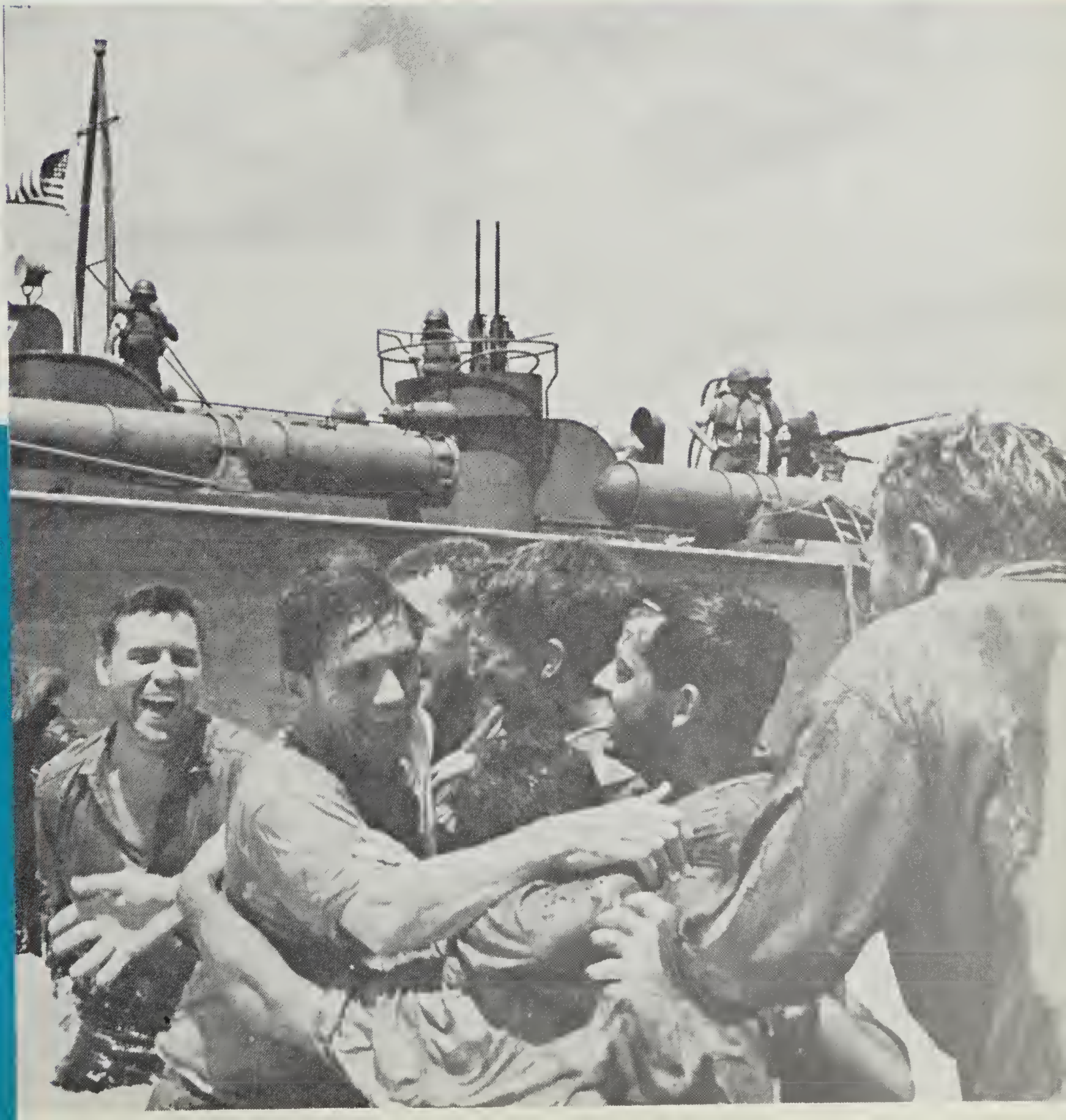
It would have been easy to turn out a super-patriotic flag-waver of an adventure film. They have their place, and a certain audience is always ready to welcome them. Warner Bros. skillfully sidestepped this danger, and the result is gripping drama, never over-stated. Here are men under great stress, blessed by the presence of a strong leader. Perhaps the most important part of this picture is that it is about real men. They are all terribly human, and so one cares deeply about what happens to them.

It would be naive to suggest that the film would have the same impact if the story were about any other Lt. (j.g.). Yet, it would still be a whale of an adventure and well worth transfer to the international language of the screen.

Warner Bros. undertook an extremely difficult assignment and carried it off superbly. This film is about Kennedy, the man. He's quite a man.

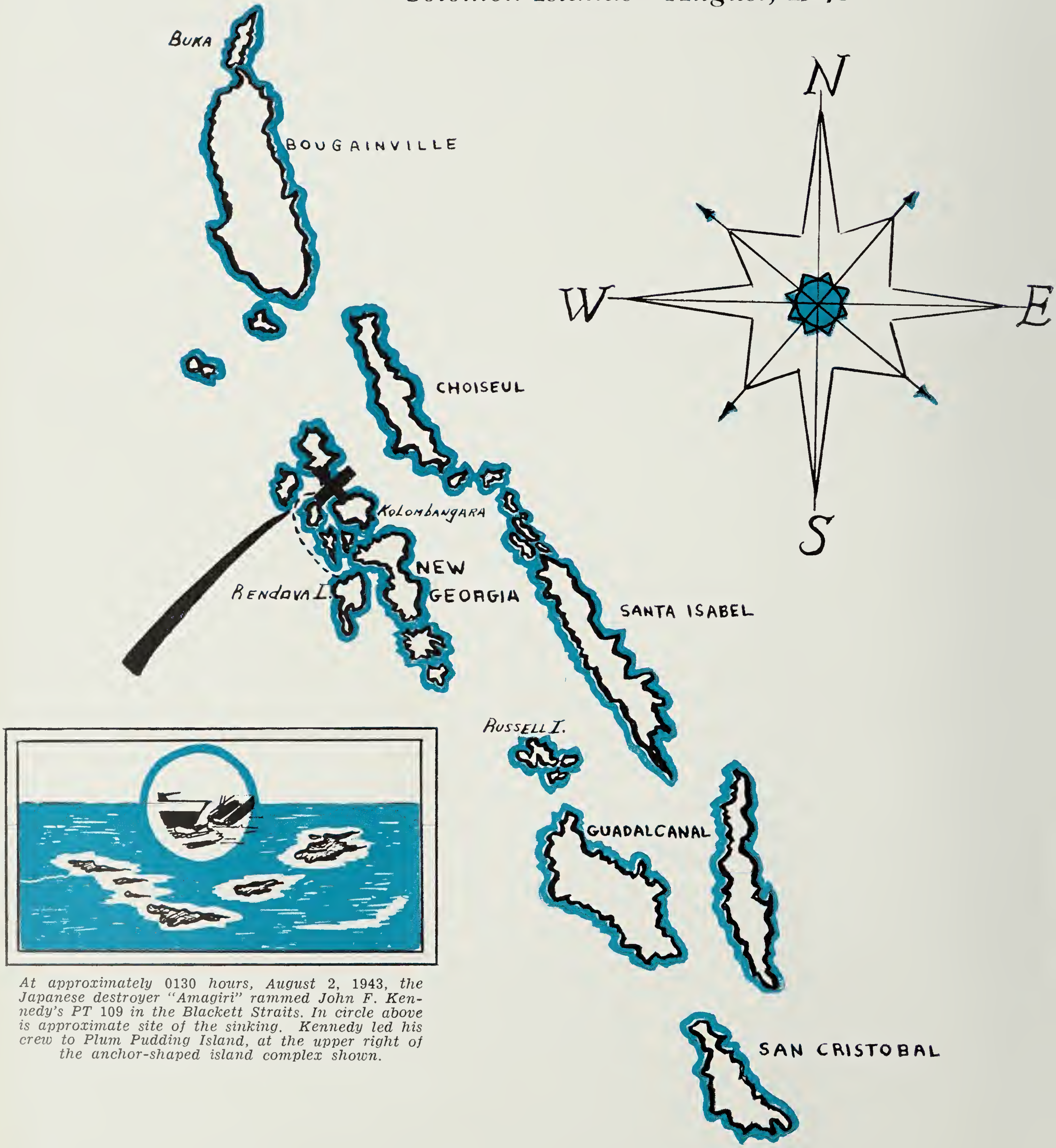
Exhibitors can book "PT 109" with pride. Audiences, regardless of their political persuasions, are guaranteed an adventure experience unlike any other they have seen.





PT 109 . . . area operations chart

Solomon Islands—August, 1943


BUKA
BOUGAINVILLE
CHOISEUL
KOLOMBANGARA
NEW GEORGIA
RENDOVA I.
SANTA ISABEL
RUSSELL I.
GUADALCANAL
SAN CRISTOBAL
N
W
E
S

At approximately 0130 hours, August 2, 1943, the Japanese destroyer "Amagiri" rammed John F. Kennedy's PT 109 in the Blackett Straits. In circle above is approximate site of the sinking. Kennedy led his crew to Plum Pudding Island, at the upper right of the anchor-shaped island complex shown.

TRUE STORY OF JFK IN WORLD WAR II BECOMES WARNERS' EXCITING SEA DRAMA

SYNOPSIS

■ An aerial bombing is Lt. (j.g) John F. Kennedy's (CLIFF ROBERTSON) welcome to the South Pacific when he arrives at the island of Tulagi. Lt. Alvin Cluster (GRANT WILLIAMS), Squadron Commander, introduces Kennedy to the PT 109, the battle-scarred boat he'll command in the Solomon Islands. Commander C. R. Ritchie (JAMES GREGORY), the autocratic boat maintenance officer, informs Kennedy he has one week to make the 109 ship-shape. Ensign Leonard Thom (TY HARDIN), the executive officer, and the crew zealously carry out the face-lifting job.

Kennedy is given his initial assignment—a rescue mission to save a Marine patrol trapped on Chosieul. He is forced to leave immediately without refueling. The PT 109 rescues the Marines but runs out of fuel and has to be towed back to the base.

The 109 crew moves along with Commander Ritchie to Rendova. The boats leave Rendova to stop the Japanese from landing troops and supplies at Vila on a dark early morning, Aug. 2, 1943. Without radar Kennedy has no idea enemy ships are near. The speeding Japanese destroyer Amagiri cuts laterally into the fragile 109 hull. All the men are thrown into the water. Two are killed. Kennedy gathers his men together on a half of the wrecked 109 which remains afloat Australian coast watcher Lt. Reginald Evans (MICHAEL PATE) reports a PT destroyed and the possibility that some survivors might land.

Kennedy decides the best bet is to swim to Plum Pudding Island three and one-half miles away. Nine of the men propel themselves in a group, using some planking as a buoy. Kennedy takes the loose end of the severly-burned Patrick McMahon's (JAMES McCALLION) kapok life jacket between his teeth and tows him.

Kennedy swims out to Ferguson Passage at night with a signal lantern in the hope of attracting the attenion of a PT boat on patrol. The next morning a haggard Kennedy returns. No PT boats came through Ferguson Passage.

Ritchie refuses to abandon the hope of rescuing the 109 crew, though others have given up. Kennedy moves his men to the nearby island of Olasana because it's closer to Ferguson Passage.

Two friendly natives discover the men on Olasana. Kennedy writes a message on a cocoanut for the natives to take to Rendova. "Natives knows posit. He can pilot. Eleven alive. Need small boat. Kennedy." A long canoe returns to Olasana to pick up Kennedy. He lies down in the canoe, covered with palm fronds. Japanese planes swoop down to inspect the canoe but are satisfied when the natives wave in friendly fashion. Kennedy is brought to coast watcher Evans at Gomu and insists on personally piloting the rescue party to his men.

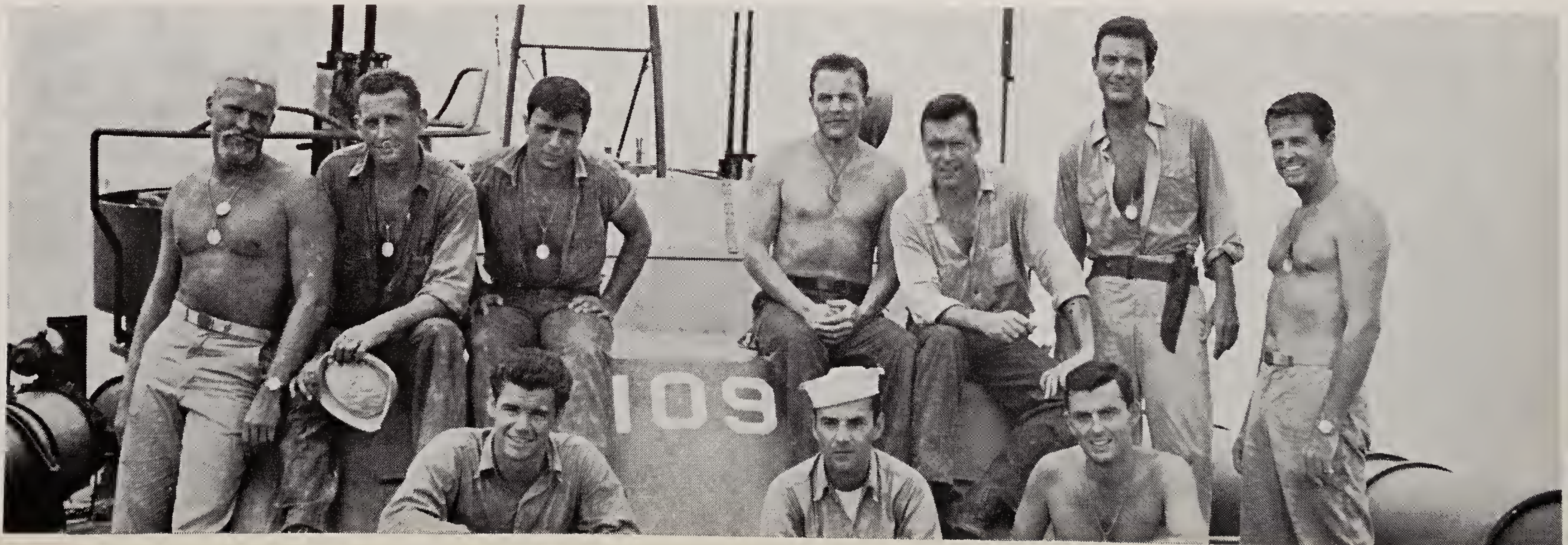
Kennedy is eligible for transfer home, but declares, "I'd like to stay for a few more innings."

The Panavision-Technicolor film was produced by Bryan Foy and directed by Leslie H. Martinson from a screenplay by Richard L. Breen based on the book by Robert J. Donovan.

d523
The triumphant Warner Bros.
MOTION PICTURE EPIC
based on this famous best seller
by ROBERT J. DONOVAN
PT 109
JOHN F. KENNEDY IN WORLD WAR II
CREST BOOK d523
PT 109 Robert J. Donovan
PT109

NEW EDITION OF DONOVAN'S BEST SELLER WILL COINCIDE WITH JUNE RELEASE OF "PT 109"

CLIFF ROBERTSON, STANDING SECOND FROM RIGHT, AS JOHN F. KENNEDY, AND FILM "CREW"



The Commander South Pacific Area and South Pacific Force takes pleasure in awarding the NAVY AND MARINE CORPS MEDAL to

LT. JOHN FITZGERALD KENNEDY, UNITED STATES NAVAL RESERVE

for service set forth in the following CITATION:

"For heroism in the rescue of three men following the ramming and sinking of his motor torpedo boat while attempting a torpedo attack on a Japanese destroyer in the Solomon Islands area on the night of August 1-2, 1943, Lieutenant KENNEDY, Captain of the boat, directed the rescue of the crew and personally rescued three men, one of whom was seriously injured. During the following six days, he succeeded in getting his crew ashore, and after swimming many hours attempting to secure aid and food, finally effected the rescue of the men. His courage, endurance and excellent leadership contributed to the saving of several lives and was in keeping with the highest traditions of the United States Naval Service."

W. F. HALSEY,
Admiral, U. S. Navy

PT "109"

ADVERTISING · PUBLICITY
EXPLOITATION · MERCHA

Warner Bros. Has Provided Exhibition With A Wealth Of Promotional Materi
To Serve As The Nucleus Of A Hard-Hitting, Socko Campaign By The Showm

PRESIDENT'S HOME TOWN SET FOR PT 109 WORLD PREMIERE

PREMIERE TO BENEFIT PRINCIPAL CHARITIES

Chairman, Cardinal Cushing, and (standing) Don Baker and Ernest Emerling, Loew's; Bill Cummins and Flloyd Fitzsimmons, WB; Maurice Druker and Bill Elder, Loew's; and Ernie Grossman, WB. Seated, Charles Kurtzman, Loew's, and Joe Hyams, WB.

The world premiere of "PT 109" will benefit the principal Protestant, Jewish, and Catholic charities in Boston. Cardinal Cushing will serve as committee chairman of the gala event.

The film will debut at Loew's Orpheum Theatre, Boston, on Wednesday, June 19. The city's outstanding civic, religious, and cultural leaders will serve with Cardinal Cushing.

Warner Bros.' full ad.-pub. team, under the supervision of Richard Lederer, vice-president, has mounted a top drawer promotional effort for the premiere. Reams of publicity will result from coverage by the national news services and important papers. To start the campaign rolling, the first ticket went to the nation's First Citizen, as JFK turned his check over to Cardinal Cushing.

1,000 Community National Tour

Warner Brothers' second annual Goodwill Tour is spreading the word this spring about "PT 109" to more than 1,000 localities from coast to coast. Richard Lederer, v.p., director of advertising and publicity, said "The Warner Brothers Goodwill Tour is the highlight of the company's continuing public relations program, strengthening our company's ties with the local press, radio, and television in communities across the country, the channels of communication with the moviegoers of the nation, and with theatre managers and their patrons."

A strong publicity and promotion force is out in the field in a fleet of Studebaker Wagonaire station wagons that will cover more than 50,000 miles to bring an assortment of special material on the film to approximately 2,500 newspaper editors and radio and television program directors.

"PT 109" was chosen for this novel promotional campaign because of its wide appeal to audiences of all ages. Lederer sees the film as helpful to the image of the entire motion picture industry.

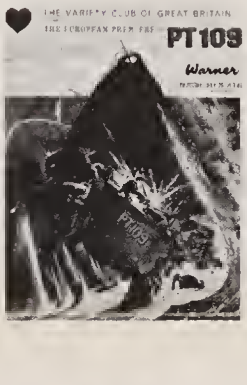
Field leaders of the Goodwill Tour include national publicity manager Joe Hyams, exploitation-promotion manager Ernie Grossman, studio publicity director Max Bercutt, assistant studio publicity director Bill Latham, studio exploitation manager Bob Quinn, western exploitation coordinator W. W. Brumberg, New York publicity representatives Felix Greenfield, Leo Wilder, Irving Windisch and George Nelson, and regional publicity managers Flloyd Fitzsimmons of Boston, Irving Blumberg of Philadelphia, J. D. Woodard of Atlanta, Dick Richman of Detroit, Frank Casey of Chicago, Don Walker of Kansas City, Kevin Genther of Dallas, Jack Wodell of San Francisco, and Al Dubin of Toronto.

Far East Premiere • TOKYO

Unique timing has set the Tokyo premiere on Aug. 2. the 20th anniversary of the PT 109 sinking.

Additionally unique is the tentative plan to bring the actual crew of PT 109 and crew of the Japanese destroyer "Amagiri" together in Tokyo for a reunion.

Leading Tokyo newspapers have already evidenced interest in the plan which opens many avenues of human interest promotional activities. Exploitation values of the plan are too great to miss such a golden opportunity.


THE VARIETY CLUB OF GREAT BRITAIN
PT 109
Warner
PT109

European Premiere • LONDON

Proceeds of the gala London Premiere of "PT 109" at the Warner July 25 will be shared by Variety Club Heart Fund and Edwina Mountbatten Fund.

One of the strongest committees ever assembled to organize a premiere has been set up, with Nat Cohen and Col. James Carreras as co-chairmen.

Admiral of the Fleet, Lord Mountbatten, will be the personal guest of Jack L. Warner at the premiere, which is expected to draw an internationally known first night audience.

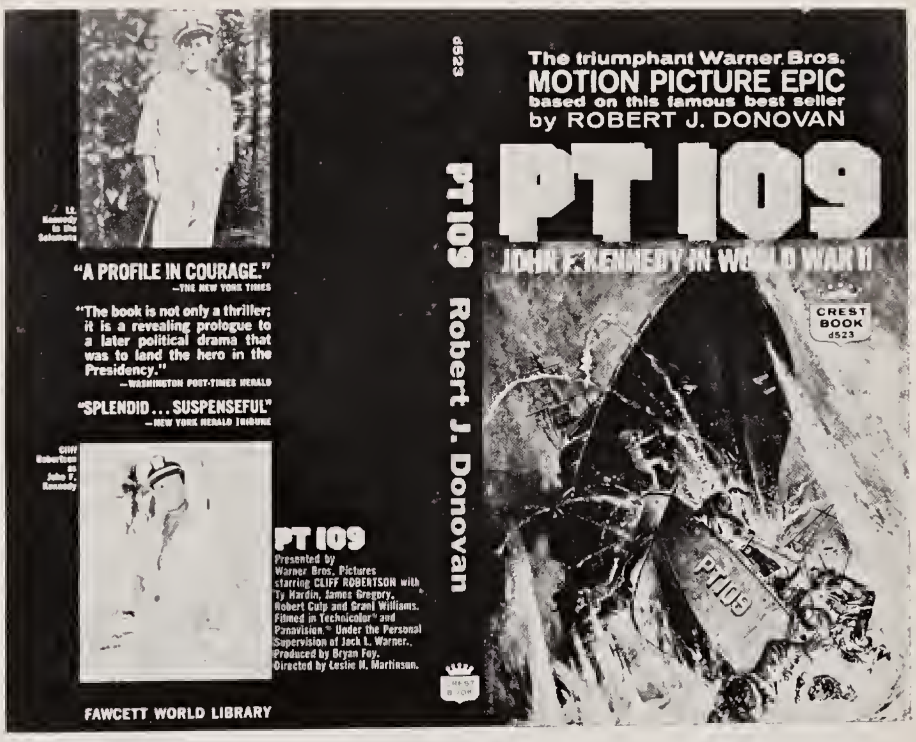
PAPERBACK TIEUP

Crest Publishing will issue a new pocket book edition of "PT 109" to coincide with the launching of the film.

The graphic four color front cover illustration depicts the film's crash scene and title and prominently features the John F. Kennedy name. The back cover shows actual photograph of John F. Kennedy when he was skipper of the PT boat. Accompanying photo shows Cliff Robertson in the Kennedy role.

Initial print run of the new edition is set at one half million copies. It is expected that second and third printings will be necessary to bring the expected total to nearly two million copies.

Alert exhibitors will tie-in with book stores, news dealers, etc., for maximum impact on the local level.



"A PROFILE IN COURAGE."
—THE NEW YORK TIMES

"The book is not only a thriller; it is a revealing prologue to a later political drama that was to land the hero in the Presidency."
—WASHINGTON POST-TIMES HERALD

"SPLENDID . . . SUSPENSEFUL"
—NEW YORK HERALD TRIBUNE

PT 109
Presented by Warner Bros. Pictures starring CLIFF ROBERTSON with Ty Hardin, James Gregory, Robert Culp and Grant Williams. Filmed in Technicolor® and Panavision.® Under the Personal Supervision of Jack L. Warner. Produced by Bryan Foy. Directed by Leslie H. Martinson.

FAWCETT WORLD LIBRARY

d523 PT 109 Robert J. Donovan

The triumphant Warner Bros.
MOTION PICTURE EPIC
based on this famous best seller
by ROBERT J. DONOVAN

PT 109
JOHN F. KENNEDY IN WORLD WAR II

CREST BOOK d523

Lt. Kennedy in the Solomons
Cliff Robertson as John F. Kennedy
PT109

BELL RINGER AWARD

SCHOLASTIC MAGAZINES BELL RINGER AWARD

Scholastic Magazine's rarely merited Bell Ringer Award has been conferred on Warner Brother's "PT 109."

Scholastic Magazine's huge school audience, which encompasses much of the teenage group, estimated at 20,000,000, has a powerful influence. Exhibitors are aware that this comprises a high ratio of their total audience.

Recognition of the film's merit by this publication opens the door for exhibitors to work out mutually satisfying promotions with schools in all areas. It also should contribute to "Read the book . . . See the movie" tieups in public libraries, with particular emphasis on sections of the library reserved for the use of the students.

TOP MAGAZINE, NEWSPAPER BREAKS

One of the all-time high readership totals was racked up for the true story of PT 109 when it appeared in serialized form in the Saturday Evening Post.

However, that was just the beginning of the mass publicity to be accorded the production. Other major publicity stories on "PT 109" appeared in Life, Look, This Week, Family Week, American Weekly, Newsweek, Better Homes, and numerous fan magazines.

Added to this huge audience is the attention given to "PT 109" by the nation's newspaper editors, and other journalists, representing many hundreds-of-millions of circulation. It is quite evident that very few, if any, of the reading public are not aware of the exploits of John F. Kennedy and "PT 109."

100,000 REVELL DEALE

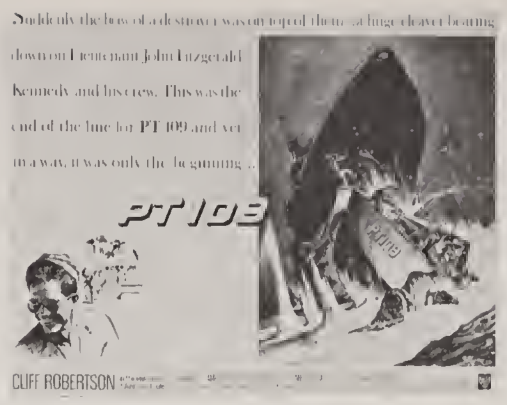
More than 100,000 Revel dealers are slated to display "PT 109" in their windows, and will sell it in their advertising. Key dealers will display a special four-color window banner plugging the motion picture, book, and model kit.

Major department stores in key situations will go all out in window display and newspaper advertising, tying in one of the nation's biggest hobbies, model building, with the film. Revell will launch its promotion day and date with the release of Warner Bros. "PT 109," aimed at the 25 million model builders in the U.S. Special arrangements have been made with Revell, maker of the best known brands in model kits, by which you may obtain a limited number of PT 109 kits at a special price. The kits retail at $2.00 each. Your price is $13.00 per dozen. With every dozen ordered, you receive free, four dynamic soft sheet window banners.

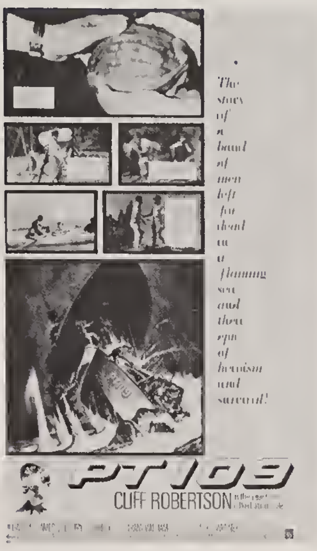
The kits can be offered as door prizes, or you can obtain free radio and television time by offering them as giveaways on children's programs. Present them to movie editors with your first press release. (There isn't a motion picture editor who doesn't either build model kits himself, or doesn't have a son or nephew who is a model enthusiast). Run classified ads seeking sons of Navy veterans who served aboard PT boats in the Solomon Islands engagements, to present them with a kit of PT 109. Offer them to newspapers for prizes in a contest.

Contact the biggest hobby shop near you, and work out one of the tested tie-ins such as getting a veteran's organization to judge a model building contest with free tickets, etc., for the winners. Arrange cooperative promotions and encourage the dealer to tie-in with your advertising by hitchhiking below it, plugging his PT 109 kits. All of the above activities will generate many opportunities for solid publicity, and help bring them to your boxoffice.

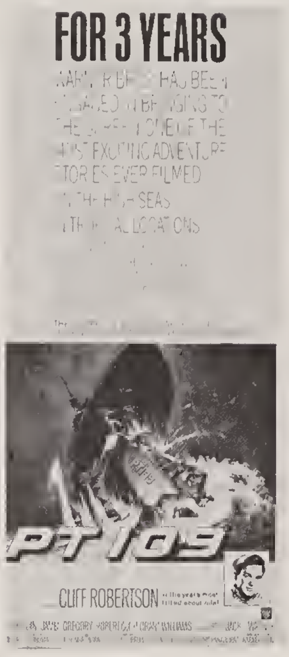
NDISING



Suddenly the bow of a destroyer was on top of them... a huge cleaver bearing down on Lieutenant John Fitzgerald Kennedy and his crew. This was the end of the line for PT 109 and yet in a way, it was only the beginning...



The story of a band of men left for dead in a flaming sea and their epic of heroism and survival!



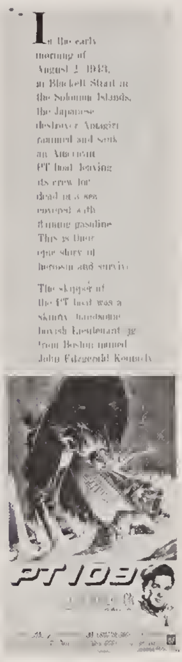
CAMPAIGN ART

Warner Brothers' advertising department has put together an exciting ad campaign aimed at every age group from sub-teens to adults, with particular emphasis on the family audience.

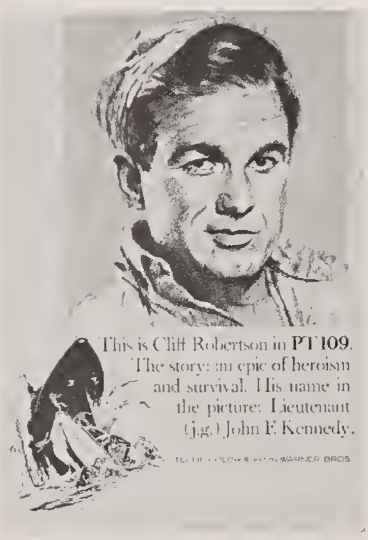
The art in newspaper ads has, as its focus, the tremendous crash scene. Since "PT 109" is filled with great action, this scene is a natural in getting the entertainment message of the feature across to all kinds of audiences. Of equal importance and prominently featured in each of the ads is a reference to the fact that "PT 109" is the story of the exploits of John F. Kennedy in World War II. Equally important is the portrait ad featuring Cliff Robertson, who stars in the film as Lt. Kennedy.

Newspaper mats shown here are available in various sizes to exhibitors. Each showman is the best judge of his own needs, but every theatre should utilize this material. It is also excellent for off-the-theatre-page use.

Theatremen will agree that the newspaper is the most effective weapon in their advertising arsenal, and these ads have been designed to capture reader attention quickly. Copy stresses the action as well, complementing the ad art. Warner Bros. has left no stone unturned in this effort to whip up audience enthusiasm.



MAT 501	5 columns x 7⅛"	(500 lines)
MAT 402	4 columns x 14⅜"	(752 lines)
MAT 201	2 columns x 14¼"	(400 lines)
MAT 305	3 columns x 7⅛"	(300 lines)
MAT 301	3 columns x 12⅞"	(540 lines)



This is Cliff Robertson in PT 109. The story: an epic of heroism and survival. His name in the picture: Lieutenant (j.g.) John F. Kennedy.

LOBBY DISPLAY

An impressive, eight foot high, five color multi-lithographic, laminated display, mounted on a double easel, has been prepared for theatre lobbies. The spectacular "PT 109" crash scene makes a forceful lobby piece.

A three-dimensional effect is achieved by a rubbed antique gold frame with a simple white card that floats off the right side of the frame describing the event depicted in the painting.

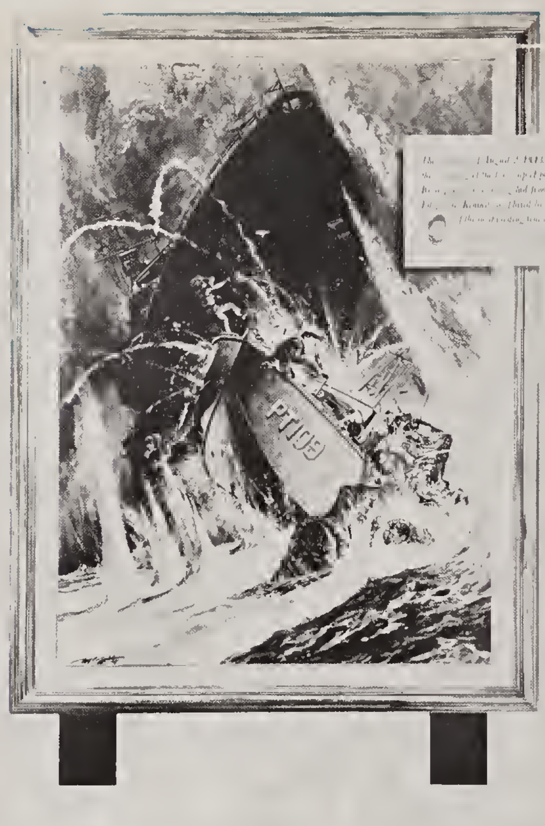
In simple language, it introduces the fact that the skipper was one John F. Kennedy.

The complete lobby unit is shipped in a protective carton.

See press book for details.

It is a unique promotional piece and should be standard merchandising equipment for every playdate.

If possible, this eye-catching lobby unit should be mounted prior to playdate, so that patron attention is focused on this important coming attraction.



MAJOR TV PUBLICITY

Immediately following the "Sunday Night Movie" on the national ABC-TV network, May 19, a special "PT 109" behind-the-scenes film dramatization reached the network's viewers throughout the country.

The special five minute dramatization of the exciting scenes from "PT 109," showing how the action was staged, sound dubbed, and special war effects created, plus the added importance of central figure, President John F. Kennedy, whetted the want-to-see appetite of the program's estimated 30,000,000 viewing audience.

Coupled with Jack Paar's NBC salute to "PT 109," which launched that performer's prime-time show, this made the film a pre-sold natural for television fans everywhere.

RADIO TAPES

A forceful, up-to-date recording of interviews with actors who portray the men who lived through the actual war-time experiences with John F. Kennedy, plus a real-life crew member of the PT 109 was taped and is available to radio stations and networks as part of the varied promotional campaign on the film.

Recorded on location during production of "PT 109," the interview is cleverly interwoven with questions and answers, and adds up to an interesting and stimulating exploitation idea.

The use of these taped interviews by radio stations throughout the country is assured, and the resultant publicity will add to the boxoffice potential of "PT 109."

RS PROMOTE "PT 109"

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles 36, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices. Tedephone: Area Code 215, WAlnut 2-1860.

Member Audit Bureau of Circulations

Volume 69 • No. 22

MAY 29, 1963

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW

SCRATCHING AN OLD SORE

A civil penalty judgment of $95,000 is currently being sought against a major magazine publisher for allegedly violating a Federal Trade Commission cease and desist order brought in the U.S. District Court for the Southern District of New York.

The FTC ordered the publisher to stop discriminating against competing customers in paying promotional allowances. It was charged that advertising allowances were granted to 19 chain retailers, but were not made available on proportionately equal terms to all competing distributors.

This is not as far removed from the motion picture industry as it may appear at first glance. This industry too has its preferred customers who have been getting cooperative advertising arrangements with various film companies while their less powerful independent competitors have been shut out. The unfairness is most flagrant when an independent takes over a theatre formerly operated as a unit of a large circuit. Cooperative advertising arrangements, which may have existed for many years, are stopped altogether or cut drastically.

This is not a new hassle. Two earlier civil penalty suits were recommended by the FTC against Time, Inc., and the Hearst Corporation for similarly favoring large chain retailers over small independent competitors by granting discriminatory allowances.

Distributor lawyers are generally quick to recommend competitive bidding and to grant theatre moveups. Might they not also consider the question of discriminatory advertising allowances? The legal question seems to be clear in other industries. Might it not apply as well in the motion picture industry?

It is interesting to note that the FTC also issued 163 consent orders requiring certain manufacturers of wearing apparel to stop discriminating among their customers in paying advertising and promotional allowances. The FTC complaints allege that each manufacturer has favored certain retailers with promotional payments not made equally available to competing stores. It is charged that such action is in violation of Section 2(d) of the Robinson-Patman Amendment to the Clayton Act.

We speak out on this thorny issue because silence is not always golden. Serving the reader first, we feel, is the way to serve the advertiser best.

To an honest businessman, every customer is entitled to fair treatment. Special advantages have no place in this business, or in any other.

WATCHING ZANUCK IN ACTION

Attending the 20th Century-Fox stockholders' meeting as both a stockholder and a representative of the industry trade press provided an excellent opportunity to see Darryl F. Zanuck, the corporation's dynamic president, in action. The entire industry can well be proud of the way in which he conducted this important session.

Zanuck's careful and tactful manner was noteworthy, and we are sure stockholders left with the well-merited belief that 20th-Fox had turned a vital corner and was really going places.

Providing excellent support throughout the meeting was vice-president Seymour Poe, who also did a Herculean job handling the unfortunate outbursts of a couple of "ladies," whose boisterous behavior was out of place, to say the least.

If we had a suggestion, it would be to confine stockholder comment to five minutes each. This would allow for more views to be heard, regardless of the number of shares represented. In this case, the battling femmes represented a grand total of six shares, five for one and one for the other. They deserve a say at the meeting, but would have done better saving their battle royal for the powder room.

All in all, it was a masterfully handled affair. The corporation seems to be in sound, skilled hands. Certainly, the entire industry will benefit from 20th-Fox's rejuvenation.

WHAT ABOUT A DELUGE OF SHIRTS?

An exhibitor friend with a highly developed sense of the dramatic has a novel idea for a mailing piece to end all mailing pieces. He wants to focus industry attention on prevailing unreasonable film rentals, moveups, bidding, double-weekend demands, and other current ills, which are closing many theatres and forcing others to the point of marginal operation.

His idea is a simple one. He suggests that each exhibitor mail a shirt to the distribution executive, branch manager, or sales manager of his choice. The package would be accompanied by a short note to the effect that they have everything else, so they might as well have the shirt off the exhibitor's back.

Just one more thing, however. No stuffed shirts, please.

Serving the Reader First—Which Serves the Advertiser Best

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Ernest Shapiro, RKO Theatres, and **Sylvia Bosk** were married at the Gotham Hotel. They left on a Caribbean honeymoon trip.

Obituaries

Milton E. Chidester, 61, a projectionist in the Binghamton, N.Y., area, died at Binghamton General Hospital after a long illness. He is survived by his wife, two daughters, a son, 10 grandchildren, among others.

Mrs. Ida Greenberg, mother of **Fred P. Sweet**, managing director of the Telenews, Detroit, died after a lingering illness. Other survivors are another son, three sisters, and four grandchildren.

Sam Rubin, business agent, Motion Picture Operators Union, Local 488, IATSE, Harrisburg, Pa., died of a heart attack. He had retired as an active projectionist several years ago when Loew's, where he was employed for 30 years, was removed from the Harrisburg scene, but he remained as business agent for Local 488. He is survived by four sisters and a brother.

Martin Solomon, 73, salesman with Allied Artists' Los Angeles exchange and an employee of the company for 24 years, died at his Los Angeles home following a stroke. In addition to his widow, he is survived by three brothers and one sister.

Mrs. Martha Vargas, secretary to **Howard G. Minsky**, president, International Telemeter Company, died at Will Rogers Memorial Hospital, Saranac Lake, N.Y., after a brief illness. She joined Paramount Pictures in 1923 and served as secretary to the late **Louis Phillips** from 1928 to 1959.

Hartford Exhibs Unite In Answer To Pay-TV

HARTFORD—Metropolitan Hartford exhibition's first unified response to RKO General's $10 million subscription tv project gets under way May 29, a year to the day after subscription tv's official launching here.

Ten theatres—representing both circuit and independent interests—will screen a two-minute trailer expounding virtues of Hartford's educational-tv project, the Connecticut Educational Television Corporation's WEDH (channel 24).

While RKO General's WHCT (channel 18) is not mentioned in words or deeds, the implication (at least along film row) is that viewers of this Ken Allen-narrated trailer will realize that educational-tv is providing a service not unlike the much-publicized pay-tv effort.

Initial participants are Allyn (AB-PT), E. M. Loew's, Loew's Poli, Cine Webb (Lockwood & Gordon), Burnside (Keppner-Tarantul), Central (A. M. Schuman), Meadows Drive-In (Smith Management Company), Manchester and Pike Drive-Ins (Outdoor Theatres Corporation), and Plainville Drive-In (Perakos Theatre Associates).

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., MAY 27

"Leopard" Wins At Cannes; U's "Mockingbird" Honored

CANNES, FRANCE—"The Golden Palm" was awarded "The Leopard," the Titanus production to be released worldwide by 20th Century-Fox except in Italy, France, and Belgium, at the Cannes International Film Festival. The Goffredo Lombardo film stars Burt Lancaster, Claudia Cardinale, and Alain Delon, was directed by Luchino Visconti, and was filmed in Sicily.

Universal's "To Kill A Mockingbird" won the Gary Cooper Award for outstanding human values.

The Special Jury Award was shared by two pictures, the Japanese "Hari-Kiri," and the Czechoslovakian "One Day, A Cat."

Marina Vlady, France, was adjudged the best actress for "Queen Bee," which will be distributed world-wide by Embassy.

Richard Harris was named best actor for "This Sporting Life," to be released here by Continental.

The Golden Palm for the best shorts were awarded to "The Green Bean," French, "A Fleur d'Eau," Swiss. The Special Jury Award for a short was won by the Yugoslavian, "My Apartment."

MPI Reports Assets

KANSAS CITY — Chairman Howard E. Jameyson and president Walter Reade, Jr., reported that the net asset value per share of Motion Picture Investors on March 31 of this year was $7.98, as against $7.14 six months earlier.

Net assets at the end of the fiscal year, including undistributed net income deficit of $70,618.79, were $348,217.63.

Total investments in securities of unaffiliated issuers amounted to $267,620.63 at market quotations and to $265,136.33 on a cost and tax basis.

MPI had a net loss of $10,388.66 for the year ending March 31. Income was $8,473.38 and expenses $18,862.04.

BROADWAY GROSSES

Holdovers Dominate Scene

NEW YORK—Fair business was reported in the Broadway first runs as holdovers dominated the scene.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Come Fly With Me" (MGM). Paramount stated the fourth and last week hit $13,500.

"Spencer's Mountain" (WB). Radio City Music Hall, with stage show, did $88,000 from Thursday through Sunday, with the second session sure of $130,000.

"The Longest Day" (20th-Fox). Warner claimed $14,000 for the 34th and last week.

"The Miracle of the White Stallions" (Buena Vista). DeMille garnered $12,000 on the first week of this Disney release.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $45,000 on the ninth week.

"Mutiny On The Bounty" (MGM). Loew's State had $13,500 for the 27th week.

"I Could Go On Singing" (UA). Astor stated the second week was $12,000.

"Paranoiac" (U). Victoria claimed the opening week was $11,000.

"Lawrence Of Arabia" (Columbia). Criterion did $41,000 on the 23rd week.

"The Ugly American" (U). Rivoli had $12,000 for the seventh week.

"The Birds" (U). RKO Palace did $9,500 for the last five days of the ninth week.

Col. Promotes Tulipan

NEW YORK—Ira H. Tulipan has been promoted to executive administrative assistant to Robert S. Ferguson, vice-president in charge of advertising and publicity for Columbia Pictures.

Tulipan, who joined Columbia in 1960 as assistant director of advertising and publicity, will continue to function in all areas of departmental activities including liaison with Hollywood studio and overseas production publicity.

Universal executives Jack Baur, Edward Muhl and Morris Weiner recently visited Tony Curtis and Christine Kaufmann to wish them luck on the start of their new picture, "Monsieur Cognac," a Harold Hecht production for U release.

Zanuck Reports 20th-Fox In Black

Stockholders Informed Of Economies, Debt Reduction; "Cleo" Cost At $34 Million; $62 Million Break-Even Point

NEW YORK—20th Century-Fox will show first quarter net earnings of $2,292,000 Darryl F. Zanuck, president, told stockholders gathered at Town Hall for the company's annual meeting.

Zanuck cited economies effected during his ten month tenure and efforts of 20th-Fox management as reasons sparking the sharp improvement in the company's financial condition.

First quarter net earnings, which amounted to 90 cents per share on the 2,545,845 shares of common stock, did not reflect cash advances from exhibitors for "Cleopatra," he said.

Compared to the same period last year, when a loss of $513,587 was shown, the announcement indicated further improvement would follow in the remaining months of the fiscal year.

Zanuck also disclosed that the company had eradicated a debt to the Chase Manhattan Bank amounting to $17 million. He said the experts were confounded by the rapidity of the erasure, and that the company had received letters from the bank congratulating it on the "significant accomplishment in so short a time."

Zanuck pointed to favorable rentals on "The Longest Day" as one of the reasons for the upswing. The picture, next to the forthcoming "Cleopatra," is expected to be the largest grosser in the company's history.

When asked for the cost-to-date of "Cleopatra" by a stockholder, Zanuck announced that it had totaled $34 million exclusive of $162,715 spent on advertising the film. He wryly noted the slim outlay for publicity.

Seymour Poe, vice-president, estimated that the break-even point on the picture would be an astronomical $62,000,000.

Richard Burton was paid a $250,000 salary, while Elizabeth Taylor collected $1,725,000, exclusive of a 10 per cent slice of the film's gross above 7½ million.

When the contract was signed, Zanuck said, no one imagined that the expenses would get as high as they did.

In line with expense reduction, further cuts in operating expenses will be made, it was announced. Some 95 employees have been dropped from the home office, 317 have been let go in the branch offices, another 319 abroad, and the permanent studio staff reduced by about 100 persons.

When a stockholder raised the question of bringing in unions on a profit-sharing plan to chop production costs, Zanuck expressed opposition, claiming that not enough would be gained by this move.

Zanuck said future productions would vary in cost, but "none would be as expensive as 'Cleopatra.'"

Two feminine fixtures at the annual event, by name, Gloria Parker (one share) and Evelyn Davis (five shares), made their yearly fuss with Parker suggesting the elevation of Elizabeth Taylor to the board of directors. The motion was "taken under advisement."

Zanuck rose to defend the appointment of his son, Richard, as studio head. The younger Zanuck gave up a seven-year contract to work for Fox on a week-to-week basis, he said.

Zanuck said definite progress is being made on the proposal to enter into a co-operative arrangement with MGM and Columbia Pictures concerning the vast Malibu Ranch facilities, which would make the site location of the "most modern and efficient studio center in the world."

"Beyond all else," Zanuck told the stockholders, "this administration will eventually be judged by the success or failure of the motion pictures we produce—this is the core and the basic reason for our existence—all else is essential, but secondary."

Rosenfield Joins 20th-Fox As V-P, Ad-Pub Director

NEW YORK—Darryl F. Zanuck, president of 20th-Fox, announced the appointment of Jonas Rosenfield, Jr., as vice-president and director of advertising, publicity, and exploitation.

The announcement follows Rosenfield's resignation April 30 as vice-president of Columbia Pictures Corporation, which terminated an eight year relationship with that firm.

He will be headquartered in New York in his new post.

Academy Names New Board

HOLLYWOOD—Election of 14 members to the 1963-64 board of governors of the Academy of Motion Picture Arts and Sciences was announced by Wendell Corey, president.

Newly elected governors who will serve on the board for a two-year term, and their respective branches, are Jack Ervin Atlas (public relations), Steve Broidy (administrators), and Alexander Golitzen (art directors).

Two members were elected from the directors branch, Delmer Daves for a one-year term and Fred Zinnemann for a two-year term.

Re-elected to serve on the board for another two years are Macdonald Carey (actors), George W. Duning (music), Hal Elias (short subjects), Arthur Freed (producers), Roland Gross (film editors), Jacob H. Karp (executives), Hal Mohr (cinematographers), Richard Murphy (writers), and Gordon E. Sawyer (sound).

Embassy Sets Latin Deals

CANNES, FRANCE—Continuing the momentum of Embassy Pictures expansion in international markets, Leonard Lightstone, executive vice-president, has concluded three additional contracts that bring the total to date during the Cannes Film Festival to more than $1,000,000 in minimum guarantees.

The new contracts, encompassing eight feature films, represent in excess of $500,000 in minimum guarantees for distribution in Argentina, Brazil, Colombia, Peru, Bolivia, and Ecuador. Previously, Lightstone concluded negotiations for distribution of Embassy product in South Africa, Sweden, Denmark, Norway, and Portugal.

Stembler Charges Deception In Video Movie Blurbs

NEW YORK—John H. Stembler, president, Theatre Owners of America, has registered a strong protest with the Federal Trade Commission concerning what TOA considers to be unfair, untrue, and misleading advertising of motion pictures shown on television.

The protest, which Stembler made with the support of Allied States Association, points out that the impact of motion pictures on free television as a major competitor of motion picture theatres reached its highest severity when the stations adopted captions such as "Saturday Night at the Movies," showing relatively recent pictures on prime playing time.

In a meeting with Rand Dixon, chairman of the FTC, followed by a documented letter, Stembler cited such examples of network newspaper ads as: *"FIRST RUN MOVIES ARE BEST ON (Channel) 7"* and *"EVERY NIGHT A FIRST-RUN MOVIE,"* which imply that the public will be seeing motion pictures on television for the first time anywhere. Stembler pointed out that, to his knowledge, all feature length motion pictures have been shown in theatres prior to their being shown on television.

Stembler also voiced other exhibitor complaints, that certain motion pictures on television state that they are being shown in CinemaScope or other processes, when these processes are, in fact, available only in theatres; and that viewers are not informed that the film they are watching on tv is a truncated version of the original theatrical showing.

Stembler called on the FTC to do what it can to have those responsible for the advertising of motion pictures on television to cease and desist in the practices described above, urging the Commission to use its good offices to cause them to be promptly and permanently discontinued.

William S. Hill, attorney of the Bureau of Deceptive Practices of the Federal Trade Commission, has in a letter to Stembler, stated:

"Although it would appear that the public in general is aware that the movies shown on television have been previously exhibited in motion picture theatres, it may be that some portion of the public could be deceived by the advertising used. We will therefore look into this matter with the view of making such investigation and taking such action as may be required in the public interest."

Seal For "Cleopatra"

HOLLYWOOD — 20th Century-Fox announced that "Cleopatra" had been awarded a Production Seal, and along with it a rare word of praise from Code Administrator Geoffrey Shurlock, who said, "This film is an enormously successful venture. It is easily the peer of any of the previous great presentations of history on the screen."

MGM Votes Dividend

NEW YORK—The board of directors of Metro-Goldwyn-Mayer, Inc., voted a quarterly dividend of 37½ cents, payable on July 15 to stockholders of record June 14.

AB-PT Optimistic As Quality Films Bolster Schedule In Months Ahead

NEW YORK—The ABC Television Network has prepared a strong program schedule for 1963-64 which will be "fully competitive," Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., reported to stockholders at the company's annual meeting.

Pointing out that the merger which created AB-PT occurred 10 years ago, Goldenson reviewed the growth of ABC.

Pertaining to the company's theatre business, Goldenson noted that "weather conditions have been an adverse factor affecting movie-going in 1962 and early in 1963. At this point in the second quarter, theatre results are behind the like period of last year."

"The key element to this business, however," he said, "is the number of quality motion pictures available for exhibition. Our theatre associates have reviewed the forthcoming product from June through the summer months and the general consensus is an optimistic one relative to what was available at the same time last year."

ABC-Paramount Records had a most successful year in 1962, Goldenson reported, and continues to enlarge its roster of recording artists.

Other company activities, he said, include Prairie Farmer Publishing which continued to do well as a leader in the farm publication field. ABC Films reported increased sales in expanding its distribution of television programs both here and abroad.

Late last year the company broadened its participation in the scenic attraction field by the acquisition of Silver Springs, near Ocala, Florida, and "it is now undergoing careful analysis with such operational changes being made to develop its full potential."

Referring to ABC, as he closed, Goldenson commented, "We have demonstrated our ability, under the most trying and difficult handicaps, to compete effectively and successfully in the 10 years since the merger. With the experience and knowledge and additional affiliated stations that we have gained and the excellent resources that we possess—and recognizing the significant position that broadcasting occupies in a growing economy and nation—we are confident we can continue to grow in the next 10 years with the same vitality as has been demonstrated in the past decade."

The stockholders re-elected the following directors to serve for the coming year, A. H. Blank, Alger B. Chapman, John A. Coleman, Everett H. Erlick, E. Chester Gersten, Goldenson, Jack Hausman, Robert H. Hinckley, Robert L. Huffines, Jr., Walter P. Marshall, Joseph A. Martino, James G. Riddell, Simon B. Siegel, and David B. Wallerstein.

Col. Promotes Keane

NEW YORK—Columbia Pictures has announced that Peter Keane, who has been functioning as technical director of Screen Gems, will now assume the post of technical director of Columbia Pictures, as well.

Keane will be responsible for laboratory and related operations affecting the two companies. This will include laboratory supervision, initiation of new techniques in film and tape projects, and other associated activities.

London, Boston Co-Winners Of Variety's Heart Award

HOUSTON—London Tent 36 and Boston Tent 23 were named co-winners of the annual Heart Award of Variety Clubs International at the dinner concluding the annual VCI convention at the Rice Hotel.

The 1962 Humanitarian Award went to Dr. Denton A. Cooley, of Houston, professor of surgery at Baylor University's College of Medicine and chief of cardiovascular service at the Texas Children's Hospital, Houston, and recognized internationally for the development of new techniques in heart surgery.

The London Tent raised nearly $1,000,000 to help needy or handicapped children in 200 charities and originated the "sunshine coach" project for transporting physically handicapped children.

The Boston tent was cited for raising more than $500,000 in its "Jimmy Fund" drive for the Children's Cancer Research Foundation.

'West' Attendance At 2,000,000

NEW YORK—The MGM-Cinerama presentation of "How the West Was Won" has been seen by more than 2,000,000 patrons in the first 10 weeks of its reserved seat engagements.

Now playing in 36 theatres, the spectacular outdoor adventure has been open less than five weeks in 15 of its engagements.

The Warner, Hollywood, has played to over 180,000 people since its American premiere opennig on Feb. 20, representing an extraordinary 97 per cent capacity for 146 performances.

Equally big is the business at Loew's Cinerama where "West" has played to over 130,000 people during its initial 88 performances.

AA Decides To Pass Preferred Stock Dividend

NEW YORK—At a meeting of the executive committee of Allied Artists Pictures Corporation, the committee decided to pass the quarterly dividend on the 5½ percent cumulative preferred stock. S. Broidy, president, stated that the committee took this action by reason of losses sustained during the current fiscal year. He further stated that starting with the new fiscal year, as a result of pictures which will then be in release including "55 Days At Peking," operations of the company should show a substantial profit for the first six month period commencing July 1, 1963.

He stated that the operations of Allied Artists and its wholly owned subsidiaries for the 39 weeks ended March 30, 1963, as shown by the books without audit, resulted in a net loss of $1,200,000. This compared with a net loss for the corresponding period in the previous year of $1,241,000.

The gross income for the 39-week period ending March 30, 1963, amounted to $13,584,000 as compared with $9,585,000 for the same period in the previous year.

Ferri Upped By NSS

NEW YORK—Appointment of Roger Ferri to the post of advertising and publicity director was announced by Burton E. Robbins, president of National Screen Service Corp.

Before joining National Screen Service Corporation last Jan., Ferri had been with 20th Century-Fox in various executive promotional capacities for many years.

Prior to his association with Fox, he had been advertising and publicity director for the Emery Amusement and Nathanson Theatres circuits in Rhode Island, and the M.A. Shea chain of motion picture, vaudeville and road-show theatres in New York, Ohio, Connecticut, Massachusetts, New Hampshire and Rhode Island.

He entered the entertainment field as advance press representative for Shubert, John Cort and Comstock, Elliott & Gest attractions and the Sells-Floto-Forpaugh circus. Recently he had been associated with various trade papers.

Resolution
Mr. Herman Robbins

Herman Robbins, who resigned last fall as treasurer of Congress of Motion Picture Organizations, after serving for 11 years, was presented with a scroll at the recent spring COMPO meeting in New York. Left to right, are Russell V. Downing, director, Radio City Music Hall, Robbins' successor; Robbins; Eugene Picker; and Sam Pinanski, members of COMPO Governing Committee.

Foreign Press Association Honors Embassy's Levine

BEVERLY HILLS, CALIF.—When the large Hollywood Foreign Press Association screened "Landru," Embassy Pictures' chilling comedy about the Parisian Bluebeard who wooed and murdered 11 women, Joseph E. Levine, Embassy president, was asked to attend as the guest of honor.

The picture was shown in the beautiful jewel case screening room at the Lytton Center of Visual Arts on the Sunset Strip.

"We wanted to honor Mr. Levine," said Herbert Luft, secretary of the association, "because he has done perhaps more than any other American to popularize foreign pictures, stars and directors with the people of the United States. His flair for exploiting and advertising has enabled him again and again to create smash hits whereas pictures of equal quality, in the hands of others, have failed to stir American theatregoers.

"A notable example of the Levine magic in this regard was 'Two Women,' which, under his special handling, even though it was in Italian, brought Sophia Loren an Academy Award. 'Boccaccio '70' and 'Divorce—Italian Style' likewise became big successes under his hands."

Bart Lytton, president and chairman of the board of Lytton Savings and Loan Association, which supports the Lytton Center of Visual Arts as a community and industry service, made one of his infrequent visits to the screening room to pay a tribute to Levine.

In speaking to the more than 200 foreign press representatives attending the "Landru" screening, Lytton said:

"Our only hope for achieving continuing world peace requires that the peoples of the world come to know each other. We do not have much trouble with people we know and who know us.

"So it's a problem of communications and Mr. Levine and his organization are doing a major job in helping solve it. The screen is the only means of accomplishing this on the necessarily mass basis. In showing the people and culture of one country to those of other countries, through motion picture entertainment, he literally is bringing millions of world citizens to one another."

In reply to a request that he list pictures forthcoming on the Embassy program Levine named "Three Penny Opera"; "Landru"; "Yesterday, Today and Tomorrow," with Sophia Loren and Marcello Mastroianni; "A Ghost at Noon," with Brigitte Bardot and Jack Palance; "Zulu"; "Queen Bee"; "Casanova," with Mastroianni; "Tropic of Cancer"; Federico Fellini's "8-½" with Mastroianni, Claudia Cardinale, Anouk Aimee, and Sandra Milo; "The Empty Canvas," with Bette Davis and Catherine Spaak; "The Light Fantastic"; "Women of the World"; "Only One New York"; "The Bear"; "A Face in the Rain," with Rory Calhoun, Marina Berti, and Niall McGinnis, and "Young Girls of Good Families."

In a question and answer session the press displayed avid interest in "The Carpetbaggers," which goes before cameras at Paramount Studio June 15. Levine revealed that he plans to make several more pictures in Hollywood, including some with Paramount.

Boston Festival Adds Tribute To Joe Levine

BOSTON—Joseph E. Levine, president of Embassy Pictures Corporation, has been designated to receive the Golden Citation of the Commonwealth of Massachusetts for his contributions to the motion picture art.

Governor Endicott Peabody has invited Levine, a native son of Boston, to accept the citation during the Boston International Film Festival.

Johnston Expresses Regret As Disney Leaves MPAA

NEW YORK—Eric Johnston, president of the Motion Picture Association of America, made the following comment on the resignation of the Disney company from the Association.

"I regret the decision of the Disney organization to withdraw from the Motion Pciture Association of America. Every industry needs the fullest cooperation of all its elements.

"There is no change in our feeling. We wish the Disney organization the best of success in all that it does. And I trust that this decision will one day be reversed.

"The Disney organization unfortunately has not been able to take full advantage of the world-wide facilities and services provided by the Association for its member companies."

Johnston added, "As president of the Association of Motion Picture Producers in California, I certainly hope that the members will wish to keep the Disney organization in this Association."

MPAA Expense Not Justified; Disney Explains Withdrawal

Roy O. Disney, president, Walt Disney Productions, confirmed that Walt Disney Productions and Buena Vista Distribution Co., have withdrawn from membership in the Motion Picture Association of America, Inc., effective June 5.

Commenting on the action, Disney stated, "Our withdrawal from membership in the MPA has been taken only after a thorough evaluation of the various programs and activities which are carried out by the MPA in behalf of its members. Our interests often do not seem to parallel those of other member companies and many of these programs and their expenses do not concern our company and its product. In other ways, too, we have been forced to use our own resources in matters that have come up which we think should rightfully have been matters of interest to MPA. Therefore, we have concluded, as a simple business decision that the expense of our membership in MPA is no longer justified."

Disney added, "We hope that it will be possible for our company to continue its membership in the Motion Picture Producers Association located here in Hollywood. Here we have a definite mutuality of interest in the areas of management—labor negotiations as well as the MPA standards which are set for motion picture content and their marketing materials. An outstanding job has been done in these activities, in my opinion," Disney concluded.

Broumas Circuit Appoints Limbert; Plans Shopping Center Expansion

YOUNGSTOWN, O. — G. N. Limbert, Youngstown, has been named vice-president of Broumas Theatres.

Limbert will serve as assistant to John G. Broumas, president of the fast-growing chain. He will be in charge of development, design, and construction of all new Broumas theatres.

Limbert was born in Youngstown in 1928. He was graduated from the Valley Forge Military Academy in 1945. After service with the U.S. Army Exhibition Caravan, he resumed his education at Carnegie Institute of Technology, and was graduated in 1954 with the degree of Bachelor of Architecture.

Employed by the Edward J. DeBartalo Companies of Youngstown, Limbert served in various capacities in the architectural and engineering division of that organization, holding the position of chief architect from 1954 to 1956.

Limbert left DeBartalo to form his own development company. His new association with Broumas Theatres will have him working closely once again with Ed DeBartalo, largest shopping center developer in the world. Broumas is building theatres in the following DeBartalo shopping centers, all named after the centers in which they are located:

Hudson Plaza Theatre, Poughkeepsie, N.Y., which will open within the next two months; Boardman Plaza Theatre, Youngstown, now under construction; Liberty Plaza Theatre, Youngstown, under construction starting next week; Brevard Mall Theatre, Melborne, Fla., to open late this summer; Normandy Hall Theatre, Jacksonville, to be completed early this fall.

Limbert is scheduling five additional new Broumas Theatres in forthcoming DeBartalo shopping centers planned for Florida, Michigan, Ohio, and Maryland.

In addition to the theatres built with DeBartalo, the Broumas organization has shopping center theatres in the Capital Plaza Shopping Center, Carrolltown, Md., and the Beltway Plaza Shopping Center, Berwyn, Md. Other future shopping center Broumas theatres include one in North Carolina, two more in Maryland, and one in Virginia. Construction on these will start shortly.

Limbert will make his headquarters in Youngstown, shuttling between that city and Wheaton, Md., where the Broumas chain has its executive offices. Broumas, also a native of Youngstown, is now a resident of Chevy Chase, Md., president of the Maryland Theatre Owners Association, and assistant to the president of Theatre Owners of America.

Technicolor Engineers Honored

NEW YORK—A Technicolor Corporation engineering team received two major design awards for its work in developing Technicolor's Instant Home Movie Projector.

Clarence O. Schrader, Technicolor consultant who headed the five-man group, accepted a Materials in Design Engineering trophy and a 1963 Master Design Award.

Schrader accepted both awards on behalf of his co-workers in developing the 8mm. projector, which does away with the threading and rewinding of film. The four others honored are George Larson, Samuel O'Dell, Michael Stockwell and Jim Marcotte.

N.C. Businessmen, Ministers Speak Out In Favor Of Integration Moves

RALEIGH, N.C. — The Merchants Bureau and Ministerial Association here have gone on record as calling on theatres to racially integrate their seating facilities, and in Greensboro, N.C., where mass demonstrations also are being staged, similar statements have been issued by the Merchants Association and Chamber of Commerce. There have been no changes in the theatre policies.

In Greensboro, an attorney for the Center said he had advised his clients "to continue to exercise their constitutional rights to conduct their own business as they see fit. The pressure of the mob, the pressure of self-appointed leaders, will be resisted so long as this is a city of law." He said members of the Chamber of Commerce and the Merchants Association "should practice what they preach. I don't believe they are serious, because they won't integrate their own services. But they try to point the way to us."

Manager Neill McGill, Carolina, the other principal target of the integrationists at Greensboro, had "no comment at this time" on the action of the Merchants Association and the Chamber.

Meanwhile, picketing was launched at the Cinema, near the campus of the Woman's College of the University of North Carolina at Greensboro, and manager Eugene W. Street said most of the students at the college are "mad about what they (the pickets) are doing." He said he had no intention of "changing my policy for 22 students," and that the policy will not be changed "unless patrons wish me to do so."

The Town and Country Restaurant, located near the Cinema, which also is being picketed, has announced that it will give free tickets to the Cinema to all students who patronize the restaurant while the picketing is in effect.

Ann Prince, president of the Student Government at the Woman's College, said the Student Legislature had adopted a resolution supporting picketing of all non-integrated businesses in the college community. Unsigned mimeographed notices were distributed among the students stating "we believe that it is our personal responsibility and moral obligation not to patronize the Cinema Theatre and the Town and Country College Restaurant."

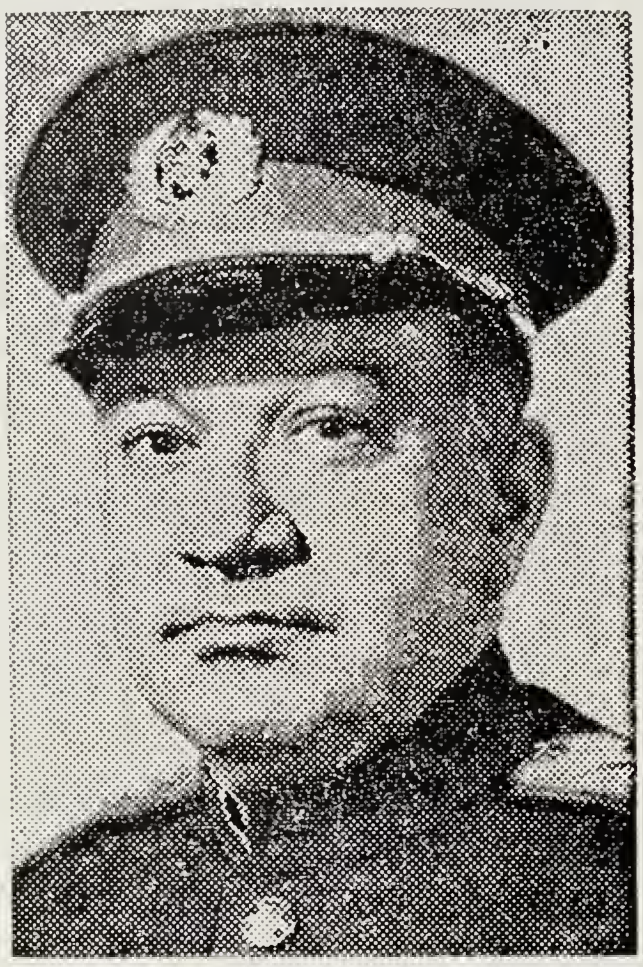
The resolutions adopted by the Merchants Association and Chamber of Commerce at Greensboro came after the arrest of 241 persons in connection with massive demonstrations in the downtown area, which blocked entrances of motion picture houses and restaurants. The merchants recommended that "all policies be removed both in government and business facilities within the city which deny the rights or services to any citizens." The Chamber of Commerce endorsed "the principle of equal treatment of all persons, without regard to race, color, or religion" and recommended that all business concerns "begin immediately serving all persons of the community." It added, "Further, in the interest of public safety and to encourage the continued development of good community relationships, the board urges that gatherings of large masses of people, which endanger public safety and disrupt the orderly movement of people and traffic, be discontinued along with unlawful activities of any kind."

In Raleigh, Victor Bell, Jr., chairman of a committee formed at the request of Mayor W. G. Enloe, district manager, North Carolina Theatres, said the problem posed by the demands of the Negro college students "can be solved if the city can take a positive attitude on it," but the demonstrations "do not help," and "it's absolutely necessary that all demonstrations cease in order to be able to work out a satisfactory solution to this thing."

Meanwhile, some 1,000 persons paid $1 each to pay for a full-page newspaper ad pledging themselves to "continue to patronize and support those businesses which abolish the practice of segregation," and "to urge others to do likewise."

The advertisement said, "We are convinced that there is only one solution to the present racial problem in Raleigh — the immediate removal of the color bar in all places and institutions to which the public has access. Such places would include restaurants, theatres and hotels, as well as facilities operated by public and governmental agencies. We

(Continued on page 21)



After a long search, director Sidney Lumet chose the man whose face was ideal for a Communist commissar's, for Columbia's "Fail-Safe." He's a leading capitalist—Max Youngstein, executive producer of the film, former vice-president of United Artists and Cinerama, and husband of George Skouras' niece.

Sporn To Colorama

NEW YORK—Ben Sporn has been named comptroller and office manager of Colorama Features, Inc., it was announced by Dino Fazio, executive vice-president of the recently reorganized feature film distributing organization.

Prior to joining Colorama, Sporn was, for three years, assistant treasurer of Samuel Bronston Productions, Inc.

T-L Outlines Program For "Horror" Saturation

NEW YORK—A new and revolutionary concept in film distribution and promotional activities was launched at a luncheon in Leone's tendered by Richard Brandt, president, and Ed Svigals, vice-president and general sales manager, Trans-Lux Distributing Corporation, to representatives of major circuit theatre executives who booked "Horror Hotel" and "The Head," scheduled to make its metropolitan New York bow on June 19.

In introducing the proposal for saturation booking of the unique "horror" program, Brandt pointed up the fact that forward-looking distributors and exhibitors must join forces in a new and revolutionary approach to the promotion of programs designed to win mass audience acceptance. In this vein, Brandt pointed out, it behooves independent showmen to develop new approaches in sales and promotional campaigns with emphasis on the growing importance of the independent exhibitor's position in the neighborhood and the community.

Svigals, during the course of a unique slide presentation of the campaign materials available to the exhibitors, further pointed out that all advertising and promotional planning on behalf of "Horror Hotel" and "The Head" has been fashioned to fit individual requirements of each theatre booking the program. As a further assist to the "back to showmanship" planning for the theatre circuits involved, Svigals announced that Al Sherman has been signed to develop the campaign in association with theatre advertising and exploitation executives.

Leading executives from such circuits as Skouras, Randforce, Interboro, Loew's Associated Prudential Theatres, Eastern Management Corporation, Fabian Theatres, J. J. Theatres, Island Theatres, Stanley Warner, and Brandt Theatres were present at the luncheon.

"V.I.P.s" To Arcadia, Phila.

PHILADELPHIA—Metro-Goldwyn-Mayer's highly-publicized drama "The V.I.P.s" starring Elizabeth Taylor and Richard Burton, has been booked into the Arcadia here for presentation the latter part of Septemebr.

Contract was signed by Bernard and Morton Shapiro of the Arcadia in the presence of Sidney Eckman, MGM's Philadelphia branch manager, and Saal Gottlieb, eastern division manager.

The pre-release engagement of the film has been scheduled for mid-September at New York's Radio City Music Hall, to be followed by a west coast opening at Hollywood's Paramount.

W. M.'s Schoenfeld In Europe

BEVERLY HILLS, CALIF.—In line with the agency's policy of coordinating its extensive global film operations, Joe Schoenfeld, co-head with Phil Kellogg of the William Morris motion picture department headquartered here, left for four weeks of intensive business conferences in Europe.

Schoenfeld's itinerary will take him to Italy, France, Spain, and England for meetings on several international film projects now in the planning and pre-production stages and involving American and overseas clients of the agency.

Industry Mounts Attack On Ohio Obscenity Bill

COLUMBUS, O.—Opposition to House Bill 856 and Senate Bill 115 was voiced before a hearing of the House Judiciary committee by Harry Wright, attorney for the Motion Picture Association; Robert N. Shamansky, attorney for the Independent Theatre Owners of Ohio; and Ken Prickett, executive secretary of ITOO.

The House bill would include motion pictures in the injunction proceedings against obscene literature. The Senate bill expands the law prohibiting the dissemination of obscene material to minors.

Speaking in favor of the legislation were Victor Goodman, chairman of the Columbus film review board, and Rep. Sam Landes, coauthor of the House bill.

Prickett, in a bulletin to ITOO members, "strongly urged" exhibitors to contact their State Senators to urge them to support House Bill 222, which concerns unemployment compensation. Prickett said a particular effort should be made by Cleveland exhibitors to get a favorable commitment from Senators Bartunek and Calabrese. Also, Senators Collins of Ironton, James H. Gore of Hubbard, and Francis J. Reams, Jr., of Toledo should be contacted for an affirmative commitment, said Prickett.

Prickett said all Senators should be asked to support Substitute House Bill 128, which reduces personal property taxes from 75 percent to 50 percent.

Martini Joins Theatre-Vision

HOLLYWOOD—Allen V. Martini has been named coordinator of sales and operations of Theatre-Vision Color Corp., the National General Corporation subsidiary now developing a national closed circuit color television network for theatres, it was announced by Irving H. Levin, Theatre-Vision president and executive vice-president of NGC.

Martini brings to his new post an outstanding background of top level executive experience in all phases of the entertainment industry. Prior to assuming his Theatre-Vision position, he served as sales executive for Ziv television programs and later with Ziv-UA Television, both in New York and Los Angeles. Earlier, he was associated with RKO Studios for many years where he was responsible for production activities. He was also instrumental in forming Filmakers Productions, Inc.

Reade-Roth Production Deal

HOLLYWOOD—Walter Reade, Jr., chairman of the board, Walter Reade-Sterling, Inc., and Leon Roth, president of Roth-Kershner productions, announced completion of a two picture deal with the first production, "The Luck Of Ginger Coffey," by Brian Moore, scheduled to shoot in Canada in January under the direction of Irvin Kershner.

The comedy drama will be produced by Roth-Kershner and the Walter Reade-Sterling organization in association with Crawley Films Limited, the Canadian motion picture production organization headed by F. R. "Budge" Crawley, whose studios are located in Ottawa, Canada.

Both pictures will be released by the Continental Distributing Division of Walter Reade-Sterling, Inc., which is headed by Irving Wormser as president.

Bolstad Elected President; Fitzgibbons Heads FPCC Board

TORONTO, CANADA—At a meeting of the board of directors of Famous Players Canadian Corporation, Reuben W. Bolstad was elected president and managing director. He has been vice-president of the company since May, 1941, and joined Famous Players in 1930 as comptroller.

J. J. Fitzgibbons, president of the company since 1941, who has been with Famous Players for 33 years, was elected chairman of the board of directors.

Five vice-presidents were elected. Angus Mac Cunn, vice-president and secretary; Eugene E. Fitzgibbons, vice-president, communications management; K. J. Easton, vice-president, communications operations; Robert Eves, vice-president, theatre operations; William Summerville, vice-president, theatre operations, eastern division. Clare Doidge was elected treasurer.

Guardian Joins Col. Int.

NEW YORK—Mo Rothman, executive vice-president of Columbia Pictures International, has announced that Richard I. Guardian, formerly Latin American division supervisor for American International Pictures, has been named Columbia manager for Puerto Rico.

Guardian, a graduate of the City College of New York, served during World War II in U.S. Army counter-intelligence. After his Army service, Guardian joined Paramount as Central American supervisor out of Panama, including Curacao, Aruba, Jamaica and Ecuador.

From 1950-52, he was active in independent film distribution in Europe and then became involved in 16mm. documentary film production in Hollywood. Guardian served as Southeast Asia supervisor for United Artists for four years and then for two years was Latin American division manager for Guild Films, television. He joined AIP in 1959.

Congratulating one another after walking off with top honors in ceremonies of the British Film Academy in London are, left to right, Peter O'Toole, who won "Best Actor" for his portrayal of the title role in "Lawrence Of Arabia"; Sam Spiegel, producer of the Columbia release; which won "Best Film From Any Source"; and Leslie Caron, who won "Best Actress" honors for "The L-Shaped Room."

Paramount "Key To Future" Meets Turn Spotlight On New Productions

NEW YORK—Special "Key to the Future" meetings highlighting Paramount Pictures' strong product line-up for the next 12 months are being held for the company's regional sales managers, branch managers, and branch staffs throughout the country, under the direction of general sales manager Charles Boasberg.

Boasberg and other members of the home office executive staff will attend all four meetings, which were launched in Atlanta this week, and are set for New York, June 4 and 5; Chicago, June 10 and 11; and San Francisco, June 13 and 14. Similar meetings have already been held in Toronto for the Canadian division.

Keyed to Paramount's recent announcements of a greatly accelerated production, release, and merchandising program, the meetings will focus on "Hud," "The Nutty Professor," "Donovan's Reef," "Come Blow Your Horn," "Duel of the Titans," "Wives and Lovers," "A New Kind of Love," "All The Way Home," "Fun in Acapulco," "Who's Minding the Store?," "Invitation to a Hanging," "Who's Been Sleeping In My Bed?," "Seven Days in May," "Love With The Proper Stranger," "Lady in a Cage," "Paris When It Sizzles," "Becket," "The Carpetbaggers," and other forthcoming attractions.

Participating in the Atlanta meetings were regional sales manager W. Gordon Bradley and the following branch managers: Kip Smiley, Charlotte; Fred Mathis, Jacksonville; Tom Donahue, Memphis; and Milton Aufdemorte, New Orleans.

The New York meetings will be attended by regional sales managers John G. Moore, Boston; Herb Gillis, Washington, and branch managers Myron Sattler, New York; Daniel Houlihan, Buffalo; William Meier, Cincinnati; Harold Henderson, Cleveland; Henry Germaine, New Haven; Don Hicks, Philadelphia; and Howard Nicholson, Pittsburgh.

Also joining in the New York meetings will be Tom W. Bridge, assistant general sales manager; Hugh Owen, eastern sales manager; Alfred Taylor, western sales manager; Edmund C. DeBerry, circuit sales manager; and home office executives Jack Perley, Ben Shectman, Joseph Moscaret, Mario Ghio, Martin Schank, and Fred LeRoy.

Attending the Chicago meeting will be G. R. Frank, regional sales manager, and branch managers Thomas Duane, Detroit; Ted Krassner, Indianapolis; Howard Ross, Milwaukee; Jess T. McBride, Minneapolis; Bernard Brager, Dallas; Charles Caligiuri, Des Moines; Harry Hamburg, Kansas City; and Harry Haas, St. Louis.

The San Francisco meetings will be attended by branch managers Ward Pennington, Los Angeles; James Ricketts, Denver; J. H. Swonson, Salt Lake City; Henry Haustein, San Francisco; and John Kent, Seattle-Portland.

Sichelman Forms New Firm

WASHINGTON — Ira Sichelman, district manager of Boxoffice Attractions, Inc., for the past several months, has severed his connections with that company and has opened his own independent film exchange, handling all types of film. The name of the new company will be Ira Sichelman Films.

Comedian Amsterdam Tells AIP Story As Vee-Pee In Charge Of Good Will

NEW YORK—American International Pictures' Vee-Pee in Charge of Good-Will, Morey Amsterdam, hosted an exhibitor luncheon at the Hemisphere Club of the Time and Life Building.

Amsterdam explained the unusual nature of his appointment with American International. He said that the nine-year-old company, the youngest of the majors, will have released over 24 pictures by the end of the year, almost double that of any previous year in the company's history, and he's pleased to be James H. Nicholson and Samuel Z. Arkoff's ambassador spreading the word that there is a Hollywood-based company with faith in the industry's future.

Amsterdam just concluded his starring role in AIP's "Beach Party," in which he portrays the owner of a beach-nick coffee house. He said that the cast in "Beach Party," consisting of 40 speaking parts plus extras, has more players than all the Poe pictures combined have had to date; and this includes the recently completed "Haunted Palace" with Vincent Price, Debra Paget, and Lon Chaney. Amsterdam viewed the rushes of "Haunted Palace" before leaving Hollywood and predicts that this film will exceed the grosses of its Poe predecessor, "The Raven."

"As a matter of fact," Amsterdam said, " 'The Raven' was so great that Jim and Sam have cast the three stars, Vincent Price, Peter Lorre, and Boris Karloff, for another film, 'A Comedy Of Terror,' which starts shooting the early part of September with an original screenplay by Richard Matheson."

He went on to tell the exhibitors about his own production plans. Amsterdam will produce a motion picture—a kind of wild comedy—to start shooting in July. One of the stars will be Rose Marie, who appears with him on the award-winning "Dick Van Dyke Show."

Amsterdam also extended greeting from Nicholson and Arkoff, who were attending the Cannes Festival.

AIP has also scheduled Peter Lorre for "It's Alive," another original screenplay set to start shooting Aug. 12. Lorre will co-star with Elsa Lanchester and Frankie Avalon. "In addition," he stated, "we have a western in Color and Scope starring Fernando Lamas and a top-budget science fiction film, 'X,' which stars Ray Milland and Don Rickles. Our current productions, 'Free, White, and 21,' 'The Mind Benders,' and 'Operation Bikini' are doing very well at the boxoffice; and the next AIP releases, 'The Young Racers' and 'Erik The Conqueror,' show great expectations for perfect summer boxoffice fare and are in gorgeous color with lots of action and beautiful girls galore."

Amsterdam also commented on the company's foreign operation, which is expanding very rapidly and remarked on foreign administrative manager Keith Goldsmith's recent trip through the Middle and Far East and the saturation of AIP films that is in effect as of the moment. He said that vice-president in charge of foreign distribution Samuel L. Seidelman is currently in Europe, and on his last few calls, mentioned several exciting deals currently being negotiated there, which will be announced shortly.

Amsterdam also stated that he has met with great exhibitor response to AIP's no-television-for-five-years clause.

Amsterdam concluded his remarks with: "From what I've just told you, you can readily understand my enthusiasm at joining Jim and Sam's optimistic AIP family, a company that is growing at an incredibly fast rate. After all, they are the company that ignited the spark causing the new intensified interest in Hollywood produced films. As you know, within the last six months they have produced five films in Hollywood, and AIP has already scheduled two more big ones for production within the next few months."

In attendance at the luncheon were Ben Joel, Ernest Emerling, Milton Arnswalder, Loews Theatres; Archie Berrish, Ida Cohen, RKO Theatres; Bob Smyrling, Robert Deitsch, Eastern Management; Abe Fabian, Jerry Horowitz, Bud Zaret, Fabian Theatres; Morton Lightstone, Tom Pozin, Pozin & Lightstone Enterprises; Jack Hattem; James Pisapia, Interboro Circuit; Max Fried, J. J. Theatres; Larry Morris, B. S. Moss Enterprises; Seymour Florin, Marty Pearlberg, Florin Theatres; Keith Goldsmith, AIP foreign administrative manager; Salvatore Billitteri, AIP east coast production head; Ruth Pologe, AIP eastern publicity manager; George Waldman, Howard Mahler, AIP New York franchise; and Mike Hall, national columns publicity.

House Committee Okays Tax Averaging Proposal

WASHINGTON, D.C.—The House Ways and Means Committee has moved tentatively to give tax relief to film stars, writers, and others with widely fluctuating income. Subject to a later vote, the committee approved a form of tax averaging starting in 1964.

Under the complicated plan, one year's income would have to exceed the average of the prior four years by at least one-third and by a dollar minimum of at least $3,000 to qualify. If that test were met, income from the big year could be averaged for tax purposes over the prior four years.

Para. Appoints Ehrlich

NEW YORK—Henry N. Ehrlich has been appointed Paramount assistant exploitation manager, it was announced by exploitation manager Bernard Serlin.

Ehrlich will assist Serlin in all phases of Paramount's field merchandising activities, including the supervision of the field staff in the U.S. and Canada. For the last year, he has been serving in special exploitation assignments at the home office. He was previously Paramount's mid-western field representative, headquartering in Chicago.

MGM Ups Engebretson

SEATTLE—Stewart R. Engebretson has been appointed MGM branch manager of the Seattle and Portland exchanges. Engebretson, formerly a salesman in the San Francisco exchange, will make his headquarters in Seattle.

Key Personnel Realigned By Armstrong Circuit

BOWLING GREEN, O.—Realignment of key personnel of the Armstrong Circuit in northwestern Ohio has been announced by Jack Armstrong, president.

Named to the newly created post of city manager in Toledo is Thor Hauschild, who for the past 10 years has been manager of the Jesse James Drive-In, that city.

Hauschild is a veteran showman, having spent his entire life in the various phases of motion picture and stage show presentation. He has been affiliated with A. H. Blank, Publix, Monarch, Balaban and Katz, Schine, and independent operations. Just recently, Hauschild was elected to the presidency of the Toledo Theatre Association and will head that group for a two year period.

In his new assignment, Hauschild will have direct supervision over the operations at the Valentine, Princess, and State, Toledo; the Maumee; and the Jesse James, Starlite, Parkside, Telegraph, and East Side Drive-Ins. His office will be at the Valentine in downtown Toledo.

Named to manage the Jesse James is James Ochs, formerly with the Ochs Management Co., Fort Lauderdale, Florida.

Operating from the Bowling Green home office of Armstrong will be George E. Sawyer as general manager of all theatres in the circuit.

William Herring has been transferred from Fremont to the Bowling Green office to be in charge of concession operations at all theatres.

E. A. Seffing, Certified Public Accountant, formerly with the Daybrook Hydraulic Co., Bowling Green, will be comptroller of the chain.

Goldwyn Awards Writing Prizes

LOS ANGELES—Leslie Epstein, 24, Phi Beta Kappa, former Rhodes Scholar, and son of an Academy Award-winning writer, was named winner of the $2,000 first prize in the UCLA-Samuel Goldwyn Creative Writing Competition for his three-act play, "The Speech of Dumb Animals."

The second-place award of $500 was won by Noel A. Black, 25, West Los Angeles, for his feature screenplay, "Running Wild." Black is a graduate student in the theatre arts department's motion picture division.

Samuel Goldwyn, motion picture producer and founder of the competition which is designed to encourage creative writing among college students, presented the awards. Director Alfred Hitchcock delivered the principal address, commenting in passing on "the low state of the art and craft of murder." UCLA Chancellor Franklin D. Murphy presided.

N.Y. Golf Tourney Set

NEW YORK—Marvin Kirsch, former executive of Radio and TV Daily, and Carl M. Levine, Brandt Theatres, have been appointed co-chairmen of the 12th Annual Film Industry Golf Tournament being sponsored by New York's Cinema Lodge of B'nai B'rith at the Briar Hall Golf and Country Club, Briarcliff Manor, New York, on June 13, it was announced by Martin Levine, Tournament chairman.

INTEGRATION

(Continued from page 18)

urge the managers and operators of such businesses and facilities to proceed immediately to remove from their operations all segregation and discrimination based on race and skin color."

In addition to the Merchants Bureau resolution here, the Raleigh Ministerial Association on May 14 adopted a resolution urging "the immediate desegregation" of motion picture houses, restaurants, and hotels, stating, "We personally pledge our support of any establishment that desegregates and will encourage other peoples to do the same." The resolution was adopted despite the fact that it was pointed out that the churches themselves have not racially integrated their congregations.

The association, an interracial group, said, "It has become painfully evident that there will be no real resolution of the racial problems in our community until all facilities offered to the public are opened to all citizens" and that "we believe that a failure to take immediate concerted action in desegregating such facilities will lead to a situation where disorder prevails and peaceful communications break down."

It called on the City Council, the Mayor's Committee, and the "responsible leadership of the city to seek means of bringing about immediate desegregation."

The resolution was adopted by a vote of 42 to one. The minister who voted against the resolution was not identified, but it was stated that he favored desegregation but contended the resolution should contain specifics as to what the churches themselves should do in connection with current racial problems.

Prior to the vote, Father Elias Stephanopoulos, pastor of the Holy Trinity Greek Orthoox Church, asked whether the ministers had the right to adopt such a resolution since "our churches are still segregated."

"We are asking other people," he said, "to do something we haven't been able to do ourselves."

"Who are the proprietors of these businesses and theatres? They are members of our own churches. We are asking them to do our job for us. The church is bound up in every aspect of society. Let us include a separate section to desegregate our churches. We will show them that are sincere."

Other ministers, however, contended they had "an obligation to speak out against evil wherever we find it despite our own segregation," and the Rev. Tom J. Youngblood, Jr., pastor of Hillyer Memorial Christian Church, said, "It is not hypocritical for us to pass such a resolution, nor is it out of place for us to speak up in this manner."

Fox Names U. K. Publicists

LONDON—Rowland Hill has been named publicity director, and Ronald Shinn assistant publicity manager, for 20th-Fox in the United Kingdom, it is announced by Percy Livingstone, the company's managing director for Britain.

Both posts are under the supervision of Fred Hift, 20th-Fox director of publicity for England, Europe, and the Middle East.

Hill, who succeeds John Ware, is resigning his position as advertising-publicity director for a magazine publisher. Shinn has been director of publicity and advertising the past 10 years for Anglo Amalgamated Film Distributors here.

Allied Men Meet With French Exhib; Problems With TV Similar Over There

DETROIT—National Allied executive director Milton H. London, back in town after a protracted stay in New York, revealed the origin and subsequent developments of a meeting held in New York between Jean Charles Edeline, chairman of the National Federation of French Cinema; Allied president Jack Armstrong; executive committee chairman Ben Marcus; national director Irving Dollinger; and London.

Prior to his departure for New York to confer with distribution heads on tv release problems, London was surprised to receive a long distance call from the French embassy in which Edeline offered to come to Detroit. In view of his immediate leaving for Gotham, and since other Allied officers would also be there, London countered with the proposal the meeting be held in New York.

The purpose of the French exhibitor was to find out for the Federation (which is the Gallic opposite number of Allied) what American exhibitors had done and were doing about tv. The situation abroad is developing far behind that in United States, and the visitor desired to profit from Allied's experience.

"The problems," said London, "are practically identical. In fact, it is surprising how alike they are. Their situation in some respects is easier to deal with than ours inasmuch as television is government-controlled in France, so it becomes a question of dealing with one agency, whereas here one must deal with all the distributors, further complicated by individual ownership of stations."

In the past three years, Edeline related, over 800 houses in France have closed because of television. These, he pointed out, were not as with most American closings because they were fringe operations. New theatres during the period numbered less than 40.

Some of the Frenchman's suggestions, London says, are invaluable and will be used. London suggested, among other things, that Edeline look into the question of constructing drive-ins as a means of expanding business. There are no drive-ins in France.

The Americans made another suggestion: In France the government finances 7 per cent of theatre renovations. At the same time, the French movie-goer pays a 22 per cent admission tax. It was urged that the exhibitors endeavor to get this reduced or eliminated, even though they forewent the refurbishing assistance.

That the French organization is capable of putting across such action, the Allied men learned, was shown when they succeeded in getting a law passed placing a ceiling of 50 per cent on film rentals. (Only one exception has been made since—the government permitted 60 per cent on "Ben Hur.")

Other interesting data is that 48 per cent of pictures shown in France are foreign, of which 34 per cent are of American extraction. Popularity of our product is indicated by the fact that the 34 per cent accounts for 67 per cent of exhibitors' profits.

However, the concentration was on inhibiting release of theatre films to tv.

None of the participants possess sufficient linguistic ability to hold such technical conversations in one language, so the interesting sessions were conducted through an interpreter.

Seven Arts To Distribute Four Specialized Features

NEW YORK—Seven Arts Productions, which has previously distributed its feature film product exclusively through major releasing organizations, will enter theatrical distribution itself with the Bryanston-Seven Arts production of "The Small World of Sammy Lee," starring Anthony Newley.

The British film will have tis American premiere at New York's Sutton Theatre.

"The Small World of Sammy Lee" will be the first of four specialized attractions slated for Seven Arts release, according to Arnold Jacobs, motion picture sales manager for the company.

Also scheduled are "Maedchen in Uniform," a new version of the German classic, which has been directed in color by Geza Radvanyi with Lilli Palmer, Romy Schneider, and Christine Kaufmann in leading roles; "We're in The Navy Now," an Associated British comedy starring Kenneth More, Lloyd Nolan, and Joan O'Brien; and the Italian-made suspense drama, "The Facts of Murder," directed by Pietro Germi and co-starring Germi and Claudia Cardinale.

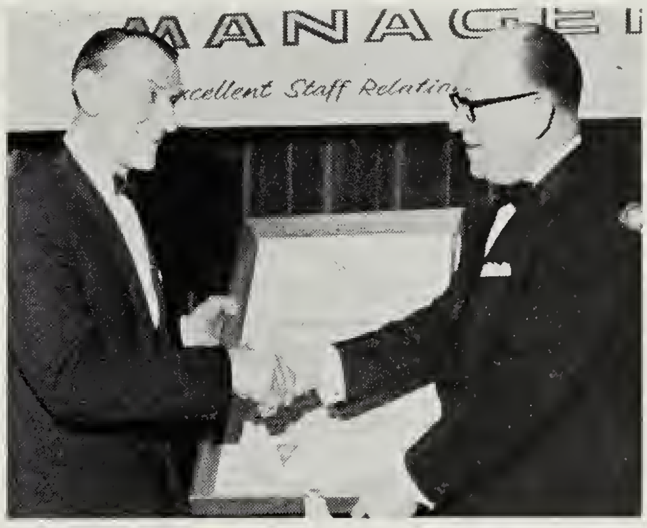
New Del. Theatre Planned

NEWARK, DEL.—A new motion picture theatre will be built here in the Newark Shopping Center by Pomeroy Realty, Inc., owner of the shopping center.

Construction is scheduled to start next month, and the 600-seat house is expected to be completed in the fall.

The new theatre will be operated by the Eastern Shore Theatre Company, which already operates six other theatres in Dover, Smyrna, Middletown, Delmar, and Elkton. Eastern Shore is owned by Muriel Schwartz and Mrs. Reba Schwartz, members of a family in the theatre business for generations.

Newark's only other motion picture theatre is the State, owned by a member of the Handloff family.



Leonard Lamm, who was recently elected "Champion Manager of the ABC Circuit," receives his citation from D. J. Goodlatte, ABC managing director, at the circuit's "Good Management Awards Dinner" at the Mayfair Hotel, London. Lamm also won a first prize of $2100.

The NEW YORK Scene

By Mel Konecoff

PEOPLE EVERYWHERE kept asking "Why 'Hud'?" We guess vice-president Martin Davis got tired of answering on an individual basis so he wanted the entire industry to know "Why 'Hud'?" If this sounds confusing, leave us explain that "Hud" is a motion picture and not a new soap or automobile. It stars Paul Newman, who has a piece of the film, and he is a real louse in the story. His character name is Hud. So someone said, let's call the picture "Hud" instead of by its original "Horseman Pass Me By."

As a result, Davis said, the picture has been praised and damned even before it's been seen because of the title. Subway and other posters were inscribed in various ways and with refinements an advertising man can't use. The posters had to be changed every four days because of the inscriptions. If all the fuss the title created is indicative then it has penetrated deeply, this should pay off, according to Davis and Joe Friedman, his executive assistant. Perhaps, some reasoned, the title was agreeable, too, because company executives remembered how well they did with another off-beat, one-word title some years ago, "Shane."

The picture is scheduled to bow around Decoration Day in every major city, with about three hundred dates set.

Said Davis, "The high opinion of the film made us realize that such an extraordinary motion picture could not be merchandised in the ordinary way if we were to reach the audience it so obviously merited."

The basis of the "Hud" campaign has been to arouse positive reactions to what in other industries might have been considered a "negative brand name," Davis pointed out. "In every possible way, we have put the word 'Hud' in places where people will least expect it and ask questions about it," noted Davis. The campaign breaks down into two phases—the "Why 'Hud'?" phase, follwed by the "This is 'Hud'—Paul Newman is 'Hud'" phase.

A teaser campaign inaugurates the first phase with newspaper ads, bus and subway cards, novelty stickers, bumper strips, and special exploitation stunts. The advertising campaign on the film concentrates almost exclusively on describing what makes Hud tick. In all areas where the first part is used, it is followed by ads labeled "This is Hud" or "Paul Newman is Hud," with actual scenes from the picture, underlined with some of the frank dialogue from the script. The same build-up of the title character is also followed in the regular and teaser trailers for theatres, the television trailers, and the radio spot announcements. We've seen the various trailers and they are most effective.

According to Davis and Friedman, an important phase of the publicity campaign has been devoted to introducing "Hud" as a new word in the English language, with special editorial features being furnished magazines, newspapers, and company and trade papers throughout the U.S., Canada and abroad. A special tv kit has also been making the rounds, and "Hud" is compared to other one-word titles from the movies and literature over the years. Screenings for opinion groups, teaser ads, etc., are also in order.

Like the men said—"Hud" is meant to describe a person like Newman in the picture. He is rough and selfish, possessing a charming exterior and a soul of barbed wire, to paraphrase some of the ads for the film. Incidentally, Newman can't tour on behalf of the picture because he is making another film, but he is covering the west coast as much as possible, making recordings, etc. The other creative people involved in the film are also more than cooperative, according to Davis.

They feel that the picture has a great potential which has been recognized by exhibitors in many areas, with theatremen asking for the various assisting materials such as posters, trailers, etc., well in advance, and using them well in advance. Who knows but that "Hud" may also come to mean "money in the bank."

HONOR DEPARTMENT: Leo Jaffe, executive vice-president of Columbia Pictures, was the guest of honor at the industry's annual luncheon at the Americana Hotel on behalf of the United Jewish Appeal. As hundreds watched, Jaffe was praised for his many philanthropic and communal efforts and for his efforts on behalf of the thousands of helpless and endangered persons whom UJA has brought from poverty and fear into freedom and opportunity. Barney Balaban presented Jaffe with a silver-bound Bible, duly inscribed.

Laurence A. Tisch, president of Loew's Theatres and chairman of the UJA film and amusement division, presided at the luncheon meeting, which was the highpoint of the 25th anniversary celebration of UJA. Jaffe was emotionally stirred not only by the gift but by the impressive turn-out paying tribute to his efforts. The Rev. John Stanley Grauel was the guest speaker of the luncheon, describing some of his experiences and deeds of UJA.

Among those aboard the dais were Richard Brandt, Saul Jeffee, Samuel Schneider, Adolph Schimel, Leon Goldberg, Herman Robbins, Frances Spingold, Milton R. Rackmil, Irving H. Greenfield, Si Fabian, Sol Straussberg, Nat Lefkowitz, Ann-Margret, Robert H. O'Brien, Sam Rinzler, Emanuel Frisch, Leslie R. Schwartz. A surprise visit for a few minutes by former Israeli Prime Minister Moshe Sharrett also took place.

THE METROPOLITAN SCENE: SHOW Magazine, in collaboration with Warner Bros., is looking for attractive young women, talented in any of the lively arts, who want to become film and/or television stars. They will be "screen tested" in the pages of the magazine, with a new beauty being introduced each month, who will become a finalist in the contest for a part in an upcoming Warner film or tv production. Warners executives will pick the winner at the year's end. Entries should go to SHOW Magazine. . . . People are still talking about the kit that was gotten up by merchandising expert Lige Brien for the "Come Blow Your Horn" premiere in Las Vegas.

Schenck-Zabel In Business With 11-Script Inventory

BEVERLY HILLS, CALIF.—Two years devoted to building an inventory of film properties by Schenck-Zabel Productions has resulted in the acquisition of 11 stories, all now in shooting script form, Aubrey Schenck and Edwin F. Zabel announced.

Schenck and Zabel, who have co-sponsored 36 features, occupied a suite of offices at Studio Center and have begun production planning.

Setting aside two years to create a backlog of shooting scripts was deliberate, Schenck declared.

"Competition being what it is, you must score with each picture, and to do so you must give it your undivided attention, from preparation through production, editing, and exploiting.

"Mr. Zabel and I decided that the way to do this was to take time out, search out a number of properties, bring them into shooting script form, and then start filming them.

"This gives us an important advantage in that it simplifies the always difficult problem of casting. We have polished scripts suitable for any one of dozens of name players as they may be available. Also, we can commit a player a year or even two years in advance because we have finished scripts which can be approved now."

"Robinson Crusoe on Mars," because of its timeliness, is likely to be the first project to go before cameras. Daniel Defoe's classic, which suggested the screen story, has been transferred to the space age. It contains all the trials, dangers, and adventures of the shipwrecked mariner, transposed to an astronaut's efforts to survive on Mars.

Other top properties whose order of filming will depend on casting availabilities include:

"Ambush Bay," by Steve Fischer, a little known factual story of the retaking of the Philippines by General Douglas MacArthur. "Scent of New-Mown Hay," global chase story; "The Young Wear Black," psychological drama with supernatural overtones; "The Camp," set in the women's section of Dachau; "Clover," a character study of a man in the American West in the 1870's; "Cheyenne Saturday," story of the building of the railroads in the early west.

Schenck-Zabel also will activate a tv series based on Frank Buck's "Bring 'Em Back Alive" book. They have the rights to all of Frank Buck's big-game adventures.

Glen Alden Reelects Board

NEW YORK—At the annual meeting of shareholders of Glen Alden Corporation, all 11 directors were re-elected. The reelected directors are William Bellano, Frank Burnside, Ralph E. Case, T. R. Colborn, Wentworth P. Johnson, Albert A. List, Vera G. List, Harry Mandel, M. Lester Mendell, A. H. Parker, Jr., and Charlton H. Williams.

At the board meeting held later, List was reelected chairman of the board and president, and the other officers were reelected.

Disney Declares Dividend

NEW YORK—Roy O. Disney, president of Walt Disney Productions, announced that the board of directors of the company has declared a quarterly dividend of 10 cents per share payable July 1 to stockholders of record June 12.

LONDON Observations

By Jock MacGregor

TOO OFTEN, when asking exhibitors about business, they will complain but have not the vaguest idea what they are playing. An exception is Granada. This well run group keeps the closest tag on everything, and playing product from all sources in its 50 odd theatres, mainly in London and the Home Counties, its executives have a pretty shrewd idea about what is clicking.

In consequence, when managing director Victor Chapman says, "You might take some very quick money with a 'Baby Jane' or a special film deliberately advertised in that manner, but our really big money has always been with a family film," one knows that it is fact and not merely something colored by trading interests. He has just issued a progress report on the first six months of the year which shows that British product is holding its own with the independents as well as with the circuits.

Seven of his top 10 are British, and these include the reissue of "Bridge on the River Kwai," which is doing so fantastically that Columbia is to put it out again with a completely new campaign in the United States and elsewhere. His top 10 are Cliff Richards' "Summer Holiday," which even at this early date looks sure of being the '63 Box Office Champion; Norman Wisdom's "On the Beat," "Dr. No," "Spartacus," "L-Shaped Room," "Sparrows Can't Sing," "Kwai," "Castaways," "Sodom and Gomorrah," and "South Pacific," playing its first dates at regular prices. Vic claims, "Even an average British film is more often than not better than even a good American." Everyone will not agree with this listing, but it has resulted in a fine national press spotlighting the industry in the best possible light.

Incidentally, both Associated British and Rank are tickled pink that even in this day and age, a "sleeper" can still emerge. Their enthusiasm for "Sparrows Can't Sing" and "The First Lady" respectively was not the hottest, though they mounted full campaigns for their launchings. The public has done the rest, and both are handsomely in profit at double quick time—and that's what I like to report. Actually I tipped them both in the column. Now "Lady" is trusting her luck and going out on the third release in a few weeks for a second run around.

TALKING OF the third release, a number of film men are extremely worried. While there is too little good product for three releases weekly, there is too much for two, and if the law permitted, ABC and Rank could complete their date books well into next year. Now I know of at least one independent who is going to gamble with a good summer date on the third rather than leave a picture in the vaults running up bank charges. Some producers who have held out for the circuit release have discovered the return can be as elusive as the crock of gold at the foot of a rainbow. And a spot of wisdom from a circuit manager now in a solid position. He has the choice of all product, and I suggested that no doubt sometimes he would try split weeks. "Heavens no," he replied. "To deviate from seven days bookings is only to cry stinking fish." He has something there.

JETTED TO GERMANY for the weekend and found a thriving industry supported by an eager public. Figures for 1963, just released, show that 433 features were premiered. These included 122 American, 65 German, 54 Franco-Italian, 46 British, 41 French, 37 Italian, and 19 Austrian. What always impresses me about their showmanship is the liberal use of still displays. They use them everywhere and especially away from the theatre, with permanent standee cases in arcades and on the sidewalks. Always, there seem to be people inspecting them. Since hundreds of stills are shot for every feature, and rarely more than a dozen or so are distributed to theatres, I often think that far better use could be made of this proved attention getter.

CRACK OF DAWN phone calls on Sundays are not always welcome, but I was delighted to have Hollywood publicist Bill Blowitz ringing to suggest that I fall out of bed and accompany him to the airport. He had broken his journey to Cannes for the festival, where he was to keep an eye on his many clients' interests. Listening to his schedule, which consists of flipping from Hollywood to Paris to London to Cannes to Hollywood to New York and elsewhere in the course of a working week, I can only wonder how he would exist without jets. His first call on the Riviera was to be aboard Sam Spiegel's yacht, which seems to have been the social centre of this festival. This year's jamboree has attracted a lot of hard headed film men as well as the eggheads. My heart bleeds for the fact that the weather has been no better there than here! . . . Hedda Hopper must be a reader of this column. I see she has discovered the pleasures of feeding at the White Elephant. She was dining with Hal Wallis who was regaling her with details of "Becket," which has just gone on the floor here with Richard Burton and Peter O'Toole, for Paramount release. Another recent visitor there was Ava Gardner, who was here for the "Mocking Bird" premiere, but not "55 Days at Peking" which has opened to smash business. . . . My pals among the Irish press are coming into their own these days. From Laurence Harvey comes a photostat of the rave which Seamus Kelly of The Irish Times has written following a preview of "The Celebration." 7 Arts sends me a typescript of Des Hickey's Sunday Independent interview with MGM's Maurice Silverstein on his relief after having run 40 minutes rough cut of "Of Human Bondage." Here are two film writers who cannot be bettered anywhere, and it is nice to see them getting their just recognition. . . . Now I have heard everything. Because of housing development and an earlier release, an independent exhibitor is complaining that he cannot get everyone who wants to attend into the theatre!

The Royal Charity World Premiere of Samuel Bronston's "55 Days At Peking" was held recently at the Dominion Theatre, Tottenham Court Road, London, with proceeds to the Sea Cadet Corps. Among those present, left to right, Yvonne Buckingham; Geoffrey Conway, West End Theatre Controller; and Jock MacGregor, MOTION PICTURE EXHIBITOR's London bureau.

U Stable At Eight

HOLLYWOOD—Stepping up its pace of signing promising new stars to exclusive contracts, Universal has signed Richard Sargent to an exclusive seven-year contract covering all media, it was announced by Edward Muhl, vice-president in charge of production.

Signing of Sargent gives Universal eight outstanding personalities under exclusive contract, the others being Chuck Connors, Sandra Dee, Angie Dickinson, Robert Fuller, Rock Hudson, Peter Mann, and Doug McClure.

Leipzig To UA Records

NEW YORK—The appointment of Lloyd Leipzig to the newly created post of director of creative services was announced by Art Talmadge, president of United Artists Records.

Leipzig, a veteran publicist and personal manager with 15 years experience in all phases of the entertainment business, joins the record company to supervise the advertising, publicity, and exploitation departments and will also be in charge of artists relations.

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ALBANY

Barry Rosenblatt, son of Samuel E. Rosenblatt, Acme Theatres, Inc., is managing his father's Fort George Drive-In at Lake George Village. His uncle, M. Fred Rosenblatt, was Tent nine's delegate to the recent Variety Clubs International convention in Houston, Texas. . . . Wilhelm-Thornton have taken over the buying and booking of Sarto Smalldone's Malta Drive-In, at Malta, below Saratoga Springs; and Donald Hallenbeck's Indian Ladder Drive-In, New Salem, Albany County. These are the first "outside" accounts for the company. . . . Columbia's Albany exchange was scheduled to move to smaller offices in the RTA Building. . . .The Franjo, Boonville, was destroyed by fire which gutted a block. The late Joe Sternberg built the 700-seat house which Kallet Theatres, Oneida, had operated in recent years. It probably will not be rebuilt. . . . The Albany Variety Club collected approximately $8,000 in the annual Camp Thacher Drive which was featured by street sales of The Times-Union and The Knickerbocker News. Other donations were expected to swell the total.

BOSTON

Cinema Lodge, B'nai B'rith, held its annual installation of officers ceremony with a luncheon banquet. Reelcted to the top post as president of the lodge was Robert Waldman. Other officers installed for 1963-64 were Harvey Appell, first vice-president; Henry Schwartzberg, second vice-president; Paul Kessler, third vice-president; Louis Katz, treasurer; Joseph Hochberg, financial secretary; Mel Davis, corresponding secretary; and Paul Levi, guardian. . . . Stan and Mel Davis, Davis Film Distributors, Inc., have moved to the Statler Building in Boston. In a clever mailing piece to the trade, titled "We're Bustin' Out All Over," copy reads: "We've grown so big—we simply had to move . . . if you are hunting tigers you go where the tigers are . . . if you are hunting grosses, come to us!" Art Moger did the illustration for the center-fold of the piece. Stan Davis recently joined brother Mel in the firm. . . . The annual Movie Industry Golf Outing will be held at the Woodland Country Club, Auburndale, Mass., on June 10, Jim Mahoney, Interstate Theatre Corp., announced. It marks the 10th annual affair, and a full day's activities have been arranged with golf, canapes, dinner, and prizes. The committee for the event includes Mahoney, Dick Dobbyn, Larry Herman, Myer Feltman, Mal Green, Al Levy, Ken Douglass, Bill Kumins, Harry Rogovin.

BUFFALO

A number of Buffalonians who prefer to be anonymous for the moment have gone into the movie-production business with Mrs. Maude Franchot. A stage producer, on Broadway and off, whose theatrical career began last decade as entrepreneur of the Niagara Falls, Ont., Little Theatre, Mrs. Franchot is the founder, with associates, of the Grand Island Film Company, definitely set to start its initial production, "The Weekenders," July 22. Mrs. Franchot also is a starry-eyed traveling saleswoman for the screen. "Broadway pressures are too heavy," she says. "I've really flipped for films. Director of the film, expected to invade the European market and challenge the new wave before showing in this country, is Edmond Levy, formerly of Buffalo. The author is Paul Mayer, currently famed in New York for his hit adaptation of Pirandello's "Six Characters in Search of an Author." It is reported that Buffalonains subscribed approximately one-fourth of the $200,000 budget. Meanwhile, Mrs. Franchot has been ringing doorbells gainfully in other cities, and announces that "a professional production is assured." . . . Tent 7, Variety Club of Buffalo, won first prize for membership gain during the year at the big Houston pow-wow of Variety International. The award was presented to Thomas Fenno of WKBW radio sales, membership chairman of the local club. Buffalo gets the international convention next year. . . . Lou Levitch went out and promoted a half page of congratulatory ads from merchants in the neighborhood when he reopened the Elmwood as one of the 10 or so theatres in the area Premiere Showcase set-up. It was quite a splash for the Elmwood attraction, "Love Is A Ball." . . . Howard Pearl, United Artists field representative, working in the Buffalo area on the UA showcase, visited Mayor Chester Kowal the other day, in company with Buffalo UA branch manager Robert Friedman, and presented a gold lifetime pass to all the theatres participating in the showcase presentation. Both Pearl and Friedman were surprised to learn that Mayor Kowal is a real movie fan. "Gentlemen, you don't know how much I appreciate this gift because my main entertainment is the motion picture and I go very often," said the city's chief executive. . . . Pat Dwyer has arrived in Buffalo to take over the regional advertising and publicity post at 20th-Fox. Pat comes to Buffalo from St. Louis, where he was assistant manager of the Loew theatres and where he was associated with that circuit for eight years. Pat will also handle the ad-pub position for the Pittsburgh area. At the moment, Dwyer is busy on advance work for "Cleopatra" in both Buffalo and Pittsburgh. . . . At a meeting of the board of directors of Dynacolor, Inc., the board approved the basis of the proposed merger with Minnesota Mining and Manufacturing Co., namely the exchange of shares. If the 3M executive committee approves the merger, it will be submitted to its stockholders. It is reported that 3M has delayed approving the merger on request of the Justice Department, which has asked for more time to check the proposal. . . . Morey Amsterdam, of American-International Pictures, who was appearing in person at the Glen Casino, dropped in for a visit with Arthur Krolick, district manager, American Broadcasting-Paramount Theatres. It just happened that the Buffalo Paramount was playing an AIP production, "Operation Bikini." Amsterdam also visited Minna Zachem, branch manager of Pan-World Film Exchange.

CHARLOTTE

White and Negro college students began picketing the State, Raleigh, N.C., in an effort to get it to integrate its seating facilities. . . . The Carolina, Greensboro, N.C., had to close its doors in the interest of safety when more women showed for a Mother's Day party sponsored by the Greensboro Merchants Association than could be accommodated. Neil McGill, manager, estimated there were about 100 women still in line waiting to get in when he closed the doors at 10:30 a.m. In addition to the showing of "Critics' Choice," starring Bob Hope and Lucille Ball, there was a fashion show and 41 door prizes were given away.

CHICAGO

James Nederlander and Herman Bernstein, former owners of the Erlanger, which was torn down in recent months to make way for the construction of a new court building, are reported to have taken over the lease on the Studebaker in the Fine Arts Building of Chicago for reserved seat films and legitimate shows. . . . Oscar Marienthal, 50, co-proprietor of a multi-million dollar restaurant and night club empire, and well known to the film industry throughout the country, died of a heart attack while playing golf. . . . Lido, only movie house in Maywood, Ill., has been closed by the Indiana Illinois Circuit. The circuit has reopened the newly remodeled Lake, Kenosha, Wisc. James Coston, Indiana Illinois Circuit, headed the delegation for reopening ceremonies at the Lake. . . . Granada, Streator, Ill., was closed by Anita Childs' ownership after fire damage. This loss leaves only one theatre open in Streator, Great States Majestic. . . . Edward M. Calas, a member of Zenith organization, died after a short illness. . . . Fred Niles, president of Fred Niles Studios, recently addressed the Chicago chapter of Alpha Delta Sigma at a Chicago dinner meeting, telling them that greater unity in Western Europe offered opportunity for our country to work with them towards boosting business through the use of films and other communications techniques to overcome tariff barriers. . . . Will Gehring, recently appointed central division manager of 20th-Fox, is touring the territory to meet the film trade. . . . Schoenstadt Theatre Circuit reopened their Hyde Park after installing new seats. The circuit is closing their Roxy, Berwyn, Ill., leaving five theatres in their circuit. . . . SMPTE chapter held their annual spring dinner program at the Oak Brook Polo Club. Joseph Antos showed his latest film, "A Journey Around the Sun," for the evening show. Joel Willard was chairman of the program committee. . . . William Eckhardt, son of Jack Eckhardt, sales manager of 20th-Fox, will marry Caroline Rogivue. . . . Milford has cut admission prices to 50 cents for its twin bill film shows. . . . Foote Cone and Belding, ad agency, is getting raves for its film "The Idea," all about the University of Chicago. . . . Kirk Douglas was here to herald his two new movies, "The List of Adrian Messenger" and "For Love or Money." . . . Rupert L. Lona, movie projectionist, is one of three persons seized here by Secret Service agents on charges of being members of a counterfeiting ring. Six plates for $10 and $20 bills were seized in Lona's home. . . . Anyone living in Chicago or its vicinity can learn titles of movies suitable for teenagers, family fare, and adults, plus the Legion of Decency ratings—by dialing FR 2-4321. . . . Leo Fischer, sports editor of Chicago's American, showed two baseball motion pictures, "1962 World Series" and "A Trip Through the Hall of Fame," at a dinner meeting of the North Shore Shrine Club. . . . John Richard McGowan, Evanston, Ill., was named sales manager of the Inter-American Orange Crush Company. . . . Chicago censor board reports that it inspected 70 films during March, 27 of which were foreign. A permit was refused issuance on one foreign film. During March, 333 film permits were issued, which was a 25 per cent increase over March, 1962. Censor board reviewed 183 films during first three months of this year; turned down five foreign films; and issued 848 permits. . . . Pepsi-Cola General Bottlers, Inc., reported higher sales but lower earnings in the quarter ended March 31. Sales totaled $6,965,535 against $6,567,459 during the same period a year ago. Net income totaled $54,414, or four cents a share, against $125,943, or nine cents a share, a year ago. E. J. Higgins, chairman, told the annual meeting of shareholders that he projected 1963 sales at $35 millions.

CINCINNATI

Bill Onie and Nat Kaplan, long-time local exhibitors, represented Tent Three at the Variety International convention at Houston. . . . J. R. Kirschbaum, Paramount salesman for 14 years, resigned to enter another business with headquarters in Indianapolis. . . . Jim Lymangrover is new 20th-Fox booker, succeeding Morris Hail, who moved over to U-I as booker. Also at U-I, Peggy Rebhan, booker's clerk, moved to contract department replacing Mary Tilling, who left Film Row to be married. Karen Dietrich is new booker's clerk. . . . Bill Blum, at one time local MGM manager, has been appointed manager of the Shubert, succeeding the late Noah Schechter. . . . Rose Ann Dailey, Keith cashier, is leaving soon to join the WACS. . . . Phil Chakeres, president, Chakeres Theatres, Inc., has returned from his winter home at Miami Beach, to spend the summer in Springfield, O., the circuit's home office. . . . Mid-States Theatres has sold the 1,300-car Oakley Drive-In to National Theatres, Inc., Boston, Mass. . . . The 300-car Valley Drive-In, Mt. Vernon, Ky., owned by Bud Hughes, reopened May 18, after having been closed down for several weeks due to a wind-damaged screen tower.

COLUMBUS, O.

RKO Palace opens the Hollywood Preview engagement of "The List of Adrian Messenger" May 29. . . . Ron Pataky, theatre editor, Citizen-Journal, interviewed Kirk Douglas in Chicago for "The List of Adrian Messenger." . . . Charles Sugarman booked a continuous-run showing of "Long Day's Journey Into Night." . . . Current remodeling and redecoration at Hunt's Cinestage will hit the $15,000 mark. . . . Milo De Haven, veteran theatreman from Toledo, was in town visiting Ken Prickett. De Haven has disposed of his interest in the Ross, Rossford, Ohio. . . . Mrs. Ethel Miles cooperated with the Columbus zoo in promoting sale of family memberships at the Miles auto theatres. Admission at two nights of "Hatari" was $1 per car if $1 family zoo memberships were purchased. . . . Citations in the statewide competition among exhibitors, in the business-building campaign held in cooperation with the Ohio Federation of Women's Clubs, were awarded to Jerry Knight, Drexel, Bexley; Tom Alfred, Lyric, Lancaster; and Mike Kendrach, Mingo, Mingo Junction, announced Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio. Knight worked with the Interfaith Committee for Better Entertainment to boost business for "Big Red." Alfred cooperated with the Women's Club of Lancaster in promoting Movie Day. Kendrach cooperated with the Mingo Junction Junior Women's Club in promoting attendance at grand opera films. "Our congratulations to these managers," said Prickett, "and we hope that many more will plan to cooperate next year with the various Women's Clubs, as we believe this cooperation will reflect itself in added business."

DALLAS

A whole year's schedule of motion picture release dates was laid out in Dallas in a new Warner Bros. policy of selling movies as much as 12 months in advance of engagements. The policy was revealed at a meeting here of some 15 midwestern branch managers who heard the new policy outlined by Ralph Ianuzzi, playdate manager, and Larry Leshansky, sales analyst from New York headquarters of Warner Bros. Ed Williamson, midwestern sales manager with headquarters in Dallas, presided at the meeting. Ianuzzi said that Warners is establishing the new sales policy because the studio feels that this plan will give exhibitors a better opportunity of planning their engagements and will help both Warners and the exhibitors to plan more efficient publicity and advertising programs. . . . Mrs. Laura Dooley has returned to her post at the Buena Vista film exchange here after taking time out to have twin baby daughters. . . . Universal News has notified the world premiere headquarters for "Tammy and the Doctor" at the Holiday Inn Central that its cameramen will be on hand to cover the Dallas festivities for the first showing of the new Sandra Dee motion picture at the Palace on May 29. Universal scheduled a "Miss Tammy Student Nurse Personality Contest" for 14 neighboring cities, and the winners will be flown here for the premiere activities. . . . Paul Short, division manager, National Screen Service, and Kyle Rorex, executive director of Texas COMPO, have accepted invitations to serve on the board of directors for the Gonzales (Texas) Warm Springs Foundation for terms of four years. The foundation, for many years financially supported by the theatres in Texas, operates the Texas Rehabilitation Center at Gonzales. . . . American International's "Operation Bikini" has been given a multiple opening at the Avenue, Hampton Road, Bruton Road, Lone Star, Chalk Hill, and Texas for its first Dallas showing.

DENVER

More than 200 persons representing exhibition, distribution, and advertising attended the first session of the newly formed Rocky Mountain Motion Picture Association's "workshop" meeting here at the Brown Palace Hotel. Among the principal speakers at the all day and evening meeting at which discussions were held on sales, advertising, concessions, and exploitation were former Colorado showman Robert Selig, vice-president for National General Corp., another Coloradoan, Paul Lyday, advertising director of that company; M. B. Smith, director of advertising for Commonwealth Theatres, Kansas City; Augie J. Schmitt, National Association of Concessionaires; Barry Lorie, public relations firm of Lorie-Lotito Productions; and Bob Bah, Institute of Personal Development, who was the principal speaker at the dinner session. J. R. Velde, vice-president, United Artists, gave the keynote address at the luncheon meeting. . . . Fire destroyed the 80 foot high plywood screen of the Lake Shore Drive-In. Damage was estimated at about $40,000 and is said to be covered by insurance. Manager William Holshue hopes to get the theatre back into operation by June 1. . . . Jules Needelman has resigned as manager of Columbia here to become associated with Embassy Films in Los Angeles. Sam Dere, well known in local film circles, is slated to replace Needelman here.

DES MOINES

The admission tax in Iowa will remain at two percent with a proposed three percent bill killed at the last day of the Iowa legislature. The one percent increase was proposed in a property tax relief bill which had passed both houses and appeared headed for final enactment, but a conference committee report was turned down by the Senate a few hours before adjournment. The proposed tax was killed as a result. The legislature did pass and legalize the use of automatic type cigarette vending machines, being the last state to do so. Previously, only remote control type machines were permitted. . . . Dorothy Probst, office manager for United Artists, has been elected president of Des Moines WOMPI. Alice Patton, Central States, was named first vice-president; Cherie Simpson, Central States, second vice-president; Mary Lou O'Neal, United Artists, corresponding secretary; Florence Bundy, Central States, recording secretary. Installation of the new officers will be held in June. . . . John Mauro has joined United Artists as student booker, Dorothy Porter as biller, and Deanna Knapp as office manager's secretary. . . . Jerry Lewis is scheduled to make a personal appearance in Des Moines June 11 in connection with "The Nutty Professor."

DETROIT

Judd Arnett, Detroit Free Press, who usually confines himself to things civic and political, has given over the better part of a column to heap accolades on movies in general resulting from his successively viewing "Lawrence of Arabia" and "To Kill a Mockingbird." There are interspersed comments calculated to bring a grin to the faces of exhibitors and concessionaires. Regarding "Lawrence": "But on organization alone, 'Lawrence' is a great picture. Just getting all those camels together and headed in the same direction was a monumental accomplishment. And the photography is breathtaking: the desert scenes alone made me drink two quarts of orange-ade at intermission." Regarding "Mockingbird": "Gregory Peck, who won an Oscar for his performance, does a wonderful job of playing . . . well, Gregory Peck." . . . The Midtown has reopened to be known as the Midtown Art. Expecting to bid for product, the house was hurriedly lit and started out with "School for Scandal" and "Battle of the Sexes." Principals are associated with the Arundel Corp., a real estate and oil investment concern which first diversified by taking over the Cinderella. A separate corporation for the Midtown is being set up, and officers will be John P. Lane, Peter V. Spivak, Leo James, and William M. Campbell. Robert Kraus, previously identified with the Studio North, is managing. . . . This has been a week of change on the Detroit scene. Sol Krim announced building plans for a drive-in north of Detroit to start this summer. All equipment, Krim states, will be of the latest available at the time of opening. . . . Ownership change shared the news as a combo of Wisper-Wetsman, the Goldberg Twins' Community Theatres, and Dick Sloan's Suburban

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Detroit closed a deal for the Balaban-operated Adams, a downtown first-run. New operation is scheduled for June 1. . . . Cary Grant left town to be replaced by Kirk Douglas, whose articulate viewpoint brought him and "The List of Adrian Messenger" much local ink. "55 Days in Peking" was represented by composer Dimitri Tiomkin. . . . "How The West Was Won" racked up 125,000 people carrying $250,000 with them in the first nine weeks at the Music Hall.

HOUSTON

Pearce Beneke, Associated Model and Talent Agency of Houston, has been named casting director by Bill Siros for the upcoming film, "The Carnival Girl," scheduled to be filmed in this area. . . . William Rowland, producer and director of a film called "The Secret of Nina Duprez," is here to open the film at a number of suburban theatres. It has a script by A. B. Guthrie, Jr. The film is showing at the Airline, Hempstead, Irvington, King Center, Pasadena, Sharpstown, and Winkler drive-ins. . . . Interstate Theatres reportedly paid $375,000 for a 30 acre tract of land in the Clear Lake-NASA-Webster area. It was not announced what would be built at the site. . . . Julius Gordon, head of the Jefferson Amusement Co., with headquarters in Beaumont, Tex., was here to visit the Windsor Cinerama which the circuit operates. He stated that the Windsor brought in the 21 Club collection of Remington paintings because "we thought we'd like to be more to the community than just a theatre." . . . George W. Christi, a multi-millionaire, a former circut owner, and a pioneer in the movie industry, is the Mayor of South Houston. He first gained the Mayor's chair in 1949. He later lost three successive times. In February, 1961, he won in a special election and was reelected in the regular election in April. Christi recalled that when he was 19 he got some films from Pathe Studios in Paris. He started showing them around the country. Then he rented a big cheese factory and made it into a theatre. Later, he founded Gem Theatre Productions. . . . Jerry Lewis and his group of four aides and four musicians are scheduled to arrive June 3 for their June 4 appearance at the Metropolitan, where they will give four shows in conjunction with the opening of "The Nutty Professor." . . . During his stay here, William Rowland, producer-director, announced that he will make a movie on Sam Houston here in November. He expects to begin shooting Nov. 19 and get the job done in about three months. Rowland will direct the film himself. It will be called "The Sam Houston Story," and he has commitments from Stephen Boyd and Fredric March to play the two lead roles, Sam Houston and Andrew Jackson. The screen play is the work of A. B. Guthrie, Jr., and Paul I. Wellman, who will be partners of Rowland in the production. Wellman will serve as producer on the film. Ted and Vincent Saizas will serve as cameramen. The film will be made in color and Panavision, and it is budgeted at $900,000. Scenes will be shot at San Jacinto Battleground and in other natural locales, if possible. . . . The Hollywood unit John Frankenheimer will bring to Houston in November to film "The Confessor" will put up at the Shamrock Hilton. The hotel will quarter all of the Mirisch Company's technical people and will afford the company office space, a conference room, and a dark room for handling film. The cast and crew are expected to arrive here Nov. 6. Shooting is to begin on Nov. 11. Frankenheimer will fly here in August with Tony Curtis and an assistant, Hal Polaire, to spend about a week looking at the city. Sid Balkin, liaison man here, said a number of locations have been lined up. Frankenheimer expects to spend about six weeks making principal photography in Houston, or about 80 per cent of the picture. . . . Leslie T. Hunt, chief barker, Houston Variety Tent 34, stated that advance registrations for the 36th annual Variety Clubs International convention at the Rice Hotel here May 14-17 indicates attendance will exceed 800. . . . George Christian, motion picture critic for the Houston Post, flew some 6,000 miles for the aerial preview of Frank Sinatra's new movie, "Come Blow Your Horn." . . . The Contemporary Arts Museum presented a special showing of "When Comedy Was King." Price for the showings were $1 for members, 25 cents for members' children, $1.50 for non-members, and 50 cents for non-members' children. . . . Funeral services were held at Port Arthur, Tex., for H. T. Thomas, 73, a retired motion picture operator.

JACKSONVILLE

Oliver "Ollie" Mathews, Universal office manager, and Mrs. Mathews left here for their long-standing, annual deep-sea fishing vacation at Juno Beach in south Florida. . . . Theatre supplier Roy Smith, back from a field trip to the Tampa Bay area, announced that a large automatic peanut-packaging machine has been installed in his local warehouse for servicing theatres, stores, ball parks, and stadia. . . . Visitors included Sam Seletsky, Smith Management Co., Boston; Bill Cumbaa and Dick Eason, MCM Theatres, Leesburg; Ralph Weir, Regent, Crystal River; Jimmy Biddle, Fay, Jasper; S. O. Jenkins, Brunswick, Ga.; Mrs. M. B. Loder, Willacoochee, Ga.; John Mackes, owner, Madison Drive-In, Madison, who resides in Pennsylvania; and Thomas L. Hyde, Vero Beach, general manager of Kent Theatres, who called on circuit owner Fred Kent and inspected the new Kent drive-in now under construction in the Cedar Hills suburban area west of Jacksonville. . . . Sheldon Mandell, co-owner, first-run Five Points, left here for conferences with his partner Arthur Steele in New York regarding future bookings for the Five Points. Before leaving, he and Howard Pettengill, advertising man working out of Miami on an assignment from MGM, worked out an advance exploitation campaign for "How The West Was Won," which is slated for its north Florida premiere on May 29 on a reserved-seat, advanced-priced basis. Prices range from $1.25 for Wednesday matinees to a top of $1.95 on weekends and holidays. . . . Cecil Cohen, who operates the local Twin Hills Drive-In, has acquired the State, Eustis, from Roy Bang, who has The Municipal, Apopka. . . . Plans have been completed for holding midweek morning children's shows at FST's Florida, Capitol, and Edgewood. . . . New WOMPI members are Christine McIntyre, Florida Theatre; Marjorie Roberson, MGM (a former member at FST); and Rita Meehan Sawyer, wife of Tom Sawyer, FST booker and president of the Motion Picture Charity Club, who was a WOMPI before her marriage several years ago. . . . Ida Belle Levey, WOMPI president and United Artists staffer, has designated Shirley Gordon, Warner Bros., as collector of $5.20 from each WOMPI member for an annual donation to the Will Rogers Memorial Hospital and O'Donnell Research Laboratories. . . . The WOMPI industry service committee served as hostesses for the opening of "Freud" at the San Marco Art, managed by Mrs. Iva Lowe, WOMPI member. . . . Special WOMPI birthday messages and gifts were happily received by members Mrs. William (Doris) Humphreys, Mrs. John (Mary) Hart and Miss Christine McIntyre. . . . WOMPI's 1962 president, Mrs. Anne Dillon, is busy preparing an annual president's report for presentation to the WOMPI convention in Dallas in September. . . . Marvin Skinner, local independent booker, is now booking for the Temple and Brooklyn, Perry, for owner David Harris. . . . Herman Allen, also an independent, has taken over bookink chores for the Gibson, Chattahoochee, and the Havana, Havana, both owned by C. Spurgeon Dunn. . . . Dave Harris, Paramount booker who doubles as manager of the Motion Picture Charity Club's softball team, corrected an error by stating that the entry fees for the 1963 team were donated by B. D. Benton, Jacksonville Film Service, instead of his brother, Frank Benton, Benton Bros. Film Express. . . . WOMPI members held their annual Founders Day birthday and swim party the afternoon and evening of May 21 at the luxurious Holiday Inn on the southside. . . . Herman Allen and his Motion Picture Charity Club entertainment committee (Byron Adams, Walter Powell, and Fred Mathis) are busy planning for the annual MPCC summer outdoor dinner and party for MPCC members and their families which will take place the afternoon and evening of June 1 in suburban Burnett Park. . . . June Faircloth, Lake Forest Drive-In, has been named chairman of the WOMPI committee to make arrangements for the group's annual installation of officers on June 8. . . . Lou Ginsberg, New York, president, Cari Releasing Corp., has announced that William "Bill" Humphreys of this city is the Florida district manager for his company. . . . Arthur Castner, former manager, downtown Imperial, is now managing the suburban Edgewood which is being extensively remodeled. . . . Arvin K. Rothschild, long a prominent Florida exhibitor who is now president of Continental Enterprises, has been elected to the presidency of the Beauclerc Country Club, a leading social group of this city. . . . The Midway Drive-In, located in suburban Killarney Shores, has become the target of complaints by nearby residents that noises from the theatre prove disturbing at night, and the theatre contends that one of the residents shines lights on the theatre screen. As a result of the wrangle, Duval County commissioners have asked county engineer John Crosby to look into the possibility of putting into the county zoning code a provision for a mandatory buffer zone between drive-in theatres and residential areas.

MIAMI, FLA.

Wometco announced plans for the erection of a 1500-seat theatre in the Greater Orlando area, to be located in the soon-to-be constructed Food Fair Shopping Center. The theatre is expected to be completed this year and will be Wometco's first in central Florida. . . . The Hialeah, formerly owned by Claughton Theatres, was under fire from Hialeah mayor and city councilmen since new owners Bert Kaplan and Gary Schlesinger have renamed it the Hialeah Art and commenced showing nude films. State Attorney Richard Gerstein used a seldom-used Florida law giving the owners 24 hours to prove that "Diary of a Nudist" and "Love by Appointment" were certified by the New York Education Board and the National Board of Review of Motion Pictures, Inc.

NEW HAVEN-HARTFORD

Paul Macbeath, formerly in independent exhibition in Connecticut, and more recently in Massachusetts, has returned to this territory as manager of the Perakos Theatre Associates' Southington Drive-In, Southington, succeeding Kenneth Book, resigned. . . . Attorney Joseph A. Adorno, counsel for the Adorno Theatres, Middletown, has been named that city's corporation counsel, filling Attorney Harry Edelberg's unexpired term. Adorno—his brother, Mike, is general manager of the Adorno Theatres, and his other brother, Sal Jr., is owner-operator of the Middletown Drive-In—is a former Connecticut state treasurer. . . . Allen M. Widem, Hartford Times amusements editor-columnist, was in New York for a screening of Universal's "The List of Adrian Messenger" and interview session with starring player Kirk Douglas. He returns to Manhattan in mid-June for UA-hosted showing of "The Great Escape" and interview with director John Sturges. . . . Stanley Warner has started a new Tuesday opera film series at the first-run Palace, Norwich, screening six consecutive attractions—"The Student Prince," "Naughty Marietta," "Brigadoon," "Maytime," "Bittersweet," and "Firefly"—in as many weeks, and charging a top admission of one dollar. . . . Lockwood and Gordon has announced a number of drive-in managerial shifts. Bruce Lessard, formerly a trainee at the Norwalk Drive-In, Norwalk, becomes manager, East Windsor Drive-In, East Windsor, succeeding Ben Smith, resigned. Jack Hines, formerly at the Central, West Hartford, has been named manager of the Norwalk Drive-In, Norwalk, succeeding George Caron, resigned. Bill Howard goes from managership of the Danbury Drive-In, Danbury, to the E. M. Loew-L&G jointly-operated Candlelite-Pix Twin Drive-In, Bridgeport, replacing Earl Wright, now with the E. M. Loew drive-in interests in Florida. Burt LaVoie, formerly a trainee at Lewiston Drive-In, Lewiston, Me., is new manager at Danbury. . . . Jack Repass, son of the late industry pioneer Charles L. Repass, has been elected president of the University of Hartford alumni athletic association. . . . Television? John Scanlon III, operator of the Lockwood and Rosen-owned Strand, Winsted, Conn., doesn't mind telling his public what he thinks. Advertising a double Universal bill—"40 Pounds of Trouble" and "Mystery Submarine"—showman Scanlon asserted: "Not To Be Seen For Years On the Boob Tube. You Must See It Now. You'll Be Too Late If You Wait!" . . . RKO General, Inc., operating America's first over-the-air subscription tv experiment via WHCT-TV (Channel 18), Hartford, will suspend decoder rental fees for subscribers away from home or on vacation for two weeks or more during July and August. The "time-off" system, James O'Connor, general manager, said, is being instituted "in much the same manner as you would cancel milk deliveries or stop the paper during normal vacation time."

NEW ORLEANS

Mrs. Margaret Turner was installed as president of the Ladies Auxiliary of Variety Club Tent 45 at ceremonies held at Variety headquarters in connection with the Ladies' May luncheon-meeting. Other officers installed were Mrs. Page M. Baker, vice-president; Mrs. Grace Sehrt Schneider, secretary-treasurer; and Mrs. J. Horance Gelvin, recording secretary. . . . Mildred Lindsay, 14-year employe at Allied Artists exchange, was left out when the exchange accounting department transferred to Dallas. . . . The WOMPI Variety Show under the direction of Honorary WOMPI Mrs. Josie Orry was held at McMain High School Auditorium in connection with the Knights of Columbus annual charity show for the benefit of their youth program, the School for Retarded Children; Families in Need and Orphans. . . . Lewis Cox's Bayouland Drive-In, Barton, La., closed temporarily for repairs. . . . The Lucky, Meadville, Miss., resumed full time operation. . . . T. V. Garroway plans to close the Plaza, Prentiss, indefinitely. . . . Local WOMPI's entertained the ladies at St. Anna's Home. . . . With the closing down of the base, the motion picture theatre at the Chenault Air Force Base, Lake Charles, La., closed down. . . . Clyde LeBlanc reopened the Star, Crowley, La., closed for a long time. . . . Sandra Church was in in connection with U's "The Ugly American" and was tendered a luncheon. . . . Gulf States Theatres planned to reopen the Colonial, New Iberia, La. . . . Marlene Ford, United Artists staff, announced her engagement to Leonard Enger, with the wedding date set for August 3. . . . Irving Shiffrin, Columbia press guy, was here from New York in connection with the launching of "Lawrence Of Arabia" at the Civic. . . . The Algiers Drive-In, Gulf States Theatres' newly acquired operation, has been restored with new speakers, refinished screen, rebuilt concession, new marquee, overhauled booth equipment, and a new fence.

Present at the recent cornerstone laying ceremonies for the Eric, Harrisburg, Pa., Sameric Corporation house set to open in July, were, left to right, Eric Shapiro, grandson of Samuel Shapiro; Michael Egnal, Philadelphia attorney for the corporation; Samuel Shapiro, prominent Philadelphia exhibitor and president of the corporation; and Pennsylvania Governor William W. Scranton.

PHILADELPHIA

Localites Jimmy Myers, Myers Music, Inc.; and Red Benson, WPEN's late night commentator, are making a feature movie, "The Block," starring night club owner Lillian Reis. Involved as actors are a flock of radio-television-night club personalities including Norman Brooks, Joanie Weber, Dick Lee, Bob London, Phil Jaye, Phil and Lizette Diamond, Lorrie Cummings, Monti Barry, and others. In the production end everyone is a native except Ronald Collier, who did the script. They include Anthony Orlando, director; Manny Whitaker, cameraman; C. Davis Smith, production manager; and Jack Howard, set hand. Most of the scenes were shot at the Celebrity Room, the Crossways Motor Inn, the Swarthmore Hotel, Willow Grove Park, and the offices of Myers Music, Inc. . . . Jack Lewis, A and R director for Colpix Records, a subsidiary of Columbia Pictures, was in town to record the sound of the bells at Independence Hall and Christ Church to be incorporated in a special album entitled "Let Freedom Ring!" which will feature identifying famous bells and carillons across the nation. He was officially greeted at Independence Hall by Paul Hartenstein, assistant city representative. . . . Addie Gottshalk, formerly with Columbia, is now with American International. . . . Mickey Lewis was presented with a watch to mark his serving 25 years with National Theatre Supply. . . . William F. Riding, former manager of Harrisburg's old Loew's Regent, has been named manager of the new Eric in the East Park Shopping Center there. The new Sameric Corporation of Philadelphia house is scheduled to open July 2. . . . Ralph

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Garman, Paramount salesman, was in Nazareth Hospital. . . . Also hospitalized was Harry Romaine, Progressive Electric Company, who had a touch of pneumonia at Hahnemann. . . . United Artists' quick thinking Max Miller, field representative, and press agent Jerry Baker had a photo snapped of astronaut Gordon Cooper riding past the RKO Keith, Washington, D.C., during his victory parade in the nation's capitol. The photo showed Cooper framed by the theatre marquee which read "James Bond Salutes Major Gordon Cooper." James Bond, of course, is the hero of UA's "Dr. No" currently playing at the theatre. Prints of the photo were serviced to the Washington newspapers.

ST. LOUIS

Mrs. Richard C. Roberts, who appeared in numerous area stage productions under the name of Nell Roberts, died recently at St. Luke's Hospital of cancer. In addition to her St. Louis area little theatre roles, she appeared in "The Hoodlum Priest" and "The Great St. Louis Bank Robbery," two movies filmed here. . . . An impressive array of stars appeared at the Teamsters' annual charity show last week. Included were Jimmy Durante, George Jessel, Dorothy Dandridge, George Raft, and France Nuyen. . . . Bob Hope was in town to autograph his new book at Stix, Baer and Fuller. . . . Pat Dwyer, formerly assistant manager at Loew's State, has left for New York City where he will do publicity work for 20th-Fox. . . . Charles Krips, 20th-Fox branch manager, was in Kansas City recently at a Fox midwest meeting. . . . The Apollo has been running an Ingmar Bergman festival. . . . Bill Emas, office manager at Universal, has been made a salesman there.

SAN ANTONIO

The seven Metro-Goldwyn-Mayer "Golden Operetta" films shown at the Laurel and Woodlawn in past weeks are coming back for a run at the Woodlawn, according to Herman Sollock, manager. The films will open a run on Thursday and this time they will be shown within a single week, the program changing daily. . . . Every Thursday has been designated as "Ladies Day" at the Alameda, downtown Spanish language theatre operated by the Jack Cane Theatre Corp., and managed by Ignacio Torres. Admission each Thursday is 35 cents. The Alameda also offers free parking to patrons after 5:30 p.m. in parking lots adjacent to the theatre. . . . Bexar County officials took a cautious view toward suggested control of pornography at a breakfast of office holders with citizen representatives. The discussion of pornography started when a Baptist minister asked that something be done about stamping out gambling and pornography. Judge John F. Onion, Jr., warned about backfiring of certain approaches to the problem. He recalled a film which several years ago was reviewed by police and the District Attorney's office. Onion said a scene was removed at official request. The film, which had drawn only small audiences in San Antonio, then was shown and advertised in surrounding towns as a movie "banned in San Antonio." . . . Bill Rau, owner, Alamo Booking Service, has returned from a business trip to Dallas, Tex., where he did some buying and booking. . . . The Cinema Society of San Antonio has announced its 1963-64 schedule of art films and is accepting memberships for the season which will begin in October. This year's films include "Last Year at Marienbad" (French), "The Kitchen" (British), "Throne of Blood" (Japanese), "Rocco and His Brothers" (Italian), "Eve Wants To Sleep" (Polish), "The 400 Blows" (French), "A Summer To Remember" (Russian), and "A View from the Bridge" (American). Subscriptions at $7 each will be sold. Showings are held at McAllister Auditorium. . . . The final in the series of four foreign films, "The Lovers of Verona," will be presented by the San Antonio Little Theatre at 4 p.m. Sunday at the San Pedro Playhouse. Showings are priced at $1 per person. . . . Handy Andy food stores are offering 500 pairs of tickets to see "Lawrence of Arabia" at the Woodlawn on May 29. Food store customers need only register and need not make a purchase or be present to win a pair of the tickets for the premiere showing here. . . . Renwicke Cary, movie reviewer and columnist for the Light, devoted a full "Around the Plaza" column to the State making way for a parking lot. He pointed out that the 50 year old theatre, which opened in the spring of 1913, was one of the most magnificent theatres in the land. It would cost $5,000,000 to build her today. In its career, the State presented vaudeville greats; San Antonio's Fiesta San Jacinto queens were crowned on the stage; it served as a site for graduation exercises for two local high schools; it was the first air conditioned theatre in the state. Still visable on the old walls are prices of yesteryear, five, 15, and 25 cents. The seating capacity of the State was 2,100, and strange as it may seem, no chewing gum was found stuck on the bottom of the chairs. . . . A six man county court jury at Tyler, Tex., returned a verdict of guilty and assessed a fine of $100 against former Tyler cafe man Alvin Sebring, charged with possession of lewd and pornographic movies. The jury which previously had seen parts of two movies the state said are pornographic, deliberated about an hour and a half before returning its verdict. Another man has been charged with the same offense.

Ky. Exhibitor Sponsors Foreign Students Here

SOMERSET, KY.—Mr. and Mrs. David Olson, Twin Fires Farm, have been active in local community affairs for many years, but what is not so well known is that they have been quietly acting as good-will ambassadors for this country by sponsoring a number of young people from foreign countries, who have come to Kentucky schools and colleges to further their education.

Mrs. Olson is better known in the motion picture business as Anna Belle Ward, an exhibitor of long standing, who operates the local Kentucky and Virginia.

Several years ago, the Olsons had in their home three children of an Iranian friend, Suleiman Shamloo, who at the time was in the State Department for the Voice of America, and now is professor of English at the Institute of Technology in Teheran. When the children went home after three years in Kentucky schools, it was understood that they or any other member of the Shamloo family who wished to return to the Olsons for the purpose of furthering their education, would be most welcome.

So early this year, without any preliminaries, 20-year-old Amir Nik Nejadi, Teheran, Iran, arrived at the Olson farm one night in a downpour of rain, having come 7,000 miles via BOAC to Lexington, and then by bus to Somerset. Nijadi comes from a prominent family in Iran, his father being the budget director of finances for the Iranian government, and his mother is in the Ministry of Education.

Nejadi preferred to attend a small school and Campbellsville College was his choice, where he is doing very well in his studies, becoming acquainted with his teachers and fellow students, as well as with the townspeople.

Mrs. Olson in a recent interview said that the young people coming from Iran, which has a civilization dating back at least 5,000 years, are eager, keen minded, and extremely interested in learning about the American life. Both she and Mr. Olson are gratified in having the opportunity to be of service in sponsoring young people in acquiring an education in American schools.

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MOTION PICTURE
EXHIBITOR

SECTION TWO
VOL. 69 No. 22
MAY 29, 1963

BUENA VISTA

Savage Sam

MELODRAMA
104M.

Buena Vista
(Technicolor)

ESTIMATE: Exciting Disney meller.

CAST: Tommy Kirk, Kevin Corcoran, Brian Keith, Jeff York, Marta Kristen, Dean Fredericks, Rudolfo Acosta, Pat Hogan, Rafael Campos, Royal Dano, Brad Weston, Slim Pickens, Dewey Martin. Directed by Norman Tokar; co-produced by Bill Anderson; a Walt Disney presentation.

STORY: A party of 16 Apaches led by Comanche Dean Fredericks carries off 16 year old Tommy Kirk, his little brother Kevin Corcoran, and visitor Marta Kristen in the Texas hill country in 1870. They give the youngsters a hard time with Kristen probably destined to become a squaw of one of them. A small contingent of U. S. Cavalry happens by, and thinking they are just fleeing with some stolen horses, pursue for a while, killing several. During the battle, Kirk is left behind. He is found by Savage Sam, a dog belonging to Corcoran, who trails the Indians hoping to free his master. They are found in turn by the boys' uncle, Brian Keith, and a small band of neighbors who are also seeking the Indians. The dog leads them forward on the trail though wounded until they come on the Indians, defeat them in battle, and rescue the children.

X-RAY: There is plenty of action, suspense, and even comedy to be found in this fast-moving melodrama that should appeal to kids of all ages, be they six or 60 or in-between. The acting is good, and direction and production are fine. with color adding much to the overall presentation. The entry should do fine as a family presentation and as part of the show. The screenplay, a trifle on the long side, is by Fred Gipson and William Tunberg, based on the book by Gipson.

TIPS ON BIDDING: Higher program rates.

AD LINES: "One Of Walt Disney's Best Action-Packed Films For The Family"; "A Thrilling Adventure And Action Presentation."

Yellowstone Cubs

DOCUMENTARY
47M.

Buena Vista
(Technicolor)

ESTIMATE: Entertaining Disney featurette.

CREDITS: Field producer is Charles L. Draper; production co-ordinator is Robert F. Metzler; photographers are Charles L. Draper and William Bacon III; narrated by Rex Allen; written by Ralph Wright; narration written by Jack Speirs; co-producer is Winston Hibler; a Walt Disney presentation.

STORY: Amidst the setting of colorful Yellowstone National Park in Wyoming, an elderly she-bear has two cubs, who are full of energy, and she shows them how to work the tourists for handouts. While the mother is being fed, the cubs climb into a trailer food locker and are accidentally locked in. As the driver seeks a suitable camping spot, they eat their way through the food and then break out. The mother trails them and makes a shambles of the trailer looking for them. The rangers are forced to paint her with the brand of an outlaw, which means one more violation and she will be killed. They also banish her to the high country, unaware that she has a couple of cubs. She backtracks to find her offspring, who have a ball among Yellowstone's natural geysers, and the supplies of the tourists. Tiring of this, they wander into the huge kitchen of the Old Faithful Inn, where they find a mountain of goodies and almost wreck the place in their eating spree. Mama trails them and arrives. The manager spots her markings and summons the rangers, who are about to shoot her when the cubs appear. They understand the reason for her actions and remove the outlaw brand, permitting the family to roam once again among the visitors.

X-RAY: Here is a cute comedy of errors and a look-see at human and animal nature that should hold interest of most audiences, although a reduction in the running time might have tightened the proceedings a bit to its benefit. The use of color is an asset, and it should do okay in the supporting slot of the program.

AD LINES: "A Fun-Filled Adventure In Yellowstone National Park"; "Another Entertainment Treat Of Animals And Humans In The Incomparable Walt Disney Manner."

MGM

In The Cool Of The Day

DRAMA
89M.

MGM
(Panavision)
(Color)
(Filmed abroad)

ESTIMATE: Fairly interesting romance.

CAST: Jane Fonda, Peter Finch, Angela Lansbury, Arthur Hill, Constance Cummings, Nigel Davenport, Alexander Knox, George Coulouris. Produced by John Houseman; directed by Robert Stevens.

STORY: Peter Finch, one of the top executives in the book publishing firm controlled by Arthur Hill, is stationed in London where he lives with his wife, Angela Lansbury, who never lets him forget the facial scars she suffered in an automobile accident while he was driving. The accident also took the life of their young son. She seems to forget that she actually precipitated the accident. He has borne the burden well over the years. When he flies to New York for meetings, he meets Hill's young wife, Jane Fonda, who has been plagued since childhood by a frail constitution, and since marriage by the over-protective love of Hill. Hill's confinement and attention finally force her to leave him and live by herself for a while. She informs Finch that one of her burning desires is to visit Greece, where he spent some time. Otherwise, Finch tries to bring the pair together again. He returns to London where he hears from Fonda now and again. One of the letters contains the news that she and Hill are coming for a visit, and they would like Finch and Lansbury to join them in a trip to Greece. Lansbury surprisingly agrees. Hill is detained by business, and the three of them go on to Greece. Lansbury feels that she is an outsider as the others are drawn more and more towards each other, and she finally leaves Finch to go elsewhere with an Englishman she met at one of the hotels. In revenge, she writes an accusing letter to Hill. Fonda catches cold which develops into fatal pneumonia, and no one is happy at the story's conclusion.

X-RAY: The film's tales of mixed-up romance and illicit love are bolstered by some very fine photography, detailing the scenic and historic wonders of Greece. The love and other dramatic aspects of the yarn may find some special reaction among femme viewers, and it could do average in either the art spots or in the regulation theatres. The cast is efficient, and the direction and production values are good. The screenplay is by Meade Roberts, based on the novel by Susan Ertz.

TIPS ON BIDDING: Program rates.

AD LINES: "An Unusual Romance Against The Backdrop Of Colorful Greece"; "Their Love Story Is One That Will Long Be Remembered."

PARAMOUNT

Come Blow Your Horn

COMEDY
112M.

Paramount
(Panavision)
(Technicolor)

ESTIMATE: Very funny comedy should roll to top returns.

CAST: Frank Sinatra, Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John, Tony Bill, Dan Blocker, Phyllis McGuire, Herbie Fay, Romo Vincent, Charlotte Fletcher, Greta Randall. Executive producer, Howard W. Koch; produced by Norman Lear and Bud Yorkin; directed by Yorkin; screenplay by Lear.

STORY: Lee J. Cobb, old-country mannered Jewish manufacturer of artificial fruit, rules both his family and his business with an iron hand. His two sons, Frank Sinatra and Tony Bill, also work in the business. Cobb considers Sinatra a bum. He is 30-plus and not married. Cobb's wife, Molly Picon, patiently puts up with his booming rage. Sinatra is quite a playboy, living in a plush Manhattan apartment, romancing sexy but vacant-minded neighbor, Jill St. John, and generally ignoring his work. Bill decides to break out of the Cobb home and Join Sinatra. Now Cobb has two "bums" on his hands. Sintara is also involved with nice girl Barbara Rush, who hopes he will give up the playboy role and settle down. Relations with Cobb are strained even further when Sinatra loses a big account. Bill begins to really live it up, turning into quite a Bohemian. Sinatra sees himself finally in his brother's behavior and decides to propose to Rush. They are married. The family is reconciled, and Bill is now the playboy, pleased to get rid of the rather stodgy older brother.

X-RAY: Everybody will want to blow his or her horn about this delightful comedy. It's a very funny, completely entertaining piece of film, one that kept a preview audience in high hilarity throughout the running time. In this case, 112 minutes goes by all too quickly. It starts off spry and sprightly and builds in the fun department until the cute and satisfying climax. The cast is fine, led by a charming Sinatra in one of his best portayals. If special kudos must be given, then Lee J. Cobb and Molly Picon are entitled. Newcomer Tony Bill is perfect as the younger brother. Keep an eye on this youngster. He's on the way. Direction and production are sharp, slick, and professional in all respects. It's a treat for eye, ear, and funny-bone. All types of audiences should get a big charge, and word of mouth should keep them coming. Sinatra sings a sprightly title song as only he can. Neil Simon's hit play has been done full justice.

TIP ON BIDDING: Higher bracket.

AD LINES: "It's The Blues Chaser Of The Year"; "The Hit Broadway Play Becomes The Laugh Riot For Everyone."

20TH-FOX

The Day Mars Invaded Earth

MELODRAMA
70M.

20th-Fox
Associated Producers
(CinemaScope)

ESTIMATE: Unusual, interesting programmer.

CAST: Kent Taylor, Marie Windsor, William Mims, Betty Beall, Lowell Brown, Gregg Shank. Produced and directed by Maury Dexter.

STORY: Scientist Kent Taylor has been working on the Mars-shot at Cape Canaveral with assistant William Mims. They have succeeded in dropping a robot device on the Martian desert. Taylor's work has kept him away from his family, wife Marie Windsor, daughter Betty Beall, and son Gregg Shank. Windsor has decided to divorce Taylor, her ardour having cooled due to his long absences. He finds his family living on the empty estate of friends and occupying the guest house. Taylor soon realizes that doubles for each member of the family are roaming the grounds, and sends for Mims to help him unravel the phenomena. Lowell Brown, boy friend of Beall, dies in an automobile crash when he swerves to miss hitting her double. Taylor is accosted by his double who explains that he is a manifestation of the intelligence on Mars. To prevent earthlings from invading Mars, the Martians wish to replace those involved in Mars-shots with their own doubles, thus preventing further successful Mars-shots. They also have to replace members of the scientist's family to prevent detection. Since there is no way to combat this menace, they all decide to run from it. Their doubles motor away, but in the deserted swimming pool are found the outlines, in ash, of Taylor, his family, and Mims. Water begins to flow into the pool and begins to wash the ashes back into the earth.

X-RAY: This strange science fiction meller has been nicely enacted, directed, and produced, and holds the interest all the way although you don't have to believe it. Written by Harry Spalding, it has been effectively shot on one of California's big estates. There is plenty of action, and there is clarity to the strange goings-on at all times. This should do nicely as part of the program.

AD LINES: "Space Project Brings Planetary Retaliation!"; "Suddenly They Were Human Shells—Their Bodies And Brains Destroyed By Super Minds Of Another World."

Police Nurse

MELODRAMA
64M.

20th-Fox
Associated Producers
(CinemaScope)

ESTIMATE: For the lower half.

CAST: Ken Scott, Merry Anders, Oscar Beregi, Barbara Mansell, John Holland, Byron Morrow, Ivan Bonar, Jerry Murray. Produced and directed by Maury Dexter.

STORY: Nurse Merry Anders arrives in southern California in answer to a phone call from her sister to find her dead from an overdose of sleeping pills. She calls police sergeant Ken Scott, who was divorced from the dead woman 10 months earlier. He gets himself assigned to the case after learning from the autopsy that his wife had a child, which presumably was his. He finds that the sleeping pills were issued to a nurse, Barbara Mansell, who worked in a hospital with a shady reputation. Questioning its head, Oscar Beregi, gets him nowhere, and Beregi prefers charges against Scott, getting him suspended. Anders gets a job at the hospital and finds that her sister was a patient. Mansell is beaten by Beregi's men, and she admits that she knew the dead girl and that Beregi is a dope addict. Scott makes Beregi a prisoner, and he cracks after his dope wears off, admitting that the dead girl had a child which was sold on the black market. Scott tracks down the couple and finds that they are well-to-do, and that they couldn't have a child of their own. They really do love the youngsters. He decides to let them keep the baby.

X-RAY: This programmer is moderately interesting with fair performances, direction, and production, and it should do okay in the supporting slot of the program where a short feature is desired.

AD LINES: "Black Market In Babies Exposed."

UNITED ARTISTS

Call Me Bwana

COMEDY
103m.

United Artists
(Color)
(Eon)
(Made in England)

ESTIMATE: Entertaining Hope entry

CAST: Bob Hope, Anita Ekberg, Edie Adams, Lionel Jeffries, Arnold Palmer, Percy Herbert, Paul Carpenter, Bari Jonson, Orlando Martins, Al Mulock, Peter Dyneley, Mai Ling, Mark Heath, Robert Nichols, Neville Monroe, Michael Moyer, Richard Burrell, Robert Arden, Kevin Scott. Produced by Albert R. Broccoli, directed by Gordon Douglas.

STORY: When an American moon probe capsule, containing secrets of the moon's surface, goes off course on its return flight and lands in an unchartered region of Africa, peopled by a savage tribe, the Government assigns world-famous author-explorer Bob Hope, the only man to have lived among the tribe, to regain the capsule on behalf of the U.S. A foreign power assigns its ace agent, beautiful anthropologist Anita Ekberg, to forestall Hope in his mission. Unknown to all is the fact that Hope is a fraud who has never been near Africa and who has cribbed all the material for his books from diaries left him by his long deceased explorer uncle. Hope tries to duck out, but finds himself Africa-bound with attractive woman agent Edie Adams. In Africa, Hope meets Ekberg and her doctor father, Lionel Jeffries, another agent, who only wants to kill Hope. Their safari sets out for the locale of the tribe through what Hope believes "impenetrable jungle," only to meet up with Arnold Palmer, champion golfer, who is pro at a Makuta Country Club. Hope and Palmer play a zany game of golf with the course overrun with wild animals. Jeffries' henchmen, Percy Herbert and Al Mulock, are hot on Hope's trail despite the confusion he causes. Ekberg becomes passionately in love with Hope. Luck brings Hope's safari to the tribe's land. He is surprised to be warmly welcomed, although the moon capsule is regarded by the tribe as a divine symbol by the gods, and they threaten death to anyone trying to seize or even approach it. Jeffries and his henchmen try to steal the capsule and at the same time kidnap Adams. After a chase through the jungle, Ekberg learns she is genuinely in love with Hope, who emerges as the victorious hero.

X-RAY: Although a trifle on the long side, Hope fans should be generally pleased and amused by his misadventures in Africa, and golf fans, and there are plenty of them, should get a kick out of sequences with Arnold Palmer. Performances are good, with Ekberg and Adams serving as well-endowed foils for the popular comedian. It is a well-mounted production enhanced by color.

TIP ON BIDDING: Better rates.

AD LINES: "Bob Hope, The All-American Boy, A Heroic African Explorer"; "Bob Hope At His Hilarious Best In A Wild and Wooly African Adventure."

UNIVERSAL

The List Of Adrian Messenger

MELODRAMA
98M.

Universal
(Filmed abroad)

ESTIMATE: Absorbing, well-made mystery.

CAST: George C. Scott, Dana Wynter, Clive Brook, Herbert Marshall, Jacques Roux, Bernard Archard, Gladys Cooper, Tony Huston, John Merivale, and Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum, and Frank Sinatra. Produced by Edward Lewis; directed by John Huston.

STORY: An arch criminal in England is bent on eliminating 11 victims, all of whom represent a threat to his plan of acquiring a huge fortune. In varying disguises, he kills off his victims in "accidents," with no official inquiries launched. One of his intended victims, John Merivale, a writer, does become suspicious, and he interests George C. Scott, a retired British intelligence officer, into checking the whereabouts of the people on his list. The names are the victims of the murderer, and Scott finds that most are dead. Merivale, himself, meets death when a plane he is on explodes in mid-air from a bomb planted by the criminal. The only survivor is Jacques Roux, a former French intelligence agent, who worked with Scott during the war, and he recalls some of the words uttered by Merivale before he died in the water. Scotland Yard checks all the others on the list to find they are dead as well. Investigation finds that all the victims were members of a unit that was imprisoned by the Japanese and that the murderer was an Allied traitor. Scott uncovers evidence which leads to Kirk Douglas, a Canadian, as the killer in disguise.

X-RAY: This taut thriller holds interest on high throughout its running time, and the identities of personalities such as Tony Curtis, Burt Lancaster, Robert Mitchum, and Frank Sinatra are well kept secrets until the very end, when the proper unveiling comes about. The performances are fine, and direction and production are superior. This film has been designated a Hollywood Preview.

TIPS ON BIDDING: Higher bracket.

AD LINES: "Five Great Stars Challenge You To Guess The Disguised Roles They Play!"

WARNERS

Black Gold

MELODRAMA
98M.

Warners

ESTIMATE: Fairly interesting oil yarn.

CAST: Philip Carey, Diane McBain, James Best, Fay Spain, Claude Akins, William

Phipps, Dub Taylor, Ken Mayer, Iron-Eyes Cody. Produced by Jim Barnett; directed by Leslie H. Martinson.

Story: Philip Carey, an oil wildcatter, lands his World War I plane on the farm of Diane McBain, which she has been running with the aid of Indian Iron-Eyes Cody since the death of her father in an oil field accident. He is impressed with both the girl and the potentiality of her land, and they agree to try and dig a test well if he can get some working money from the plane. He meets long-time friend, James Best, in town. It also develops that Carey is working for ruthless oil promoter Claude Akins, who was responsible for the death of McBain's father. When Carey finds that Akins plans on cheating McBain out of her share of the royalties on oil found on her farm, he quits and decides to buck Akins. Best also quits Akins to work with Carey after getting some extra money out of his sweetheart, singer Fay Spain. When Akins reveals that Carey was working for him, relations between McBain and Carey become strictly business. Akins tries to get Spain to marry him to help him in his quest for the position of state senator but she turns him down. The well fails. Best plans on going to Tulsa with Spain, but Akins frames a card game which allows Best to win and miss the bus. Spain is so fed up with Best's promises that she agrees to marry Akins. Best uses his winnings to help Carey drill another well. Akins orders them stopped, and the sabotage dynamite blast kills Cody and ruins their engine. Carey and Best steal an engine from Akins, who arrives with the law to put them under arrest before they can bring their promising well in. At the showdown, Carey, with the aid of some nitroglycerin, forces Akins to admit his plot which resulted in the death of Cody, his responsibility for the death of McBain's father, etc. The sheriff takes Akins and his men in and Carey hits oil. The end has McBain and Carey getting together, as well as Best and Spain after she gets rid of Akins legally.

X-Ray: Oklahoma in the early 1920's is the setting for this search for oil with a cast of relative newcomers. There's drama, romance, intrigue, bits of action, proper atmosphere, as well as okay performances, direction, and production. It should serve adequately as part of the program. The screenplay is by Bob and Wanda Duncan from a story by Harry Whittington.

Tips On Bidding: Fair program rates.

Ad Lines: "Black Gold Meant Trouble With a Capital T"; "The Days Of Rough And Tough Action."

MISCELLANEOUS

Europe In The Raw

Novelty
70m.

Eve Productions
(Eastman Color)

Estimate: Mixture of sex and scenery for exploitation spots.

Credits: Produced and photographed by Russ Meyer.

Story: Cameraman Russ Meyer pokes his color camera into familiar and unfamiliar corners of Europe, capturing the usual tourists' sights as well as those of infamous night clubs of Paris, Brussels, Copenhagen, Hamburg, and Berlin, where strip tease artistes are seen performing their erotic specialties. Other shots include Venice and Holland. Then with an alleged hidden camera in a satchel-like briefcase, Meyer visits the prostitutes of Paris, Amsterdam, Hamburg, and Berlin. Finally, things get too hot for even the camera, and it explodes for the end.

X-Ray: This is a hodge podge of lovely color travelogue of various European countries, with frequent excursions into sensual eroticism. There is nudity galore in the miscellaneous footage, while the off-screen commentary is sophisticated and, for the most part, adult and in good taste. What comes up on the screen for adult eyes is plenty of sex spaced with conventional and beautiful scenic shots of the old-world. For exploitation spots, this should do nicely, particularly if it is stressed that it is made by the creator of "The Immoral Mr. Teas." Adults only, of course, and the suggestion that exhibitors look at the film before they consider playing it.

Ad Lines: "Voluptuous Europe 'Uncovered' By Russ Meyer's Hidden, Candid Camera"; "A Torrid Tour Of Europe Featuring The 'Ladies' Of Hamburg, Amsterdam, Berlin, Copenhagen and Paris Practicing The 'Oldest Profession' In The World."

The Fallguy

Melodrama
70m.

Fairway-International

Estimate: Crime meller for duallers.

Cast: Ed Dugan, George Andre, Lou Gartner, Dan Alderette, Wes Carlson, Madeline Frances, Fabian Dean. Produced and directed by Donn Harling.

Story: Teen-ager Ed Dugan witnesses an auto smash-up and shooting of a gang leader and inadvertently learns too much. The syndicate must kill him to shut his mouth. Managing to evade the killers, Dugan looks to the police for help, only to learn that the Chief, Lou Gartner, is one of the gang. When he turns to the newspaper for help, he learns that the publisher, George Andre, is really the head of the gang. Desperate, he hides in the city slums, penniless and being hunted down by "The Indian," the syndicate's professional killer. He finally goes to the home of unethical doctor Don Alderette, where he forces his innocent daughter, Madeline Frances, to permit him to search for evidence that will clear him. The syndicate killers move in. The kids are wounded, and the gangsters wind up killing each other.

X-Ray: This is action all the way. Story and screenplay by Richard Adams and George Mitchell holds the interested, though they offer nothing really new or startling. The cast, mostly unknowns, are satisfactory with the film evidently aimed for the lower half of exploitation spots. It is clean enough, although it it an expose of syndicate vice.

Ad Lines: "As Crime Rises, Someone Must Fall"; "Syndicate Vice Traps The Innocent And Makes Him The 'Fallguy.'"

FOREIGN

The Fruit Is Ripe

Melodrama
90m.

Janus
(French-made) (Dubbed in English)

Estimate: Sex-ridden meller for exploitation spots.

Cast: Scilla Gabel, Francoise Saint-Laurent, Eva Damien, Philippe Leroy, Saro Urzi, Michel Lemoine. Directed by Louis Soulanes.

Story: Migrant fruit pickers include Scilla Gabel, who takes delight in exciting men; Eva Damien, who is hard and tough; and Francoise Saint-Laurent, who is tender and romantic. The girls and boys work in a feverish atmosphere, and inflamed by the summer heat, youthful passions run riot. Truck driver Philippe Leroy applies the same degree of ardour to his love-making as he does to his work. His rival is Michel Lemoine, the boss' son. Gabel derives pleasure in arousing jealousy between the men. A strike breaks out which, in the atmosphere of summer, helps fan the smouldering fires of passion and hatred. Leroy and Lmoine fight over Gabel. Saint-Laurent is found unconscious when the girls return from a dance. A colored handyman in the camp is accused of attacking her, but is cleared when it is proven that Lemoine is the one responsible for her condition. Lemoine dies when the truck in which he is escaping crashes due to faulty brakes. The strike is ended when the boss finally realizes he cannot do all the work himself and gives the workers a raise.

X-Ray: Reeking with sex, this meller of passionate migrant workers in Italy is only suited for adult audiences. With the rape sequence between a colored man and one of the girls for a climax, making it especially potent for colored theatre audiences, this will get by in the exploitation spots as well. Director Soulanes also did the scenario, adaption, and dialogue. The cast performs well with the gals a passionate-looking, sexy lot. The title also lends itself to more or less suggestive exploitation possibilities. The dubbing is a good job.

Ad Lines: "Passions Aflame When 'The Fruit Is Ripe'"; "Fever Heat Runs Riot In A Migrant Workers' Camp As The Girls' Sensual Behavior Causes Rivalry Among The Men."

The L-Shaped Room

Drama
125m.

Davis-Royal
(English-made)

Estimate: Absorbing tale of a girl's problem.

Cast: Leslie Caron, Tom Bell, Brock Peters, Cicely Courtneidge, Avis Bunnage, Emlyn Williams, Kay Walsh, Verity Edmett. Directed by Bryan Forbes; produced by James Woolf and Richard Attenborough; a Romulus Production.

Story: Leslie Caron, a young French girl, leaves her provincial home to come to London where she becomes pregnant by an actor she really doesn't know too well. She visits abortionist Emlyn Williams and is disheartened by his conversation, which merely strengthens her resolve to have the child. She moves into a furnished room that is L-shaped and merely a cubby hole in a run-down rooming house. In a microscopic room next door lives Negro jazz musician Brock Peters, who can hear everything that goes on in Caron's quarters. Others in the house are Tom Bell, an unsuccessful writer; Cicely Courtneidge, an old variety artist; landlady Avis Bunnage; and two prostitutes, Kay Walsh and Verity Edmett, who live and work in the basement apartment. Caron takes a job as a waitress in a nearby greasy restaurant, keeping her pregnancy a secret except from the observant Peters. She becomes friends with the others, and she and Bell fall in love, giving way to a physical relationship on one occasion. Peters is upset, and he tells Bell that she is nothing but a whore and pregnant as well. Caron finds him gone for a while. He returns and pretends that all is well between them. When the baby is born, his love is unequal to the task of accepting another man's child, and Caron plans on going home with the child. He has managed to write the story of the L-shaped room. When she reads it prior to leaving, she calls it quite good, only lacking in an ending.

X-Ray: Here is a realistic, absorbing, intriguing, and interesting tale that dwells on a girl with the problem of pregnancy as well as on those around her in a London rooming house. It falls into the pattern of the day to which audiences have been attracted—that is the naturalistic presentation of people and their problems—and if others are any indication of popularity, then this too is due for its share. It should prove a natural for the art and specialty spots, with adults the most probable audiences. The story doesn't stray from its prime subject despite the convenient opportunities offered by the other inhabitants in the house, all of whom do extremely well in the acting department. Leslie Caron is certainly deserving a special mention for her quality of performance. The direction and production are superior, with the release just a bit on the long side. Director Bryan Forbes also wrote the screenplay based on the novel by Lynne Reid Banks.

Ad Lines: "No One Told Her The Secret Of 'The L-Shaped Room'"; "Everyone Was Talking About The Girl And 'The L-Shaped Room.'"

ALPHABETICAL GUIDE TO 261 Features Reviewed

This Index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

A

Air Patrol—70m.—Fox 5014
Almost Angels—93m.—BV 4989
Amazons Of Rome—93.—UA 5025
Antigone—88m.—For. 4983
Arturo's Island—90m.—MGM 5009

B

Bad Sleep Well, The—135m.—For. 5018
Badjao—100m.—For. 4991
Balcony, The—84m.—Misc. 5035
Barabbas—134m.—Col. 4977
Battle Beyond The Sun—67m—A-I 5033
Billy Budd—123m.—AA 4981
Billy Rose's Jumbo—125m.—MGM 5001
Birds, The—120m.—U 5034
Black Fox—89m.—Misc. 5043
Black Gold—98m.—WB 5050
Black Zoo—88m.—AA 5041
Blaze Starr Goes Back To Nature—79m.—Misc. 4983
Brain That Wouldn't Die, The—71m.—A-I 5021
Bunny Yeager's Nude Camera—60m.—Misc. 5018
Bye Bye Birdie—112m.—Col. 5037

C

Cairo—91m.—MGM 5017
Call Me Bwana—103m.—UA 5050
Candide—90m.—For. 5011
Carnival Of Souls—80m.—Misc. 5031
Carry On Constable—86m.—For. 5023
Carry On Teacher—86m.—For. 5023
Centurion, The—77m.—For. 5023
Chapman Report, The—125m.—WB 4979
Child Is Waiting, A—102m.—UA 5014
Come Fly With Me—109m.—MGM 5034
Cleo From 5 To 7—90m.—For. 4991
Come Blow Your Horn—112m.—Par. 5049
Come September—112m.—U-RE 5017
Confess Dr. Corda—95m.—For. 5015
Constantine and the Cross—114m.—Emb. 5001
Counterfeiters Of Paris, The—99m.—, MGM 8 5029
Courtship of Eddie's Father—117m.—MGM 5029
Crime Does Not Pay—159m.—Emb. 4993
Critic's Choice—100m.—WB 5035
Crooks Anonymous—85m.—For. 5026
Cross Of The Living—90m.—For. 5027

D

Damon And Pythias—99m.—MGM 4978
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David And Lisa—94m.—Misc. 5011
Day Of The Triffids, The—93½m.—AA 5041
Day Mars Invaded Earth, The—70m.—Fox 5050
Days of Wine and Roses—117m.—WB 5004
Devil's Hand, The—71m.—Misc. 5043
Devil's Messenger, The—72m.—Misc. 5032
Devi (The Goddess)—96m.—For. 4992
Diamond Head—107m.—Col. 5009
Diary Of A Madman—96m.—UA 5025
Dime With A Halo—94m.—MGM 5030
Divorce—Italian Style—104m.—Emb. 4981
Dr. No.—111m.—UA 5034
Drums Of Africa—92m.—MGM 5042

E

East Of Kilimanjaro—75m.—Misc. 5043
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Elusive Corporal, The—108m.—For. 5027
Escape From East Berlin—94m.—MGM 4989
European Nights—82m.—Misc. 5043
Europe In The Raw—70m.—Misc. 5051

F

Face In The Rain, A—81m.—Emb. 5029
Faliguy, The—70m.—Misc. 5051
Fancy Pants—92m.—Rt.—Par. 4989
Fatal Desire—80m.—For. 5018
Fiasco In Milan—104m.—For. 5044
55 Days At Peking—150m.—AA 5041
Firebrand, The—63m.—Fox 5010
First Spaceship On Venus—80m.—For. 4995
Five Hours To Midnight—110m.—UA 5023
Flamboyant Sex, The—76m.—For. 5031
Flame In The Streets—93m.—For. 4987
Flipper—90m.—MGM 5045
Follow The Boys—95m.—MGM 5022
Four Days Of Naples The—124m.—MGM 5037
40 Pounds of Trouble—106m.—U 5003
Freud—139m.—U. 5006
Free, White And 21—102m.—AIP 5045
Frightened City, The—80m.—AA 4977
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G

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Giant—201m.—WB-RE 5017
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Girl With The Golden Eyes, The—90m.—For. 4979
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Great Caruso, The—109m.—MGM—Re. 5013
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Great Van Robbery, The—73m.—UA 5014
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H

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Have Figure, Will Travel—70m.—Misc. 4986
Her Bikini Never Got Wet—74m.—For. 5027
Hercules And The Captive Women—91m.—For. 5047
Hero's Island—94m.—UA 4982
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Horror Hotel—76m.—For. 5015
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I

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In The Cool Of The Day—89m.—MGM 5049
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I Thank A Fool—100m.—MGM 4982
If A Man Answers—102m.—U-I 4979
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Impersonator, The—64m.—For. 5047
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J

Joseph And His Brethren—103m.—For. 5007

K

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L

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L-Shaped Room, The—125m.—For 5051
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Love Is A Ball—112m.—UA 5026
Lover Come Back—107m.—U-RE 5017
Lovers Of Teruel, The—85m.—For. 5016
Loves Of Salammbo, The—72m.—Fox 4994
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M

Madame—104m.—Emb. 5025
Magnificent Sinner—91m.—For. 5047
Man From The Dinners' Club, The—96m.—Col. 5034
Man Who Knew Too Much, The—120m.—Par.—RE 5046
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Marco Polo—95m.—A-I 4981
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Mighty Ursus—92m.—UA 5010
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Miracle Of The White Stallions—118m.—BV 5033
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N

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No Exit—85m.—Misc. 5011
Nude Odyssey—97m.—For. 5000
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O

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P

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Q

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R

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S

Samson And The 7 Miracles Of The The World—80m.—A-I 5021
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Scarface Mob, The—98m.—Misc. 4983
Secrets Of The Nazi Criminals—84m.—For. 4987
Seducers, The—88m.—Misc. 5007
Seven Capital Sins—110m.—Emb. 4997
Seven Seas To Calais—102m.—MGM 5030
Showdown—79m.—U 5039
Show Boat—107m.—MGM—Re. 5014
Sins of Lola Montes, The—75m.—For. 5019
Slave, The—102m.—MGM 5045
Smashing Of The Reich, The—84m.—Misc. 4991
Sodom And Gomorrah—154m.—Fox 5014
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Son Of Samson—90m.—For. 4980
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Stripper, The—95m.—Fox 5042
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Sweet Ecstasy—84m.—For. 4987
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T

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U

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V

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W

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Y

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The Mouse On The Moon

COMEDY
82M.

Lopert Pictures
(Eastman Color)
(English-made)

ESTIMATE: Amusing spoof on race for the moon.

CAST: Margaret Rutherford, Bernard Cribbins, Ron Moody, David Kossoff, Terry-Thomas, June Ritchie, Roddy McMillan, John Le Mesurier, Michael Trubshawe, John Phillips, Tom Aldredge, Peter Sallis, Jan Conrad. Produced by Walter Shenson; directed by Richard Lester.

STORY: The Duchy of Grand Fenwick is a tiny speck on the map of Europe, ruled over by Grand Duchess Margaret Rutherford and governed by hereditary Prime Minister Ron Moody. The country is short of money, especially since their source of revenue from the sale of their wine has dried up. It is also short of modern day plumbing, and Moody dreams up a way of getting same by asking the U. S. for a loan. His excuse to get the money is that the country is working on a project to put a man on the moon. The U. S. laughingly agrees to give the money with due attention to the propaganda value. The Russians, not to be outdone, send a rocket. The country's lone scientist, professor David Kossoff, under the prodding of Moody's son, Bernard Cribbins, who returns from college with ambitions to become an astronaut, plans on getting the rocket off to the moon. The major powers scoff and agree to attend the blast-off ceremonies. They are flabbergasted when Kossoff and Cribbins actually get off into space on a leisurely trip that will take three weeks to reach the moon. Russia and the U. S. order their scientists to get people to the moon first, but the Fenwick missile is first, with the others getting there in a dead-heat second. After a short visit on the moon, the Russians and the Americans try to get back with the news of the landing, but their rockets sink into the soft crust. Kossoff and Cribbins give the other astronauts a lift back, and all arrive safe and sound, with Cribbins getting the girl he has been wooing, June Ritchie.

X-RAY: Once again, a tiny non-existent duchy in Europe with its comic-opera characters takes the mighty powers of the world on in a battle of wits and abilities. Guess who wins after some humorous bits and pieces. The cast is both efficient and proficient, and direction and production are good. It can play in either the art spots or regulation houses as part of the show. The screenplay is by Michael Pertwee, based on the novel by Leonard Wibberley. The use of color is an asset.

AD LINES: "The Space Race That's A Fun-Filled Farce"; "The Astronauts Who Made It The Easy And Funny Way."

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EXHIBITOR

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EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutonal ideas. Add EXPLOITATION to your permament theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Cincinnati Culture Battle Sees Theatres As Winner

CINCINNATI—Part of the charm of an old city is the different cultures developed within its various communal sections through the years. This city is quite old and zealously guards and fosters the old-world cultures brought here years ago from many countries.

There are two areas, both full of charm, old and dignified, and in an unspoken rivalry, believe each within itself, to be the rightful guardian of the cultural interests of this city.

Cincinnati Theatres is in the enviable position to have its two art houses in this satisfactory atmosphere of cultured rivalry—the Esquire in Clifton, and the Hyde Park in the Hyde Park Square area.

It has been evident for some time now, that the rivalry has been extended to the art theatres. Each community thinks it should be the first to receive the finest films that the company has to offer. To get around this pleasant dilemma, and treat each area as "first," Cincinnati Theatres has decided to play a film at both houses simultaneously, if the film warrants such a policy. Both theatres enjoyed a five-week run with "David and Lisa," and are now playing "Freud" which is to be followed by "Sundays and Cybele."

Also the management is now mailing the advance information to patrons on upcoming attractions. The mailing list is growing rapidly including not only regular patrons, but members of clubs and organizations who have expressed a desire to be advised about coming films.

If the response from informed patrons is as good as anticipated, movie patrons of the entire city, with culture or without, will be the benefactors.

Big Cats Delight Kids

NEW YORK—With the Horror Club and Monster Clubs beginning a trend across the country, local representatives were brought together for a gala "monster" costume party at the African Room, 156 W. 44th Street.

Boys and girls from clubs throughout the metropolitan area and New Jersey attended the get-together which was staged to honor two very impresive guests—Zamba, Jr., the lion; and Patrina, the tiger. Both animals are featured in Herman Cohen's horror picture, "Black Zoo," released through Allied Artists and playing in over 125 area theatres. The attending youngsters, wearing their most horrifying masks, costumes and makeup, competed for prizes, with Cohen acting as judge.

The animals were flown from Hollywood via American Airlines and toured neighborhoor theatres playing the film after holding a press conference at the Edison Hotel.

Animals are always good for publicity; and new arrivals from Hollywood, "Zamba, Jr.," the lion; and "Patrina," his tiger co-star, with no exception. Visiting New York for the first time they made personal appearances to promote Allied Artists' "Black Zoo" at 125 area theatres. Left to right, are actress Pat Lane; American Airline sales representative Barbara Paces; producer Herman Cohen; and trainer Frank Lamping with "Zamba, Jr." upon their arrival at Idlewild; while on the right are seen "Patrina" with Edlee Iversen, the African Room's "tiger girl." A "monster" costume party was held at the West 44th Street spot.

"Treasure Hunt" Highlights Bally For Col.'s "Jason and Argonauts"

Robert S. Ferguson, left, vice-president in charge of advertising and publicity of Columbia Pictures, and Seymour Malamed, right, vice-president and treasurer of the company, examine the $50,000 worth of cultured pearls and precious gems which the company will utilize in a nation-wide "Treasure Hunt" campaign in behalf of "Jason and the Argonauts," stated for summer release.

NEW YORK—Two of the most exciting and unusual promotional campaigns in the history of the company will launch "Jason and the Argonauts," the Charles H. Schneer color production slated for more than 500 playdates throughout the United States beginning in mid-June, it has been reported by Robert S. Ferguson, vice-president in charge of advertising and publicity of Columbia Pictures, distributors of the multi-million dollar high adventure spectacle.

The comprehensive promotional effort will be powered by a nationwide Treasure Hunt, utilizing a collection of cultured pearls and precious gems valued at more than $50,000 on the retail market, and a unique cross-country personal appearance tour in behalf of the film by Olympic Champion Don Bragg.

Quantities of pearls and precious gems will be secreted in the individual cities around the nation playing "Jason and the Argonauts," and clues to their whereabouts will be revealed in newspapers or on radio and television stations cooperating in the "Treasure Hunt" program. The valuables will not be hidden where it is dangerous to go, nor will any trespassing be necessary to locate the treasure. Winners in each city of the "Treasure Hunt" will keep whatever gems they discover.

Don Bragg, a World Champion pole vaulter

(Continued on page EX-508)

"Great Escape" First U.S. Feature Ever Entered In Soviet Film Festival

Selection of "The Great Escape" as the official United States feature film entry in the Third International Film Festival to be held in Moscow, July 7 through July 21, dramatically spotlights the advance impact registered by the Mirisch Company presentation for United Artists and its pre-release international campaign.

This is the first time that an American feature film has been entered in the Russian Festival.

Also underscoring the international scope of the film is the sponsorship of the world premiere of "The Great Escape" in London by the Royal Air Force for the benefit of the RAF Benevolent Association on June 21 at the Odeon Leicester Square Theatre.

It also marks the first time that the RAF has extended the cooperation of all its facilities — bands, airmen and airwomen, equipment, veterans' associations, ex-POW groups, etc.—for the opening of a motion picture.

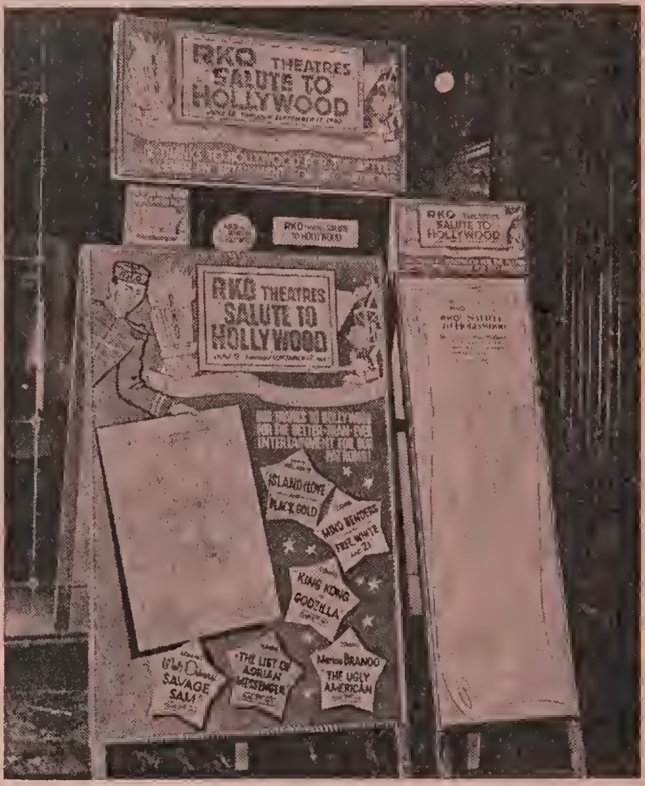
In Canada, "The Great Escape" will have a gala premiere for the benefit of the Air Force Prisoner of War Benevolent Fund. A Royal Canadian Air Force Band and honor guard will attend the opening. Lester Pearson, Canada's new Prime Minister, has been invited to the event.

Demonstrating that his interest in a production does not end with the completion of filming, producer-director John Sturges acted as host for the first invitational preview which took place at the Rivoli Theatre in New York early in April. This was followed by advance showings in Washington, where the film was acclaimed by high government and military officials. A Hollywood preview followed.

Sturges is now making a tour of the United States, Canada and England. He will host a preview of the motion picture for the press, celebrities and important people at each of the stopover city and the surrounding major market areas. Sturges will take with him a promotion kit of publicity material and art prepared by UA for distribution to the press and other communication media. The Sturges tour will end with the June 21 world premiere of the film. After that event, he will go to Moscow to attend the showing of his film at the festival there.

A second tour already under way, is being made by C. Walace Floody, technical advisor on the motion picture. Floody, an ex-POW, participated in the preparations for the real-life escape. A vigorous, colorful and expressive person, Floody will meet the press, go on TV and radio and engage in promotions. He too, is equipped with a lavish kit of colorful and informative material and art.

Pre-selling of "The Great Escape" also includes book promotion, with the distribution of more than half a million copies of the paperback edition of the book; music promotion, including recording of "The Great Escape March" by Mitch Miller for Columbia, based on a theme from the film by Elmer Bernstein and words by Al Stillman; a house organ campaign to reach 15,000 of these important publications; a "special applause" bulletin distributed by Margaret Twyman, Director of Community Relations of the MPAA, directed at opinion-makers, women's organizations, etc., and a special "sing-along" trailer made by Mitch Miller, utilizing the "The Great Escape March" music for advance theatre use, cross plugging of the film, and on television.


RKO THEATRES SALUTE TO HOLLYWOOD
RKO THEATRES SALUTE TO HOLLYWOOD
RKO THEATRES SALUTE TO HOLLYWOOD
ISLAND OF LOVE
BLACK GOLD
KING KONG
GODZILLA
THE LIST OF ADRIAN MESSENGER
MARLON BRANDO THE UGLY AMERICAN
SAVAGE SAM

A variety of special accessories are now on display in RKO theatre lobbies from coast to coast in conjunction with "RKO Theatres Salute To Hollywood" to be launched June 12.

RKO "Salute To Hollywood"

NEW YORK—A variety of special accessories are now on display in RKO Theatre lobbies from coast-to-coast in conjunction with "RKO Theatres Salute To Hollywood." The "Salute" will be launched June 12 and is a full-hearted recognition and appreciation of everyone in Hollywood, from stars to technicians, by RKO Theatres. Additional accessories will be displayed throughout the entire "Salute."

The accessories include a 20x40 boxoffice crown bearing the "Salute" theme; an eight-inch square which reads—"One of the great shows coming your way during RKO Theatres Salute To Hollywood"—and which will be used on lobby posters announcing the attractions to play during the celebration; a button to be worn by cashiers and ushers; a bumper strip; and a 10x20 crown similar to the 20x40 crown to be suspended in lobbies for decorations with pennants, balloons, etc. A 40x60 which carries a message from the theatre manager and contains interchangeable announcements of forthcoming shows; and a 20x60 scroll which invites patrons to sign their names, thus joining RKO in the "Salute" complete the accessories.

Filmack's Color Strips

"There's something new in date strips," Bernard Mack, president of Filmack Trailer Company of Chicago, announced. "For the first time, date strips in ful color which include the individual theatre name as well as the usual starting information are available to exhibitors."

"Messenger" Kits Available For TOA "Preview" Dates

Philip Gerard, Universal eastern advertising and publicity director, calls attention to the special exhibitor exploitation manual prepared in connection with the Theatre Owners of America-Hollywood Preview project launching of U's "The List Of Adrian Messenger."

The kits are made available to all TOA accounts participating in the special campaign, as well as to key exhibitors throughout the country.

"Free, White And 21" Gets Big Push In Detroit

DETROIT—Exhibitors around the country are watching the world premiere of American Internatonal Pictures' "Free, White and 21" at the giant Fox.

A strong campaign was mounted by Tom McGuire, of the AIP Detroit distributing office, with a hefty assist from visiting New York publicist Bill Gandall.

Usual special screening for critics was omitted, since the theatre felt, knowing the critics as it does, it might do more harm than good. Then, for reasons undisclosed, ABC-PT's WXYZ Broadcast House, covering radio and TV, refused spots or interviews which the other stations permitted.

Although he seldom makes such appearances, the station's widely known show business commentator and reviewer Dick Osgood was at the opening show. He went on the air and cut the attractions to ribbons. If he omitted anything, it was because he ran out of invectives, breath, or both. Newspaper critics wrote nothing.

Operator manager Bill Brown replied by taking a large ad in the Detroit Free Press, for which Osgood also writes, thanked him for his review, and illustrated it with a photo showing the crowds trying to get into the theatre, despite unseasonable snow.

"Free, White and 21" had the house's biggest midweek opening in nearly five years, and the first week resulted in the best business in over two years with the gross running around $25,000.

The attendance pattern is interesting. On week days the majority of the audience is white; while week-ends it is predominantly Negro.

Private uniformed police are present to prevent those under 18 from purchasing tickets, and to pick up ballots on a gimmick vote which is collected as the film is halted long enough for the vote.

Bill-Head TV Trailers

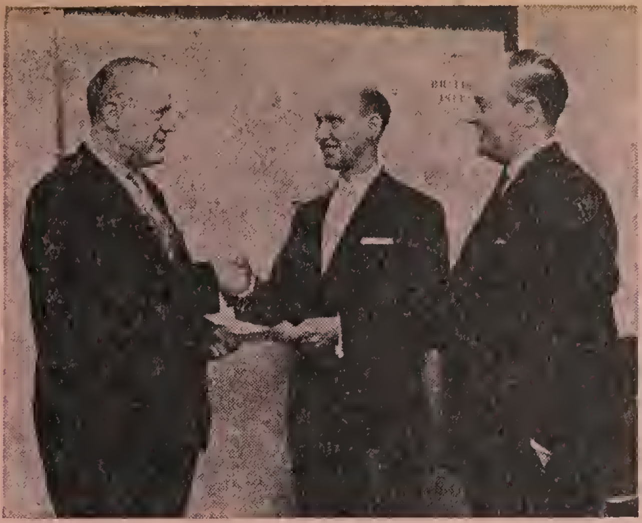
Special TV featurettes for "Come Blow Your Horn" focusing on new star discovery Tony Bill and designer Edith Head are being serviced to television stations throughout the U.S. and Canada by leading independent agencies.

Paramount has assigned Fox Movietone News to distribute the Tony Bill featurette, which reveals how Bill, fresh out of college, won a top role opposite Frank Sinatra in "Come Blow Your Horn." The Edith Head featurette, filmed at a lavish Hollywood party on the set of the Panavision-Technicolor comedy, is being distributed via Sterling-U.S.A. Movies.

THE EXHIBITORS' EXPLOITATION EFFORTS

DON MOTT, publicity director, working with E. J. Clumb, general manager, and Bill Blankenship, manager, Greater Indianapolis Amusement Company's Circle, Indianapolis, Ind., executed the following campaign on their engagement of Buena Vista's "Son Of Flubber." We tied up with the local Mickey Mouse Club program on WLWI, Channel 13, in Indianapolis. This is a Monday through Friday afternoon telecast from five until six o'clock. We decided a good promotion would be to have the Mickey Mouse Club invite the Mouseketeers membership, and their viewers to the theatre for a special Saturday morning showing of the film. Those wishing to attend the showing would have to write the station for guest tickets. For this reason the station had to mention the promotional showing daily. As a result of this, we received almost two weeks of advance publicity, starting one month in advance of our playdate. The value of this time would be $3,000. The local Mickey Mouse Club host appeared in person on the stage of the theatre, and even presented manager Blankenship with a membership in the Club. Host Bill Jackson, of WLWI, also signed autographs before and after the show in the theatre lobby. A full house of 2500 persons attended and all left the theatre pleased with the presentation, which means we received excellent word of mouth advertising. Concession business that morning was very good. An effective tie-up was made with the local Sears Stores. They placed displays in their downtown and neighborhood stores plugging our showing of "Son Of Flubber.' In return for this, we placed a display in the theatre lobby advertising the fact that "Flubber" merchandise was on sale at the local Sears stores. During the first week, we passed out 1,000 balloons filled with helium and announcing the showing of the film. Twenty thousand persons paid to see "Son Of Flubber" the first three days at the Circle; and to the best of our knowledge, that is a three day record. A perfect combination, good movies, sound promotion—result, good business.

MURRAY SPECTOR, manager, Stanley Warner Oritani, Hackensack, N.J., recently made a tieup with a local travel agency to exploit Paramount's "A Girl Named Tamiko." Secured were decorative material including a substantial supply of large size lanterns for the entire lobby. These were augmented with scenic map-size photographs of Japan in color. These photos attracted much attention and were an asset in beautifying and creating an attractive and atmospheric lobby. In addition, this travel agency, the Bergen Travel Agency, decorated their entire store window with appropriate signs which included color photos of the film and incorporated theatre mention and playdate information. A genuine rickshaw was promoted and included in the lobby display and also used as street bally bearing an attractive Chinese girl attired in Oriental dress and driven up Main Street with the conveyance carrying signs on both sides reading "I'm on my way to the Oritani Theatre To See 'A Girl Named Tamiko'." This street ballyhoo created oddles of attention and was covered by the Teaneck Sunday Sun and Bulletin as an exclusive since the girl was a local resident. A two-column staff photo was used in the newspaper. For further activity on this film, Spector participated in the Paramount national contest by setting up a special 40x60 on the contest in the lobby and running the special trailer on the screen. These items were used two weeks prior to playdates and there was sufficient entry forms prepared for those caring to participate. The response was reported very satisfying.



Donald Stephen Mawditt, manager, ABC, Halifax, England, was voted one of the Showmen-of-the-Year for 1962 in MOTION PICTURE EXHIBITOR's exploitation contest. He is seen receiving his winning check from Bill Cartlidge, assistant managing director of ABC, while Jock MacGregor, MPE London bureau, looks on.

ED LINDER, managing director, Mount Kisco Theatre, Mount Kisco, N.Y., recently made available to the Lions Club of Mount Kisco use of the theatre for a benefit Tuesday evening showing of 20th-Fox's "Carousel" with proceeds going toward their purchase of a new ambulance, the service of which is available to all at no cost. Local newspaper cooperation was splendid as far as giving the event publicity was concerned with The North Westchester Times and New Castle Tribune giving front page space to a two-column cut and write up; the Reporter Dispatch coming through with a three-column staff photo showing the theatre marquee and the Mayor purchasing the first benefit ticket from the Lions Club ticket chairman. Large co-op ads 'sold' the benefit with tickets going for $2.50 for both evening showings. Tickets were sold by all 'Lions' and the theatre boxoffice. Public relations established through this medium were most excellent for the new Mount Kisco de luxer and did much to establish the theatre as "Westchester's first all new showplace in 18 years."

Oritani Theatre
A Girl Named Tamiko

Murray Spector, manager, SW's Oritani, Hackensack, N. J., recently attracted attention to Paramount's "A Girl Named Tamiko" by a street ballyhoo featuring a genuine rickshaw and its attractive passenger, a 17-year-old local Oriental girl.

P. DABIS, manager, Odeon, Harlow, England, figured the Harlow Carnival and Procession was something which was too good to miss; and succeeded in tying in both the theatre and his Boys and Girls Cinema Club. Heats for the Harlow Carnival Queen contest were staged on the stage of the theatre and at a dance hall and entries had to be sent to either location for the four heats. This spotlighted the theatre and when certain competitors at the dance hall complained to the local press that they were not allowed to appear in bathing costumes I immediately announced an "Odeon Beauty Contest" for which the entrants would have to wear swim suits. This gained the necessary publicity; but not a single entrant came forward—thank goodness! I then set about finding our own Odeon Queen from the Boys and Girls Club on the stage at a Saturday morning show. The crowning took place on the stage with the vice chairman of the council officiating. The Odeon Queen and her two attendants presented a bouquet to the Harlow Beauty Queen at the main crowning ceremony and rode in a bedecked open convertible behind the Harlow Queen in the Carnival Parade. On the night of the carnival all appeared on the Odeon stage to the delight of the audience. We also had a float in the procession

(*Continued on page EX-508*)

For Theatre-
Tested and Approved

THEATRE
FORMS
AND
SYSTEMS

write to
Exhibitor
Book Shop!

Actual sample sheets
of all "Plus Services"
will be sent on written
request

"TREASURE HUNT

(*Continued from page EX-505*)

and rated one of the outstanding athletes of our time, will tour major American cities in conjunction with openings of "Jason and the Argonauts," pointing up the supreme physical attributes of the legendary Jason and his band of Argonauts in their quest for the Golden Fleece. Bragg will participate in various physical fitness contests in each city, challenging all comers in a series of competitive atheletic events. In addition, he will meet with sports editors and writers across the nation and make radio and television appearances where he will stress the selection of the original crew of Argonauts by Jason based on manly competition.

The overall advertising program behind "Jason and the Argonauts" will include special full-page Life Magazine advertisements, a major Sunday supplement "buy" in "Puck," the syndicated comic weekly, extensive local amusement page advertising, national 24-sheet posting, a radio campaign utilizing specially-prepared audience participation spots and a heavy television advertising campaign on network and local stations around the country.

Other key aspects of the campaign include a Coppertone Products merchandising tie-up which will encompass tremendous newspaper, magazine and radio advertising programs, a "Jason and the Argonauts" comic book coordinated with the Summer openings around the country, special mailings to key editors and opinion-makers, music and record promotions and travel tie-ups emphasizing Greek tourism.

Take A Letter To A Star

BURBANK, CALIF.—Bob Hope and Lucille Ball fans from coast to coast have begun typing postcards and letters to their favorite stars telling why they're going to see Bob and Lucy in their new Warner Brothers' picture, "Critic's Choice."

The reason for all the typing is a nationwide contest being conducted by Warner Brothers and the Smith-Corona typewriter company in which contestants whose messages are judged the best will win a Smith-Corona Coronet electric portable typewriter and a Fairchild 8mm Sound Zoom movie camera. Messages must be typed on Smith-Corona typewriters in cooperating theatres or on contestant's own typewriters and mailed to Bob and Lucy, Warner Brothers Studios, Burbank, Calif., no later than June 30, 1963.

Eva Six, one of the stars of American-International's "Operation Bikini" recently greeted workers at General Dynamics Corporation's Electric Boat Division (atom submarines) during a tour of New London, Conn., area industrial plants to mark the Capitol Theatre world premiere of the film.

Everyone in Italy is excited about the coming of Alfred Hitchcock's U release, "the Birds," including Venice's famed St. Mark's Square pigeons who flock around this unusual teaser sign set up by U's Italian publicity chief Ermete Santucci.

"There Was A Young Man . . ."

Universal Pictures Company and General Electric have developed a national limerick contest in connection with the release of "The List of Adrian Messenger" with a Grand Prize of a GE Refrigerator, Freezer and Air Conditioner and 101 other prizes to be awarded in connection with local contests to be held to tie in local theatres with local GE dealers.

The contest which will start with the initial openings of the picture, will continue through July 15th. Tieing in with local GE dealers, theatres participating in the contest will use trailers on the screen, lobby one-sheets and distribute entry blanks.

The 101 other prizes besides the grand prize of the refrigerator, freezer and air conditioner, will be 20 GE electric slicing knives; 40 GE Spray, Steam and Dry Irons; 20 GE DeLuxe Toast-R-Ovens; 20 GE Peek-A-Brew Coffee Makers and 1 GE Rotisserie Broiler.

White-Tite
ROOF CLEANING
SEALING & PAINTING
WIN
GUEST ADMISSION TICKETS!
Alfred Hitchcock's
The Birds
OLYMPIA • BEACH • GABLES • SHORES
Just Make a Break Free Here
WIOD Radio
610 ON YOUR DIAL
RDS IS COMING

Florida State Theatres recently had a tiein at the Miami, Fla., home show on U's "The Birds" offering free tickets to those making a record of their voices. The "birds" model and a pigeon release helped publicize the film.

EXPLOITATION EFFORTS

(*Continued from page EX-507*)

for the Boys and Girls Club and members were invited to ride on it provided they wore fancy dress depicting film titles. Sixty took up the offer and not all could get on the float. Not only was the Odeon brought before the many who lined the route and attended the carnival; but a wide coverage resulted from the many excellent newspaper pictures and stories.

C. V. MITCHELL, manager, Armstrong's State, Fostoria, Ohio, realizing the timeliness of American International's "Panic In The Year Zero," recently wrote a brief story for his local paper and incorporated in his regular ad copy to the effect that "This could happen here—one family's struggle for survival in a world gone mad." By word of mouth he talked the film up to everyone he met, even mentioning it to the Priest in his church. Much to his surprise, mention was made in the church bulletin asking the people to be sure to see the film. As a result, he outgrossed any of his past week-ends by far. It was very satisfying to see so many people coming in and calling about the film; and to hear the favorable remarks they made when they left the theatre. Mitchell says he is sure they told others about the attraction and that also aided in a boost for his boxoffice on Sunday, as many families attended together that day.

War Bonnets For "Sam"

Buena Vista has completed arrangements with Carnation Company on a tie-in for "Savage Sam," scheduled for mid-June release. Springboarding the promotion will be a coupon offer of genuine Cherokee Indian war bonnet to purchasers of Carnation's Friskies dog food.

The offer will be supported by full page, full color advertising in Life, millions of special labels on "Friskies" dog food cans, extensive local newspaper advertising and point-of-purchase displays in some 10,000 food stores. All ads and promotional material will carry the line, "Inspired by Walt Disney's new motion picture, 'Savage Sam'."

Saturation trade advertising to stimulate retailer interest is already under way, and Buena Vista representatives are now setting up local exploitation efforts.

Papa's
Delicate
Condition
RESERVED
A. T. Ω.
Burton
Cleo
FIRST CLEOPATRA
FOR ATΩ!

Felix Alfiere, a member of Alpha Tau Omega at Southern Methodist University in Dallas, decided to wait out the ticket line when reserved seats went on sale at Interstate Circuit's Tower, Dallas, for 20th-Fox's "Cleopatra," which opens June 26. He was first in line.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1. 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

BUSINESS OPPORTUNITIES

PROJECTIONISTS - MANAGERS EARN $5,000 PLUS PART TIME. A MAGIC FINGERS franchise will earn you extra money while you're up in the booth or managing theatre business. Write to projectionist Sid Corcos for information on his successful MAGIC FINGERS franchise operation. $2,500 to $5,000 franchise investment. MAGIC FINGERS OF LONG ISLAND, SID CORCOS, 50 Woodpecker Lane, Levittown, Long Island.

FILMSLIDES

FILMSLIDE Inserts. Whitley, 2123 Stanley Avenue, Fort Worth, Texas.

SPEAKER CONES

SPEAKER CONES BAD? Mail one to us for FREE service; no obligation. Guaranteed Weather-proof. WESTERN ELECTRONICS CO., 3311 Houston Avenue, Houston 9, Texas.

THEATRES FOR SALE

460 SEAT THEATRE built in 1955. Everything new. Kept in A-1 shape and very clean. Nearest competitor 20 miles. Drawing population 12,000. Center of taconite industry. Cash or easy terms: TACARA THEATRE, Box 207, Aurora, Minnesota.

CAPITOL THEATRE and Income Property, downtown Chambersburg, Pa., drawing area-35,000. Theatre—Modern, fully equipped, 900 seats. Income Property—2store rooms, 3 apartments. Contact ELSIE V. JOHN, Real Estate Agency, 611 S. Coldbrook Ave., Chambersburg, Pa.

THEATRE PIPE ORGAN WANTED

WANTED: Old Theatre Pipe Organ. Located in or near Connecticut. MICHAEL E. FOLEY, 65 Mather St., Manchester, Conn.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY. INC., 100 Taylor Street, Nashville 8, Tennessee.

NOW AVAILABLE!

The New 12 Month Set of Booking Sheets for the Full Year Starting June 30, 1963

"Pocket-Size" DATE BOOK

PRICE: $1.00 PER YEARLY SET OF SHEETS, WITHOUT BINDER, INCLUDING POSTAGE

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

EXPERIENCED ASSISTANT MANAGER for N. Y. C. area. Available around June 15th. Please call TR 6-6544 or JU 6-4448, or write **BOX A522, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER WANTED for small theatre, Long Island, evening operation except 3 months in summer. Knowledge theatre operation, no booking or bookkeeping, strictly house man. Reply with references, salary desired. **BOX A529, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER wants to locate in North or South Carolina. Ten years experience. Tops in advertising and concessions. **BOX B529, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: EXPERIENCED THEATRE MANAGER immediately. **Write BERGER AMUSEMENT CO., 317 Plymouth Bldg., Minneapolis 3, Minn.** (522)

ALERT YOUNG MANAGER wants position. Knows motion pictures from A to Z. 18 years in theatre business. Booking, buying, manager and projectionist. Single, sober, honest, best references. Currently managing in top U. S. resort city. Locate far southwestern U. S., preferably San Diego, Palm Spings, Las Vegas area. **BOX B522, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

PROJECTIONIST AVAILABLE for work, 25 years experience, drive-in or house, dependable. Need full time job. **JOHN H. McKEEHAN, 1122 E. Perkins, Sapulpa, Okla.** (522)

Address all Correspondence to — ***The A-MAN Corner*** **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, *providing you let us know the new mailing address three weeks in advance of the change.* You enable us to continue serving you, and you enable us to save the Post Office charges for each returned copy due to address changes, including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy.

Please notify:

CIRCULATION DEPARTMENT
MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE

EXHIBITOR

plus

Showmen's Trade Review

TO:

Name ____________________

Title ____________________

Address ____________________

____

____

★

☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $5.00 one year

☐ $8.00 two years

☐ $11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila. 7, Pa.

"THE TRAILERS IS COMING!"

"The Birds" tell me every showman uses trailers, the "best director" to your boxoffice.

Alfred Hitchcock
Producer-Director
"The Birds"
A Universal Release

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

JUNE 5, 1963

Volume 69 Number 23

IN TWO SECTIONS • THIS IS SECTION ONE

Atty. Gen. Kennedy Seeks Integration

(See Page 6)

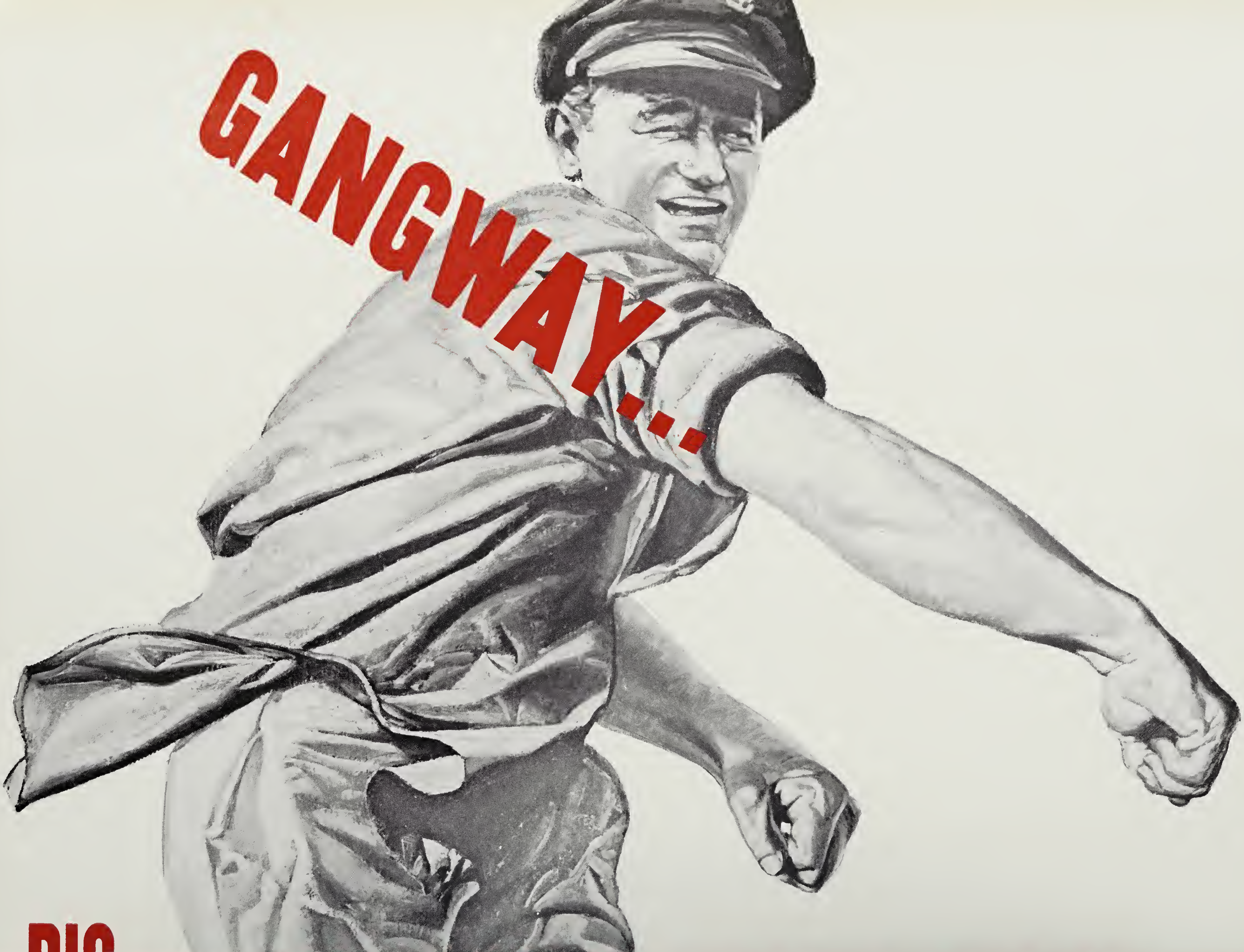
Theatres Set For Pay-TV Sports

(See Page 14)

Announcement of Jonas Rosenfield, Jr.'s resignation as vice-president of Columbia Pictures was followed by his appointment as 20th-Fox vice-president and director of advertising, publicity and exploitation.

"THE GARBAGE MAN" LEAVES A STENCH . . .

see editorial—page 4


GANGWAY...
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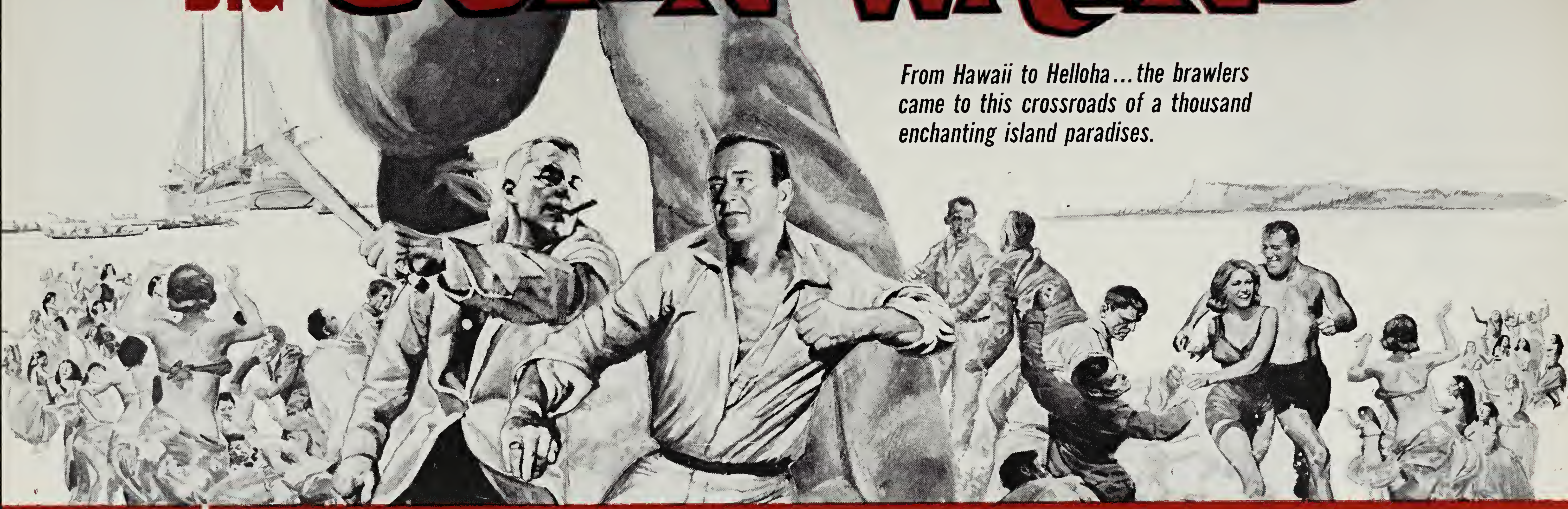

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JUNE 5, 1963

"THE GARBAGE MAN" LEAVES A STENCH

For some time, we have been cautioning theatremen that the grab for the "fast buck" can prove to be an extremely costly operation in the long run. The great majority of theatremen are responsible, serious-minded men of good business sense, but the few who violate the bounds of good taste hurt the innocent as well.

We are indebted to Avard J. Sloat of Greenville, R. I., for calling our attention to an instance where an exhibitor had the courage and personal integrity to correct a distasteful situation. Currently making the rounds is an exploitation subject entitled "THE GARBAGE MAN," produced by United Screen Associates, Ltd. From all appearances, its title is apt indeed.

It was booked into the Shipyard Drive-In, which gave it an expensive advertising campaign. It opened at the Providence, R. I., drive-in on May 22, and was immediately pulled. The next day, a new program was on the screen.

The following story appeared in the Providence Evening Bulletin on May 27. It bears repeating here:

"Lang Wilby, manager of the Shipyard Drive-In Theatre, is our personal candidate for an Oscar next year. He had the intelligence to yank a movie off his projectors because, in his words, 'It just plain stunk.' Highly publicized in advance, 'The Garbage Man' opened last Wednesday before 1,200 patrons, some of whom told Mr. Wilby that he should have furnished nose clothespins and gas masks. He agreed, said the movie was humorless and plotless, and slammed the lid on it that same night. Four other affiliated theatres did the same, Mr. Wilby said."

We are sure the community is grateful to Mr. Wilby for his prompt action. We hope his experience will prove valuable for other theatremen as well. This film is being handled by the same outfit that last year took an old UA film, "Bayou," retitled it "Poor White Trash," and raked in some quick loot via sensational ad campaigns and saturation release on a territory basis. That was a case of get in quick, grab the loot, and get out. Sure it works, but the theatre is left holding the bag. Public resentment takes a while to die down, and while the distributor can leave, the theatre must remain to face the music.

We are sure the Shipyard Dirve-In wishes it had never heard of "The Garbage Man." We hope that when the film turns up in other areas, it will get a cold shoulder from all exhibitors. The motion picture industry can flourish only if it retains the respect of moviegoers as well as their admission dollars.

The "fast buck" is an invitation to the slow death. No matter how profitable on a short-range basis, an engagement is a sure loser if it leaves audiences feeling cheated. Be warned, and relegate "The Garbage Man" to the garbage heap where it belongs.

TIME FOR SHOCK TREATMENT

Have you noticed in the past two or three years the decrease in kiddie morning shows? It is true that in some areas, tieups with merchants for free admission programs provide a successful summer addition to theatre activity, but this is the exception rather than the rule. The blame for this decrease in small-fry participation can not be placed at the exhibitor's door. They have tried and tried to reinstitute such programs with poorer and poorer results.

Blame it rather on the saturation of television entertainment which has become America's favorite baby-sitter; or blame it more rightly on a lack of interest and cooperation on the part of PTA groups and other do-gooders.

These guardians of the public morals are quick to blast the movies for tackling adult themes, but slow and silent when it comes to positive action or encouragement of worthwhile family entertainment or programming specially aimed at the youngsters. Let some of the do-gooders go over your books and see what a drop has taken place in children's attendance, at special Saturday matinees and during the rest of the week as well.

Such an examination will prove conclusively there is too much criticism and not enough constructive action. Is it any wonder that exhibitors, faced with a public that ignores the very entertainment it claims to want, turn instead to adult, even "sexy" product?

This situation can also result in the closing of many theatres. The exhibitor is not the only loser when a community or a neighborhood loses its motion picture theatre. The damage is also felt by every other merchant and by the parents who must be wondering just what the kids are doing for entertainment if they can't go to the movies. A boarded up theatre helps no one.

Harry Brandt, a successful theatre operator who has always fought for his industry and his principles, once said, "Why not send a season pass to your closed theatre to every film company president and sales manager. We would add to this the following suggestion: Also send the pass to the local Chamber of Commerce, Senator and Representatives, church groups, PTA officers, etc. They are the real losers when the screen goes dark.

The kids will come back to theatres when the parents and community leaders follow the pertinent advice of a highly respected churchman, Archbishop Cushing, who said, "It is time to mobilize and support the best of screen, theatre, television, and radio rather than to single out the morally bad for criticism."

The good health of the motion picture industry and the community are tied strongly together. Everyone recognizes the power of the screen as a medium of information and education. If this were not the case, do-gooders would spend far less time attacking it. Doesn't it make as much sense to support its worthwhile achievements as to attack its shortcomings? The answer would seem to be obvious. Lip service to good films is not enough. Positive action is necessary.

NEWS CAPSULES

* FILM FAMILY ALBUM

Obituaries

John W. Collins, 67, veteran IATSE stagehand whose career dated back to vaudeville in the 1920's, died at Binghamton, N.Y., General Hospital after a brief illness. He was employed by Comerford Theatres, Inc. He is survived by his wife, a daughter, six grandchildren, a sister, and a brother.

Hassell A. Fagg, 57, co-owner, Walnut Cove Drive-In, Walnut Cove, N.C., died. He is survived by his wife, two daughters, two sons, nine grandchildren, a sister, and two brothers.

James H. Nash, Pittsburgh, Pa., drive-in operator, died at West View, Pa. He was on the board of Pittsburgh Variety Club Tent One.

Doris Seadler, wife of Si Seadler, eastern advertising manager of MGM, died at Doctors Hospital, New York City. She is survived by her husband, a son, two grandchildren, and a sister.

Ralph Wiener, a director of Trans-Lux Corporation, died. Surviving are his wife and two children.

Harry Segal, 75, pioneer distributor in New England, died at his Brookline, Mass., home. Formerly branch manager in Boston for United Artists, he was president of Second National Pictures, Inc., which he had formed several years ago for the release of MGM reissues at the time of his death. Surviving are his wife and two sons.

Col.-Ransohoff Sign Liz

HOLLYWOOD — Columbia Pictures and Martin Ransohoff announced that arrangements have been concluded to bring Elizabeth Taylor back to Hollywood to star in "The Sandpiper" to be directed by William Wyler at the Columbia Studios in the fall of 1963.

"The Sandpiper," which will be produced by Ransohoff, will be distributed by Columbia as the first of a two-picture agreement between Ransohoff's Filmways Co. and Columbia. The screenplay is by Irene and Louis Kamp.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., JUNE 3

Boston Paper Blasts "Free,White and 21" Ban

BOSTON—Drive-in theatres in Tewksbury and Lowell, Mass., were ordered not to show the film, "Free, White and 21," by selectmen and licensing officials, and the Boston Herald promptly blasted the actions in an editorial May 29, entitled: "Censorship in the Raw." The newspaper said in its editorial that the officials "have trampled upon the United States Consitution in using their licensing powers to prevent the showing . . ."

The editorial stated: "The Tewksbury selectmen and the Lowell Licensing Commission have trampled upon the United States Constitution in using their licensing powers to prevent the showing of the motion picture, 'Free, White and Twenty-one,' in local drive-ins. This picture can lawfully be suppressed if it is actually obscene. Obscenity, the U. S. Supreme Court had held, does not fall within the protection of the free speech and free guarantees of the First Amendment. But it is not the function of either selectmen or city licensing officials to draw what Justice William J. Brennan of the Supreme Court has aptly described as the 'dim and uncertain line' between obscenity and constitutionally protected expression. This is a task for the courts under due process of law.

"Chapter 140 of the Massachusetts General Laws gives local officials broad powers over theatrical performances in the interests of public safety and convenience. They may grant theatrical licenses 'upon such terms and conditions as they deem reasonable' and may revoke or suspend licenses 'at their pleasure.'

"But in no sense is this law a license to practise motion picture censorship unchecked. The state cannot validly permit what the First Amendment condemns.

"Justice William O. Douglas recently described as 'censorship in the raw' the activities of the Rhode Island Commission to Encourage Morality in Youth in pressuring news dealers not to distribute publications considered objectionable.

"The phrase is apt indeed for what has been done in Tewksbury, and Lowell under Chapter 140."

* BROADWAY GROSSES

Newcomers, Holiday Assist

NEW YORK—The Memorial Day holiday plus some top new product sparked the Broadway first-run boxoffices, with most of the long-run hard ticket engagements holding extra shows to swell the grosses.

"**Hud**" (Paramount). Paramount had a great opening week, claiming $49,000.

"**Spencer's Mountain**" (WB). Radio City Music Hall, with stage show, reported $86,000 for Thursday through Sunday, with the third, and last, week going to $120,000.

"**The List Of Adrian Messenger**" (U). Warner had a very good opening week of $31,500.

"**How The West Was Won**" (MGM-Cinerama). Loew's Cinerama with extra shows did $46,000 on the 10th week.

"**Mutiny On The Bounty**" (MGM). Loew's State had $12,000 for the 28th week.

"**Dr. No**" (UA). Astor claimed the opening week at a fine $25,500.

"**Paranoiac**" (U). Victoria reported $9,000 for the second, and last, week.

"**Lawrence Of Arabia**" (Columbia). Criterion did $47,000 on the 24th week, with extra shows.

"**The Ugly American**" (U). Rivoli had $8,000 for the eighth week.

"**55 Days At Peking**" (Allied Artists). RKO Palace did $33,000 for a big opening week.

Happy Birthday, WOMPIs

NEW ORLEANS—The Local Women of the Motion Picture Industry were honored at their 10th anniversary celebration at their annual "bosses' luncheon" held at the Tyrolean Room of DeKolb's Restaurant.

Mayor Victor H. Schiro issued a proclamation declaring the day "Wompi Day in New Orleans" because "the women play an increasingly greater part in the industry throughout the city and because they have played a prominent part in the community in civic and service work. . ."

Tribute To Pete

The following quote is from the autobiography of the late Father Daniel A. Lord, author of the Motion Picture Production Code. To our mind, it is an accurate portrayal of Pete Harrison by an unbiased but well-qualified observer of the industry scene:

"A surprising little man got out a trade journal called Harrison's Reports. He carried no advertising. He just reviewed the pictures for exhibitors and told them exactly what they were getting. Often, he described gutter events in the gutter language they rated. He called lust lust and not romance, and rape rape and not gentle dalliance. He was not deeply loved by the industry, but a great many exhibitors felt he was their good friend."

To which we add, Amen.

For the first time a motion picture will have a complete advertising, exploitation, and publicity coordination from first day of filming right through its opening; and seen on the set of 20th-Fox's "Move Over, Darling" are producer Aaron Rosenberg, idea man William Schneider; co-stars Doris Day and James Garner; and co-producer Martin Melcher.

Attorney General Meets With Exhibs

Says Gov't Will Act To End Segregation By Circuits In Interstate Commerce; Local Solutions Preferred

WASHINGTON, D.C. — Attorney General Robert Kennedy met with some 40 theatremen representing about 80 per cent of southern operations and said the power of the federal government will be used to desegregate theatres, at least those circuits in interstate commerce, where it is not done voluntarily.

It was learned that a strong public accommodations provision is to be included in the civil rights legislation now being drafted by the Administration.

It was not certain whether this would affect also locally owned and operated theatres.

No definite conclusions were reached at the meeting which was attended by Assistant Attorney General Burke Marshall in charge of civil rights, in addition to Kennedy.

It was learned that among those present were Arthur Krim, United Artists president; John H. Stembler and Albert Pickus, Theatre Owners of America; Harry Brandt, Trans-Lux Theatres and president of Independent Theatre Owners; A. Julian Brylawski, head, Metropolitan Theatre Owners Association in Washington, and TOA legislative contact; Richard Lightman, Malco Theatres of Memphis; Kermit Carr, Paramount Gulf Theatres of New Orleans; John Adams, Interstate of Dallas, and others.

The Justice Department is holding meetings with numerous businesses likely to be affected by the Negro desegregation drive. It was stressed to the theatre owners that it is essential for these problems to be solved locally, and preferably before there are additional demonstrations.

No conclusions were reached, but it was made clear that the Government would look favorably upon those who followed the "straight road" of desegregation.

Unrest Increases In N. C. As Picket Lines Grow

GREENSBORO, N. C.—The attorney for a theatre here who correctly predicted the conference of Attorney General Robert Kennedy with theatre operators over the racial integration question said, "Governor Terry Sanford (N. C.) has personally called theatre owners in Greensboro and has demanded integration of all theatres in the state." He said also that the Attorney General has ordered the FBI to determine the ownership and home addresses of every chain operation in North Carolina now operating on a segregated basis . . . so that massive pressure may be brought to bear on absentee owners to desegregate their North Carolina operations."

Governor Sanford would neither affirm nor deny that he has contacted theatre owners. However, a spokesman for his office said later that "the Governor is pressuring nobody."

The statements about the Governor, Attorney General, and FBI were made by Armistead W. Sapp, Jr., attorney for the Center here, a principal target in racial demonstrations for some time. Earlier, he had said Attorney General Kennedy was planning to meet with theatre owners in Washington and seek integration of theatres all over the nation. At that time, Justice Department officials denied any knowledge of such a meeting.

Sapp added that "my advice to my clients remains as it was—Do not change your policies under mob violence and government intimidation."

The first of some 100 or more trespass charges in connection with the Greensboro racial demonstration was non-suited by Judge Herman Enochs in Municipal-County Court after Neil McGill, manager, Carolina, could not testify positively that the defendant, Samuel Hiles, Jr., 16, was at his theatre the night in question or that he had been individually informed he would be charged with trespass if he did not leave. In view of this turn, counsel for the defendants asked for a postponement in the hearing of 81 similar cases.

Sapp's statement about the Governor's attempt to intervene came after North Carolina Assistant Attorney General Ralph Moody had stated publicly that the recent ruling of the U. S. Supreme Court declaring unconstitutional conviction of trespass violations in areas with ordinances requiring racial segregation has not decided whether an individual

(*Continued on page* 14)

Md. Censor Law Upheld; Exhib Plans New Appeal

BALTIMORE, MD. — Judge Anselm Sodaro has upheld the Maryland film censor law in the test case involving R. L. Freedman, operator, Rex here, who exhibited the film, "Revenge At Daybreak," without submitting it to censorship.

For this defiant action, Freedman was fined $25 plus $42.25 costs. He was released on his own recognizance pending outcome of an appeal.

Olson Joins Fox Records

NEW YORK—Edward G. Olson has been appointed comptroller of 20th Century-Fox Records, it is announced by Norman Weiser, vice-president in charge of operations. The company is a subsidiary of 20th Century-Fox Film Corp.

Olson, an accountant with broad experience in the entertainment field, joined the parent firm two years ago. He has also been active in audits connected with film distribution, and was auditor for the stage play, "Take Her, She's Mine," which 20th-Fox is presently making as a major screen attraction.

Labeling Amendments Sought

HOLLYWOOD—The Committee to Promote American-Made Pictures has succeeded in having two amendments introduced into the California Assembly in a move to apprise filmgoers of pictures made in Communist and satellite nations, either produced or co-produced and distributed by American companies.

The amendments provide for prominent display of signs stating the country of origin and the same information on advertising and publicity.

T-L Asks For Reversal Of "Stranger" Censor Ban

ALBANY—Shall the Motion Pictures Division, State Education Department, be reversed in its denial of a license for the Danish film, "A Stranger Knocks," unless two scenes are deleted? Or will the Division be upheld? The Board of Regents, to whom Trans-Lux Distribution Corp., holder of the American rights has appealed, is to decide.

If past history furnishes a clue, the Regents will support the Division's ruling, and the case will go to the courts for final determination. The Regent's procedure is to name a review committee, have its members see the picture in controversy, and make a report. The 13-member Board then votes on the review committee's finding.

Trans-Lux, in an appeal, declared the Division acted "arbitrarily, illegally, and in excess of its authority" in refusing to license "A Stranger Knocks." The Division also acted "arbitrarily etc." in denying a seal "on the ground that certain portions are obscene, within the meaning of Sec. 122 of the Education Law."

"Neither the film in its entirety, nor any portion thereof, is obscene, within the meaning of Sec. 122," petitioner's brief set forth.

Furthermore, "There was no competent proof offered of all the facts necessary to be proved in order to authorize the refusal by the Division of the license for the film. If Sec. 122 be construed to authorize the Division's refusal to grant a license for the film, then Sec. 122, as construed and applied, violates Art. 1, Sec. 6 and 8, Constitution of the State of New York, and the 14th Amendment to Constitution of the United States."

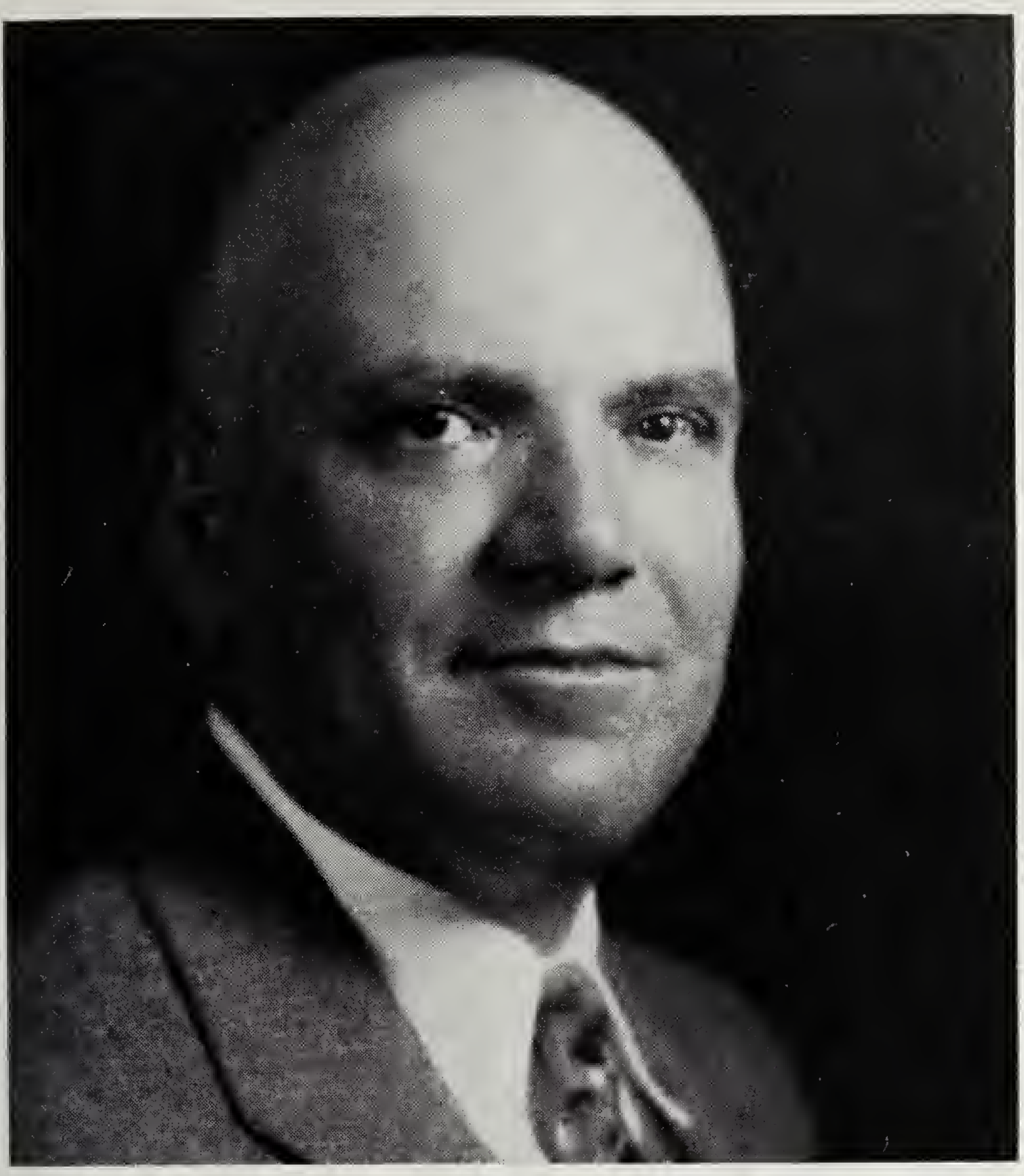
The "answer" to the appeal by Louis M. Pesce, director of Motion Pictures Division, contended that "In denying a license for exhibition of the film on the ground that certain portions thereof are obscene, the Division was acting in accordance with its legal authority, as set forth in Art. 3, Part 2, Sec. 122." Pesce here quoted from that section which provides that a motion picture submitted shall be promptly examined and "unless such film *or any portion thereof* is obscene . . .," a license shall be issued therefor.

The "answer" continued that the denial of a license for the film "is consistent with previous determinations made by this Division in similar cases." The "dominant effect of the portions of the film ordered to be eliminated by the Division is to appeal to a prurient interest"; the picture contains two scenes, portraying a sex act, "and in a manner exceeding the customary limits or candor and constituting morbid preoccupation as to the details of sex."

"Consequently," commented Pesce's answer, "taken on their own merits, these scenes are obscene in terms of Sec. 122, and in terms of the definition of obscenity cited in the court opinions in leading cases."

Pesce then referred to excerpts from reviews of "A Stranger Knocks," which are said to "support the allegations that the scenes in question offend contemporary community standards."

Richard Brandt, president of Trans-Lux, signed an affidavit of "verification."



PETER S. HARRISON

a man who rates the boundless gratitude of the entire industry

TO THOSE WHO HELPED

■ We are pleased to report that Pete Harrison seems to be more than holding his own in his battle against the incurable disease that forced his retirement from the industry scene. The credit for this must certainly go to the fine medical men who are assisting this grand old man in his fight.

Part of the credit as well must go to the peace of mind that the generosity of Pete's friends in the motion picture industry has made possible. Pete Harrison served the motion picture industry with courage and integrity all his life. It must be a great joy to those who made a contribution that they have helped save the life of one of the best friends the industry, particularly exhibition, has ever had.

For Pete, we would like to thank the additional contributors:

Homer I. Tegtmaier, WOMPI of Des Moines, Buena Vista (largest single contributor—a special thank you to the Disney team), Nyman Kessler, S. J. Gregory, Charles Edwards, Dr. Alfred Goldsmith.

Pete, the entire industry wishes you many more happy and productive years.

JAY EMANUEL

Sargoy, Industry Attorney, Heads Copyright Society

NEW YORK—Edward A. Sargoy was elected president of the Copyright Society of the U.S.A., to succeed Professor Harry G. Henn, Cornell University Law School, at the Society's annual meeting.

The Society, a national organization founded 10 years ago, publishes a bi-monthly journal known as its Bulletin, containing leading articles in the field of domestic and international copyright, literary property, and entertainment law, with departments devoted to reviews of current litigation, legislation, and developments in these fields throughout the world.

Sargoy, a member of the firm of Sargoy & Stein, has also long been active in the academic aspects of copyright. A former chairman not only of the Copyright Subsection of the American Bar Association, and of the Copyright Committee of the Association of the Bar of the City of New York, but of various other bar association committees over the past 25 years, he has also been a contributor of articles in this field to various legal periodicals, and has lectured on the development of motion picture copyright and other literary property subjects in seminar courses and symposia of the New York Practising Law Institute, and in various law schools in the U.S. and abroad.

TOA Group Insurance Plan Pays Fourth Annual Dividend

NEW YORK—The fourth consecutive annual dividend of the TOA Group Insurance Plan has been announced by George G. Kerasotes, Albert M. Pickus, and Joseph G. Alterman, trustees of the plan.

Only TOA members and their employees are eligible for the plan, which carries policies up to $20,000, with double indemnity in the event of accidental death.

The announced dividend amounts to 21 per cent of all premiums paid during the policy year ending Feb. 28. During this period, three claims, totalling $35,000, have been paid. The surplus resulting from TOA administrative economies and the dividend received from John Hancock Mutual Life Insurance Company are being refunded in full to all member participants.

Total claims paid since the TOA Group Insurance Plan went into effect on March 1, 1959, amount to $182,500.

Century Ups Eisenstat

FLORAL PARK, N.Y.—Leslie R. Schwartz, president of Century Theatres, announced that Irving L. Eisenstat, office manager, has been appointed supervisor of road show operations, and his duties as office manager will be assumed by Leon Greenberg, comptroller.

Jones, Levine Appointed To National General Posts

HOLLYWOOD, CALIF.—Frank W. Jones has been appointed assistant to the president of National General Corp., it was announced by Eugene V. Klein, president of the 225-theatre circuit. Jones will assist in all phases of National General's expanding operations, Klein said.

For the past eight years, Jones served as special consultant to Mitchum, Jones and Templeton, Los Angeles headquartered investment banking firm, with particular activity in the land development and mutual fund fields. Prior to this period, he held a number of key executive positions with American Airlines, including assistant to the president and responsibility for development of the line's cargo division.

Also, Irving B-J Levine, prominent New York and Los Angeles entertainment industry attorney, has been appointed special consultant and counsel for Theatre-Vision Color Corp., the National General Corp. subsidiary now developing a national closed circuit color television network for theatres on a day and night, 365-day-a-year basis, it was announced by Irving H. Levin, Theatre-Vision president and National General executive vice-president.

The Sam Spiegel-David Lean Production of

"LAWRENC

IS THE BIGGES

IN COLUMBIA

Blockbusting gross to date: **$7,728,000**
in first 38 domestic and 16 overseas engagements!

OF ARABIA"

BLOCKBUSTER

HISTORY !!!!!!

Opening in 98 additional road-show engagements
throughout the U.S. and Canada
during June, July and August.

Search For "Carpetbaggers" Femmes Ends With Baker-Hyer-Ashley Cast

NEW YORK—Ending the most comprehensive talent search in many years, casting of the three top feminine roles in "The Carpetbaggers," film version of Harold Robbins' controversial best-selling novel, was announced by Joseph E. Levine, president of Embassy Pictures, and Jack Karp, vice-president in charge of Paramount Studios. The Paramount-Embassy co-production will go before the cameras next month at the Paramount Studios in Hollywood.

Carroll Baker, Martha Hyer, and Elizabeth Ashley were awarded the coveted roles from among 385 aspirants. Edward Dmytryk, who will direct the picture in 70mm. Super Panavision and Technicolor from a script by John Michael Hayes, and Levine personally conducted the screen tests over a seven-day period, working 15 hours a day on two sound stages.

Miss Baker will portray Rina Marlowe, who bursts across the entertainment scene as an international sex symbol. Miss Hyer has been cast as Jennie Denton, the high-priced call girl turned film star. Miss Ashley will play Monica Winthrop, wife of Jonas Cord, Jr., the novel's chief male protagonist, who finds herself deserted as Cord ruthlessly builds his reputation and business empire.

Cord will be played by George Peppard. Other leading roles already announced include Robert Cummings, as Dan Pierce, the glib Hollywood agent; Martin Balsam, as Bernard B. Norman, aggressive studio chief; Alan Ladd, as Nevada Smith, the sinewy cowboy-actor; and Tony Bill, as David Wolf, precociously ambitious nephew of Norman.

Carroll Baker began her acting career in television, starting as a weather girl. Making her stage debut in "Escapade," she went on to such Broadway hits as "All Summer Long" and "Come on Strong." Her first motion picture, "Giant," led to her world-famous portrayal of "Baby Doll," which gained her an Oscar nomination. Her screen credits also include "The Big Country," "The Miracle," "Bridge to the Sun," "Something Wild," "How the West Was Won," and "Station Six-Sahara."

Screen newcomer Tony Bill, seated, center, recently signed to play a major role in the Embassy Pictures-Paramount co-production of "The Carpetbaggers" and is seen with, left, Joseph E. Levine, Embassy president; and Jack Karp, vice president in charge of Paramount studios.

Martha Hyer, who has portrayed everything from prim schoolmarms to sizzling sirens in motion pictures, was born in Fort Worth, Tex. Her early screen career, as the heroine in countless westerns, eventually led to an Academy Award nomination for her portrayal of the schoolteacher in "Some Came Running." Among her other screen credits are "Wives and Lovers" and "A Girl Named Tamiko."

Elizabeth Ashley, familiar to millions of people as the cover girl of such magazines as "Mademoiselle," will make her motion picture debut in "The Carpetbaggers." The former model, turning actress, won the Antoinette Perry Award for her role in "Take Her, She's Mine" on Broadway. Previously, she appeared in the play, "The Highest Tree." On television, she has appeared in such popular series as "Ben Casey."

Casting of the principal roles in the screen version of the runaway best-seller has stirred up considerable public interest and discussion.

Panacolor Demonstrates New Color Film Process

NEW YORK—A large group of stockholders of Panacolor Inc. went to the movies recently. They watched intently the showing of color films printed in the company's new process. Scenes from regular release prints were screened. The demonstration occurred at Panacolor's annual meeting at the Trans-Lux Theatre, 52nd Street and Lexington Avenue.

Harry E. Eller, Panacolor president, told stockholders that contracts with Hollywood will absorb the organization's present 35 mm film processing capacity for 1963.

The Panacolor process utilizes fine grain black and white positive raw film stock instead of the considerably more expensive multilayer color stock. Completely automatic machines convert to color at speeds exceeding 200 feet a minute.

Eller asserted that a new high degree of color consistency compared with older, more costly color film processing methods has been achieved.

The Panacolor chief executive officer pointed out that motion pictures remain the prime market for Panacolor. He emphasized, new and profitable outlets are developing almost daily in industrial, educational, institutional, and a host of diversified markets.

Eller pointed out "that Hollywood today only accounts for about 15% of color film and others account for the balance of 55% usage. The Government accounts for another 30%, and industry, educational, institutional of color film consumption. With the development of the reasonably priced 8 mm sound movie projector field a new market is rapidly being opened for color film. It is conceivable that the 8 mm sound projector field can accomplish for the motion picture industry what paper backs did in expanding the publishing business."

New Distrib Firm Set

GREAT NECK, N. Y.—Shawn International, Inc., has been formed for the purpose of distributing motion picture films. Abraham P. Levine is the president of the company, and Jack Ellis, New York City, is in charge of distribution.

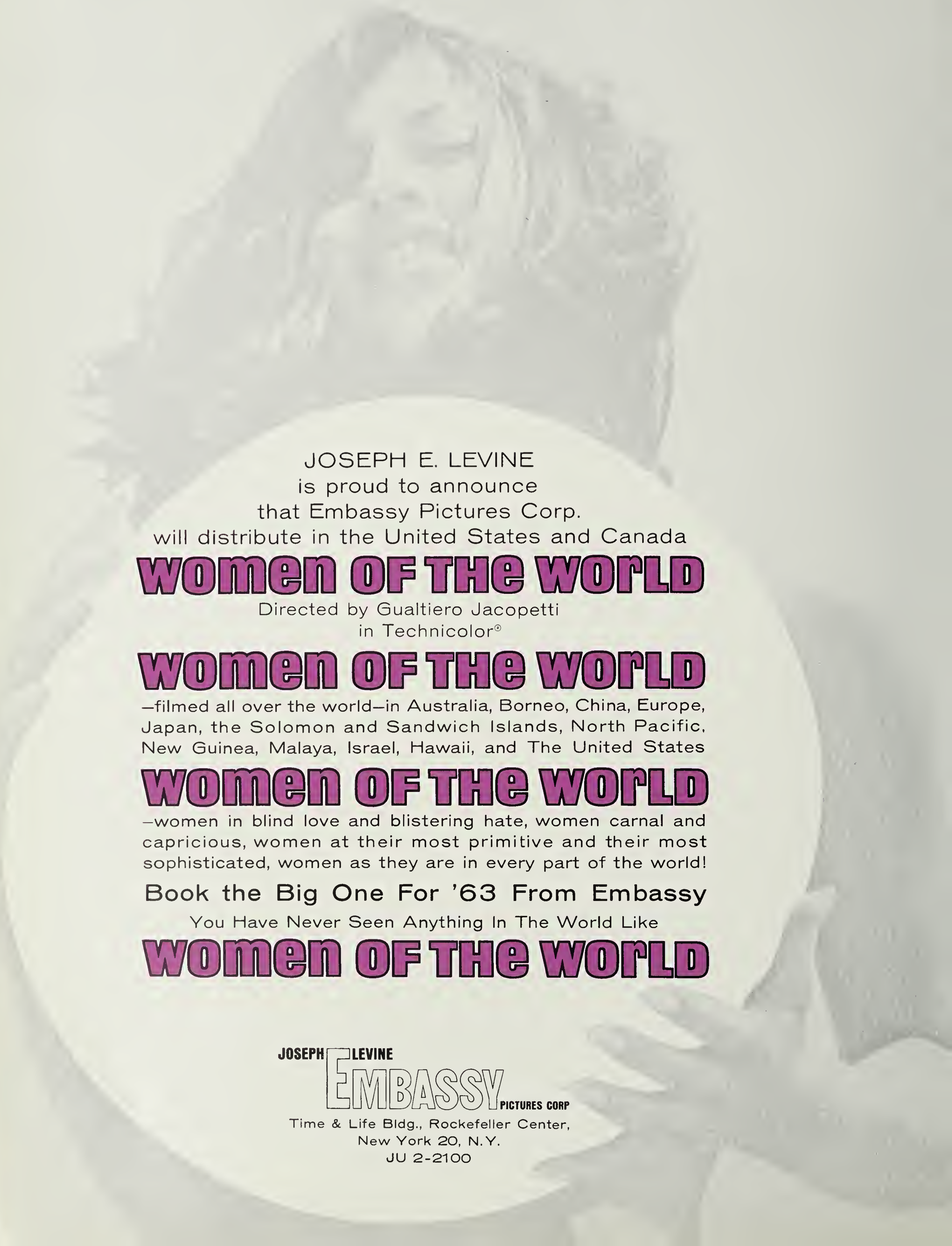
Carroll Baker

Elizabeth Ashley

Martha Hyer

You Have Never Seen Anything In The World Like

WOMEN OF THE WORLD



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is proud to announce
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WOMEN OF THE WORLD

Directed by Gualtiero Jacopetti
in Technicolor®

WOMEN OF THE WORLD

—filmed all over the world—in Australia, Borneo, China, Europe, Japan, the Solomon and Sandwich Islands, North Pacific, New Guinea, Malaya, Israel, Hawaii, and The United States

WOMEN OF THE WORLD

—women in blind love and blistering hate, women carnal and capricious, women at their most primitive and their most sophisticated, women as they are in every part of the world!

Book the Big One For '63 From Embassy

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WOMEN OF THE WORLD

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Universal Promotion Moves Graff To New York Post

NEW YORK—Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures Company, has announced the promotion of Richard B. Graff, Chicago branch manager, to the newly-created post of assistant to the general sales manager, with headquarters in New York effective Monday, June 24.

At the same time, Martin announced that Harry Buxbaum, the company's sales manager in Cleveland, will be promoted to the post of branch manager in Chicago effective Monday, June 18; the promotion of Jack Kaufman ,sales manager in Albany, to the post of sales manager in Cleveland effective Monday, June 10, and the promotion of Fred Mayer, salesman in New York, to sales manager in Albany effective immediately.

Graff joined Universal as an apprentice booker in Chicago in March 1946, and rose rapidly through the ranks to salesman in Chicago in October, 1948; sales manager in Chicago in March, 1952; branch manager in Detroit in February, 1956; and Chicago branch manager in September, 1961.

Buxbaum joined Universal as sales manager in Cleveland in October, 1959, after posts with Paramount and MGM.

Kaufman joined Universal in November, 1959, as sales representative in Albany after posts in exhibition and prior to that a post with 20th Century-Fox for nine years.

Mayer has been with Universal since March, 1931, starting as a postal clerk in New York and being promoted to booker and finally salesman in 1951.

Huff Manages Hackensack D-I

NEWARK, N. J.—Robert F. Smerling, vice-president of Eastern Management Corp., announced that Robert J. W. Huff has been appointed manager of the new 1,350-car Hackensack Drive-In to be opened this month at Route 46 and the Little Ferry Traffic Circle. Huff now managers the firm's Paramus Drive-In.

Additional workmen have been engaged to speed construction of the 125-foot wide Cinemascope screen embedded in concrete and bolstered by 60 feet of piling. The project will include broad paved walkways, permanently lighted, and refreshment buildings. There will be a spacious Kiddieland with a wide range of free rides and other children's attractions.

Supervisor of construction at the Hackensack Drive-In is James L. Ellis of Scotch Plains. Robert R. Deitch of West Orange, an executive with Eastern Management since its inception, is film buyer and is negotiating for the opening attraction at the new theatre. He recalled that the firm entered the business in 1955 when it bought the Union Drive-In, which had been one of the first of its kind in the United States.

T-L Announces Dividend

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 15 cent per share quarterly dividend to be paid on June 28 to stockholders of record as of June 14.

The NEW YORK Scene

By Mel Konecoff

JONAS ROSENFIELD, JR., as one of his first official acts after taking over as vice-president and director of advertising, exploitation, and publicity at 20th-Fox, will inaugurate a year-long pageant of fashion, a three part exhibit, "The Age of Cleopatra," reflecting the dress and modes in her time. This will go on a 30 city tour nation-wide commencing June 1.

It will tour in three sections with about three days to a week being spent in each city. Department stores and tv stations will be tied in with the costumes and other decorative displays from "Cleopatra." In addition to the clothes and other wearing apparel, there will be a pictorial display depicting life at the queen's court as well as authentic Egyptian antiquities. Each season will see something else being pushed. The fall will see clothing and jewelry plugged in leading outlets, while next spring will see home furnishings promoted.

Initial stops of the touring exhibits will be Dallas, Chicago, Philadelphia, Cleveland, St. Louis, Pittsburgh, Miami, and Omaha. Other cities to be visited are Minneapolis, Buffalo, Detroit, Des Moines, Denver, Salt Lake City, and San Francisco. After the U.S. has been divided and conquered, the items will be shipped abroad for similar duty. Participating with Rosenfield at the news conference where all this wonderful information was brought forth were Rodney Bush, exploitation director, and Adrian Awan, exploitation manager, while in the background doing yeoman duty as always was world-wide publicity director Harold Rand.

DA, NYET, DA, NYET DEPT: It seems to us that about a year ago we were at a luncheon attended by Lester Cowan, film producer, wherein he announced that he and the Russians were going to make a co-production based on the book, "Meeting On A Far Meridian," which has to do with Russian scientists and American scientists and the atomic age, etc. Half was to be shot in the U.S. and half in Russia, etc., etc.

Last week, the script was given a run-through again with a slightly different cast. Vladimir Surin, head of Mosfilm, Moscow, USSR, played one of the leading roles, assisted by an interpreter, supported by Cowan and observed by Irving Wormser, president of Continental Distributing, which will handle in the western hemisphere, and ditto by Saul J. Turell, president of Walter Reade-Sterling, Inc., the parent company.

After all was said and done, sometimes twice, we gathered that the script still needs some work, and no date has been set as yet for the start. Gregory Peck's name was bandied about as being interested in one of the top American roles, and as far as anyone knows, the project still has the approval of the U.S. State Department. Surin hoped it will be part of an enlarged cultural exchange program. While he was visiting here, he admitted talks with UA's Robert Benjamin, Arthur Krim, AB-PT's Leonard Goldenson, Si Fabian, Ed Weisel, etc.

If and when the film is made, it should run three hours and in color. Surin and Cowan were off to Hollywood to talk turkey. No, we don't know if a visit to Disneyland was in order.

The Russian film studios turn out 120 features annually for theatres, of which Mosfilm makes 25. About 24 other studios turn out the balance.

PHYSICAL FITNESS NOTE: We saw Don Bragg, Olympic champion the other day across the luncheon table, and while we tried eating the same things, it wound up in different areas from a physical viewpoint. Anyhow, this strapping six foot, three inch giant, weighing 210 pounds and sporting a 54 inch chest, related that he was going out on tour for Columbia to plug "Jason and the Argonauts." The world champ pole vaulter (he doesn't care for the plastic poles, prefers aluminum) will visit major cities in conjunction with openings, and he will point up the physical attributes of Jason and his crew as they go in search for the Golden Fleece.

He will participate in physical fitness contests in each city, challenging all comers in a series of competitive athletic events, with visits to sports editors, radio and tv stations, etc., in order. We were gonna challenge him to a bit of indian hand rasslin, but the table was crowded with dishes. Boy, were we lucky.

THE METROPOLITAN SCENE: Sorry to hear about Si Seadler's wife passing on. Our sympathy to Si and son. . . . Embassy's television trailers for "Madame" won the 1963 "Clio" award of the American TV Commercials Festival for "the best in media and entertainment" category. . . . Jack Paar was scheduled to screen an episode from "Mondo Cane" on his show last week with appropriate comment expected. . . . Weather permitting, "Hud" was going to get the sky-writing treatment over the weekend, reminding the millions of viewers that it has opened to big business in theatres in the area. . . . AIT's Bob Honahan sends along a wonderful little kit to promote "The List of Adrian Messenger" with a contest blank for free passes if you can identify the personalities, a blackmail bank, and other great bits.

Bronston To Handle Key Dates

NEW YORK—Paul N. Lazarus, Jr., executive vice president, Samuel Bronston Productions, announced that the company is going to proceed with its own domestic distribution to key playdates beginning with "The Fall Of The Roman Empire."

He added that a deal for distribution after the first 2,000 playdates is being talked with Paramount.

U-I's Casey Retires

NEW YORK—Americo Aboaf, vice-president and foreign general manager of Universal International Films, announced the retirement effective June 29 of Dan Casey, the company's managing director for Australia and New Zealand, and the appointment of another experienced Universal Australian executive, Tom Cadwallader, to succeed him in the post.

Pay-TV, Theatre, Sports Tieup Set In Hockey Deal By Telemeter, FPCC

NEW YORK—Marking the first time that motion picture theatres, pay television, and major league sports have been linked in a long-term affiliation, the establishment of a closed circuit network of theatres designed to present a full schedule of professional sports events via large screen television was announced jointly by Barney Balaban, president of Paramount Pictures Corporation, and in Toronto by R. W. Bolstad, president of Famous Players Canadian Corporation, and Stafford Smythe, president of the Toronto Maple Leafs and Maple Leaf Gardens.

Paramount's pay television subsidiary, International Telemeter Company, will be aligned with Famous Players, which is 51 per cent owned by Paramount, and Trans Canada Telemeter in a four-year agreement with the Toronto Maple Leafs for the presentation of regularly scheduled hockey games at nine theatres in the Toronto, Canada, area. The events will be telecast at theatres at the same time they are being shown to Telemeter's home tv subscribers in the Toronto suburbs.

Operations, which are seen foreshadowing further expansion in Canada and eventually into the United States, will start this fall with the 35 away-from-home games of the Toronto Maple Leafs. The nine theatres will provide a total seating capacity of 11,000, with tickets priced at $1.25, $2.00, $2.50, and $3.00.

The nine-theatre network is an outgrowth of the highly successful presentation of the Maple Leafs' away-from-home games at the College Theatre in Toronto last season. The College will again be included this year, in addition to the Beach, Parkdale, Century, St. Clair, and Glendale in Toronto, the Strand in Hamilton, the Regent in Oshawa, and the Capitol in St. Catherine's. All are Famous Players theatres except two that are operated by Nat Taylor's 20th Century Theatres.

Balaban hailed the establishment of the theatre network in Canada as "one of the most important developments in the history of pay television. One of the major problems in expanding pay tv in the home has been the excessive cost of special and sports programming in the early stages. As theatres make their houses available, this problem is solved. This arrangement also emphasizes the compatability of theatre exhibition and pay television.

"Closed circuit television in theatres also provides an important partial solution to the present product shortage. For the distributor, this means that many 'fringe' theatres, which might close for lack of suitable product, can operate at a profit and remain open."

Bolstad revealed that last year, the College "moved from the red to a substantial profit" with its presentation of 35 Maple Leafs hockey games. All 35 events were virtual sell-outs, Bolstad noted, at admissions from $1.25 to $2.50.

"This is only the second step in the building of a theatre television network across Canada that could grow to over 100 theatres," Bolstad said. "We are far ahead of the rest of the field, and are building cautiously and conservatively."

The joint announcement by Balaban, Bolstad and Smythe also took recognition of the fact that for the major sports organizations, the theatre television network is a new and revolutionary means of extending their box-office capacity. Together with pay television in the home, the theatre network can supply an untold number of additional seats so that those unable to gain admission to stadiums and arenas can still see their favorite teams in action, it was pointed out.

Smythe indicated that he was "proud to be associated with this pioneering endeavor which I feel will open up new vistas for professional sports in Canada and the United States."

The largest single order of Eidophor television projectors by motion picture theatres has been placed with Theatre Network Television, Inc., for the Toronto network. One projector has already been installed at the College, with the other eight to be installed by September. TV theatre screens will average 31 x 25 feet.

Nathan L. Halpern, president of Theatre Network Television, stated that he was gratified by this order of Eidophors for the Toronto network, noting that "the Eidophor is an important advance in communications, combining television's transmission speed and realism with the motion picture's quality and size. In the 14-year history of closed-circuit tv, the Eidophor is the only equipment which has proved to be of sufficient quality combined with remarkable field performance to fulfill the high requirements of theatre tv. The International Telemeter-Famous Players program approach of selected regional events has actually established large-screen theatre television on a regular basis."

Max Youngstein, executive producer of Columbia's "Fail Safe," recently presented AMPA "Golden Anniversary" gift to Mr. and Mrs. Arthur L. Mayer during the recent celebration at New York's Americana Hotel honoring Mayer for his "outstanding services to the industry" and celebrating the couple's 50th wedding anniversary.

Werneth To UA Post

NEW YORK—Fred Goldberg, United Artists vice-president, has announced the appointment of Bill Werneth to the publicity department as trade press contact.

Werneth comes to UA with a background in trade paper editorial work.

ATTORNEY GENERAL

(Continued from page 6)

owner can discriminate if he wants to, and that, in his opinion, theatres and other places still can decide whom they will serve in the absence of any ordinance requiring segregation.

Racial incidents involving motion picture houses continue to crop up, including one at Thomasville in which a Negro minister led a group to the Davidson and asked for a ticket to the portion reserved for whites. The cashier told him the price of the ticket would be $5, removing at the same time a sign listing the top price as 60 cents.

The minister paid for the ticket with a $10 bill and received $5 in change and a ticket. He then asked for the manager but was informed he was not there.

A few moments later, S. T. Stoker, an official of the Pioneer Theatres, Inc., reached the scene and told the minister he reserved the right to charge admission prices and to specify where patrons would sit. He said, "The price would be $5 for a Negro who wished to use the downstairs auditorium of the theatre and $5 for a white person who would wish to use the colored balcony."

At Greensboro, mass demonstrations almost nightly continued, with the Center and the Carolina the principal targets, with entrances being blocked and a number of arrests being made on charges of forcible trespass and violating city fire laws by blocking exits. Picketing also continued at the Cinema, near the campus of the Women's College.

At Durham, the Uptown was brought into the group along with the Center and the Carolina which have been picketed, and Cecil G. Winstead, manager, reported to police that an unidentified man has telephoned his home and told his young son, who was alone at the time, that the house was going to be bombed.

The NAACP and CORE chapters at Durham issued a statement to city officials calling for enactment of ordinances that would "guarantee each and every citizen the right to use any facility opened to the public and licensed by the City of Durham." It specially pointed to the Carolina, where a motion picture business is being "operated in a city-owned building on a completely segregated basis," and accused the City Council of condoning the practice through "its laissez-faire attitude."

At Fayetteville, Negro demonstrators on several occasions have visited downtown motion picture houses and attempted to buy tickets in sections reserved for white persons, but have been told that there were accommodations available only in the balconies.

At Enfield, the Levon was picketed nightly. Negroes demanding seats in the white section were told by Rom and Walter Parker, owners, that the theatre operates as a public service and Negroes who do not like accommodations provided for them could stay at home. A sign reading "closed" was placed over the balcony entrance when the picketing began but later was removed. No Negroes entered, however.

At High Point, Negroes have staged demonstrations in the downtown area nightly in protest to segregated theatres. Lines of Negroes requesting tickets at the boxoffices of the Paramount and Center featured the demonstrations. As soon as one Negro would ask for a ticket in the white section and be refused, he would move to the back and come through the line again.

Faulk Blacklist Story Bought By Yorkin-Lear

HOLLYWOOD—John Henry Faulk, Texas born television star who fought blacklisting for six years and won a $3,500,000 judgment for libel, will have his story brought to the screen by Bud Yorkin and Norman Lear of Tandem Productions, Inc.

Yorkin and Lear have acquired rights to a book Faulk is now writing about his life, career, and trial. It will be published by Simon & Schuster in January 1964.

Lear said, "The significance of the Faulk verdict has been established. What attracted us was the warm, moving, personal story of a country boy who came to the big city and locked horns with forces that held the industry he loved in fear. It is exciting, contemporary Americana in the tradition of Frank Capra's 'Mr. Deeds Goes To Town.'"

On June 18, 1956, with attorney Louis Nizer, Faulk sued Aware, Inc., Red Channels, and various individuals, charging them with responsibility for having him fired from the air. On June 28, 1962, Faulk won a New York State Supreme Court decision and was awarded $3,500,000 in damages.

During those six years in which he was unable to support his wife Lynne and three children as an entertainer, Faulk returned to his Texas home to make a bare living as an advertising salesman, while his wife worked as a waitress.

Despite his travail, Faulk said, "I never considered the case controversial. In all of our difficulty, my family never lost its sense of humor, nor the sure knowledge that in the long run the American system protects the right of the individual. If there is a hero in the story, it is America."

The verdict that cleared Faulk's name and repudiated all charges against him is already considered an historic decision. Arthur Schlesinger, Jr., White House executive assistant, told Faulk that President Kennedy considered the Court action "one of the most important decisions in many years." Senator Estes Kefauver of Tennessee, in a letter to Nizer, said that he "rejoiced in the victory" and requested the trial records for a speech that Kefauver will make in the Senate.

UA's Hock Addresses Reade-Sterling Meeting

OAKHURST, N.J.—Mort Hock, advertising manager of United Artists film company, addressed the theatre managers of the Walter Reade-Sterling, Inc., organization at a meeting at the circuit's Mayfair House executive headquarters here.

The meeting launched a summer drive for the Walter Reade-Sterling Group's theatre division, to enable the managers to capitalize on what Sheldon Gunsberg, executive vice-president, who chaired the meeting, described as an outstanding flow of top-calibre motion pictures which will be available to the public during the summer months.

Hock spoke on the necessity of intensive merchandising at the local level by theatre managers, in order to capitalize on the full earning potential of films. He also described some of his company's pictures which will be released during the summer months.

LONDON Observations

By Jock MacGregor

IT WAS APPROPRIATE that the Cinema Exhibitors Association summer convention should have been at Torquay. While there is no pleasanter place for such a gathering, it was the setting for the first postwar meet, and this is pretty certain to be the last in its present format. Last year, Peter King was highly critical of this annual jamboree. Next year, he will be president, and while he has lost the battle to have a business session in London, he is only going to the nearest coastal resort, Brighton. Though he is not ready to announce his plans, I believe he wants the efforts now put into selling exhibitors to be extended to spotlight the industry as a whole. A good idea.

Frankly, Torquay is not conducive to hard work. It is a holiday resort in the Riviera manner. Convention HQ was at the Imperial Hotel, which, perched on the cliffs with magnificent views of the bay, is the finest out of London and brilliantly managed by Michael Chapman, who is always somewhere near looking after the comforts of the guests. It is luxury living.

Officially, this was supposed to be more of a business conference, but the exotic settings and first hot sun after the long hard winter called the tune. This year, Harry Adley's celebrated bar and Lyons Maid La Gala, headed by George Arnold and Stanley Van Gelderen, shared the hotel bar and terrace, thereby saving a walk when the ice cream and soft drinks, served by beautiful models, made way for the hard stuff distilled by Harry, son John, and the stalwarts of Pearl, Dean, and Younger's advertising services, and back again.

Here, uninterrupted, we discussed the problems of the trade, renewed acquaintances, and swapped the odd yarn. The topics were as ever, and I never cease to be appalled by how little many exhibitors know of the industry and how far better versed many are about Bingo and ancillary sales than product.

Indeed, this may well be remembered as the Bingo conference. Bingo was played on the Sunday night and the Eckarts of Star Entertainments starred. Bingo also caused the most heated discussions at the general council meetings. Business sessions were devoted to "Finance and the Future" by the National Film Finance Corporation's John Terry; "Sound and Light" by Dr. Leslie Knopp; "Progressive Ice Cream Sales" by George Arnold; and "Distributor or Impressario" by Rank's Fred Thomas.

Fred opened many eyes with accounts of how he now works. He finds himself not only selling product but promoting new projects and even taking over theatres to ensure the best returns on an investment. "Let's discuss the role the distributor takes in this new state of affairs: he is still the middleman but one with the ability, and above all the experience, to promote investment. In his new role, of course, he has to be serviced by the writer, producer, artists, and above all relies on the exhibitor."

Fred discussed costs and potential returns and surprised many with his hard facts. He criticised the traditions of the industry, which on one hand ruled that the British exhibitor never pays more than 50 per cent film rental, and on the other that distributors never go below 25 per cent. He reported that recently a few broad-minded exhibitors had given him the chance to earn more than 50 per cent, but he regretted that there were others who will only pay a small fixed fee for a film with an "X-Adults Only" censor's certificate merely because they never pay more, even if it is a success!

Overall, it was a lighthearted convention, and in keeping with the holiday spirit, I typed these observations by the pool in which the more adventurous like Jim Poole of Edinburgh, Paramount's Peter Reed, Warner Pathe's Len Sampson, and Lee Langley. Charley Brown (who was frankly worried that the latest nudie to play his Cameo Moulin ran only six months), and John Adley swam.

Much in evidence were Kenneth and Peggy Winckles. He was in a relaxed mood, and how entitled he was to be, for Rank shares are higher than ever. Filming everything with a smart new 8mm camera and I suspect more than a cynical eye was Peter King, who included at least one MacGregor touch. With the big opening of the ABC Theatre at Blackpool at the weekend, the ABC top brass were missing, but present were Fred Cockerill, H. Roelick, and Ron Eldridge, and Sid Lewis came out of retirement for the occasion. From the big boys, I switched to two little girls of exhibition, attractive Anne Hexter and daughter Diana, who run the 500 seat Electric at nearby Brixham as an almost all woman show, and strike a pretty hard bargain as I learned when unwarily, the distributor of a current flop greeted them! They take their work extremely seriously, and while they were around for the late night previews of "All This and Money Too" (not an inappropriate title for the occasion) and "Summer Magic," nothing would draw them to Harry's Bar during the day. Ninety-year-old dean of tradepapermen, Sam Harris, was as spry as ever, and drove himself down in his Rolls Bentley. Mike Havas had his baptism of fire as the new MGM chief and met many of his customers for the first time. A very happy occasion was the pre-lunch champagne party, which Paramount's Russell Hadley threw for a few personal friends to celebrate his wife's birthday. Always a nice thing about these conventions is returning to one's room to find some new novelty which generally can be drunk, eaten, or discarded. The enormous seagulls which screeched from first light and zoomed on everything from crumbs to choc ices were, I am assured, not in the employ of Douglas Granville to exploit Alfred Hitchcock's "The Birds."

Tri-State Convention Set

PINE BLUFF, ARK—The Tri-State Theatre Owners of Arkansas, Tennessee, and Mississippi announced that its convention will be held Nov. 12-13 at the Chisca Hotel, Memphis, Tenn.

Youngerman Goes Indie

NEW YORK—Manny Youngerman, until recently with United Artists where he concentrated on selling Lopert releases, has announced the opening of his own office for the distribution of independent motion pictures.

CANADIAN Highlights

By Jay Alexander

THE OUTLOOK for construction of new theatres in this country is bright. A survey by The Canadian Film weekly reveals this promises to be the most active theatre construction year in 10 years. Five theatres are in actual construction at the moment, all started this year. Plans for 10 additional theatres have been announced in the last couple of months, and two new theatres have been completed. Barry Allen and associates have two theatres under construction in Toronto and in Windsor, while United Amusements has a twin-auditorium in St. Leonard's shopping centre in Montreal, Famous Players and 20th Century Theatres have a dual-auditorium house in Toronto, and the concert hall and theatre in Place des Arts in Montreal continues with the ring of the construction hammer. On the drafting boards: an 850-car drive-in in Calgary to be built by Astral Films and C. S. Posen; Olvido Mei's house in Sault Ste. Marie; and Michael Costom's three theatres, one in the Canardiere shopping centre in Quebec City, one in the Pie IX shopping centre in Montreal, and the third below his present Canadian Theatre in Montreal, which is on the second floor of the building.

Other plans include six "duo-theatres" of a revolutionary design to be erected by Atlas Telefilm Ltd. of Toronto, according to a story in The Financial Times, London, England. According to the Times' story, "The construction and equipping of these duo-theatres is to cost $10,000,000," with purchase being made from British property interests of sites in six major Canadian cities. Financing arrangements for this sum have already been concluded. The plan is to construct two adjoining theatres on each site, one suitable for every type of film and stage presentation and the other for large-screen closed-circuit television.

Unconfirmed reports are that Barry Allen will erect theatres in Ottawa and Kitchener and in Toronto. Also, it is understood that Michael Costom's Grimco Amusements has plans for other theatres. Famous Players is planning a twin-auditorium at Leslie and Eglinton in Toronto, one of which would be exclusively for Cinerama.

AN OPTIMISTIC two-day sales meeting was held in Toronto by Paramount Pictures. Attending the meeting were Charles Boasberg, president, Paramount Film Distributing Corp.; Tom Bridge, assistant general sales manager; Al Taylor, western division manager (under whose direction the Canadian company falls); and Martin Schank, manager of branch operations. Mickey Stevenson, chairing his second meeting since taking over as Canadian general manager, introduced Boasberg and the other executives. Boasberg described in detail for the sales personnel the great product that Paramount has on its schedule. Boasberg and his entourage were invited to the office of the Mayor of Toronto, where Boasberg was presented with a cigarette lighter, then asked to sign the distinguished guest book.

A FEATURE at the two-day meeting of the Canadian Regional Convention and Trade Show of the National Association of Concessionaires in Toronto was a panel of Ontario theatre managers. Their topic: The new approach to the selling of refreshments. Chairman of the panel was George Spratley of the Odeon-Hyland, Toronto, and on it were Les Mitchell, Tivoli, Hamilton; Scotty Peacock, North-East Drive-In, Toronto; and Martin Simpson, Downtown, Toronto. Co-chairmen of the gathering were Charles Sweeney, Odeon Theatres, who is vice-president of the Canadian region, and J. J. Fitzgibbons, Jr., Theatre Confections, who is on the Council of Past Presidents of the NAC.

Bowman To Theatre-Vision

HOLLYWOOD, CALIF. — Lester Bowman has been named director of technical operations of Theatre-Vision Color Corp., the National General Corp. subsidiary now developing day and night programming for a national closed-circuit color television network in theatres, it was announced by Irving H. Levin, Theatre-Vision president and National General executive vice-president.

Bowman brings to his new position over 30 years experience with CBS in all technical phases of broadcasting and television operations, including posts as technical manager and chief engineer. Immediately prior to joining Theatre-Vision, Bowman was director of technical operations for CBS.

Levin also announced that J. Walter Bantau will work with Bowman as technical coordinator in the operations of the NGC subsidiary but continuing in his present post as chief engineer for National General.

Fox Names Planborg

NEW YORK—The appointment of Conny Planborg to be general manager for 20th-Fox in Sweden has been announced by Seymour Poe, executive vice-president.

Planborg replaces Sven Nygren who has left the employ of the company.

Ullman Joins Budco

PHILADELPHIA — Claude J. Schlanger, president of Budco Theatres, announced the appointment of Irwin Ullman as vice-president and general manager in charge of operations for the Budco circuit of theatres. Budco, Inc., operates 17 theatres in three states—Pennsylvania, New Jersey, and Delaware.

Ullman was formerly a Fabian drive-in supervisor in upstate New York; director of theatre operations and advertising in the Hellman Circuit in Albany, Philadelphia, and Trenton, N. J.; and a member of the board of directors of Route 130 Theatre Corporation and the Route 1 Theatre Corporation.

Buffalo Approves "Showcase"

BUFFALO—Moviegoers of the Buffalo area, like those of Greater New York, have placed their resounding stamp of approval on United Artists' "Premiere Showcase" concept, it was announced by James R. Velde, vice-president of United Artists.

Martin H. Polls' "Love Is A Ball," first film to be released there under the revolutionary new pattern, which enables audiences to see outstanding motion pictures in local "Premiere Showcase" theatres, grossed a huge $22,560 for the first week in 10 theatres.

Fla. Morning Fun Show Draws Two Full Houses

JACKSONVILLE—A tremendous crowd of youngsters, teen-agers, and parents attended a pre-summertime morning fun show at the suburban Edgewood under the free sponsorship of the Florida Times-Union and Jacksonville Journal. The show was planned as a "dry run" for north Florida managers of Florida State Theatres' houses who will be presenting midweek morning fun shows throughout the summer. Ten minutes before the Edgewood's screen program began (10 a.m., Saturday morning, May 25) the theatre was filled to capacity with 1,000 patrons, and a crowd conservatively estimated at 1,500 persons, who were lined up for blocks through the Edgewood business district, had to be told that the theatre was filled and a second matinee would begin at 12:30. Hundreds waited in line for two and a half hours, and others left and returned to give the Edgewood a second full house for the day.

Directing the screen program (four cartoons and a comedy feature) and stage show were Robert Heekin, FST district supervisor; French Harvey, FST concessions chief; and Art Castner, Edgewood manager. Master of ceremonies for on stage audience-participation games was Bill Duggan, manager, Florida, Gainesville, assisted by Joe Charles, manager, Capitol, this city. Advance planners were Walt Meier, manager, downtown Florida, and Al Hildreth, downtown Empress. Others assisting with the show were members of the FST managerial team, including Marty Shearn and Tim Chaulat, downtown Center; H. A. "Red" Tedder, Matanzas, St. Augustine; Mrs. Iva Lowe, suburban San Marco Art Theatre; Herbert Ruffner, downtown Florida; Peyton G. "Sport" Bailey, FST warehouse manager, and his assistant, Dickie Garland; and Robert Cornwall and John Meehan, downtown Imperial. Also on hand was Tom Ephrem, free lance photographer. All the FST executives, managers, and assistants took an active part as theatre workers in presenting the two shows by hawking 10 cent prize boxes through the aisles, ushering, working behind two concessions stands, sweeping debris from aisles and lobbies, answering phones, and doing the many assorted chores associated with giving two capacity houses of patrons a full two and a half hours of happy entertainment and a chance to spend all their money on popcorn, drinks, etc.

Morey Amsterdam, center, American International Pictures' Vee-Pee in charge of goodwill; is seen with, left, Phil Levine, Brandt Theatres; and James Pisapia, Interboro Theatres, at a recent exhibitor luncheon at the Hemisphere Club of the Time and Life Building in New York City.

ALBANY

An ordinance introduced in Albany Common Council authorizes the city to purchase the Colonial and an adjacent structure on Central Avenue for $68,000 as the site of a municipal parking lot. The theatre has been closed for some time. . . . The Ft. Warren Drive-In, operated by Howard and Herbert Goldstein at Castleton, Vt., Rustic Drive-In, run by John Campo at West Sand Lake; and the Northway Drive-In, operated by William Morgan at Champlain, near the Canadian border, went to full-time operation. . . . Arthur Rosen, Stanley Warner home office executive, visited the company's local television station, WAST. His younger brother, E. David Rosen, former assistant general manager of WAST and now a Fabian Theatres property acquisition representative, has been at Fabian-owned Latham Shopping Center several times since transferring from New York. . . . Paramount Films of Palestine, Inc., effected a name change to Paramount Films of Israel, Inc., in a certificate filed with the Secretary of State. . . . Landau Productions of Tennessee, Inc., filed a statement that its New York office for a public amusement and entertainment business is 1271 Avenue of the Americas, New York City. . . . Leonard L. Rosenthal, area vice president, New York State Allied, called a special report meeting at the Inn Towne Motor Hotel, Albany, on June 3. Sidney J. Cohen, president of the group, spoke on "What Makes Allied Click." Morrey Slotnick, of Rochester, co-chairman of the State Convention; and Sam Rosenblatt, his co-chairman, also spoke on the N. Y. State Convention at the Concord, in the Catskills, at Kiamesha Lake, on July 29-August 1.

ATLANTA

R. J. Barnes, drive-in theatre owner of Knoxville, Tenn., has awarded contract for remodeling at his Knoxville Drive-In, and the Family Drive-In, Knoxville. . . . Austin Palmer has taken over the Grand, Montezuma; and Jean Drive-In, Oglethorpe. He also is owner of the Capri, Perry, Ga. . . . Pearl Payne, Benton Brothers, is confined to a local hospital. . . . Charlene Jones, WOMPI, formerly with MGM, was guest of honor of the MGM girls. . . . Charlie Simpson, Capitol Releasing Corporation, has been appointed territory representative for Cari Distributing Company. . . . Managers of 14 out-door theatres of Dixie Drive-In Company met in Savannah, Ga., for a sales meeting.

BOSTON

Janet and Judith Wolf, twin daughters of Mr. and Mrs. Joseph Wolf of Chestnut Hill, he's branch manager of Joe Levine's Embassy Pictures in Boston, graduated from Chamberlayne Junior College, and both are now medical secretaries, Judith at Massachusetts General Hospital, and Janet at Beth Israel Hospital, pursuing twin careers. . . . Mr. and Mrs. Stanton H. Davis, Needham, Mass., are parents of a new baby daughter, Eve Ellen, born at Richardson House of Boston Lying In Hospital. Father is Stan Davis, Davis Film Distributing, Statler Bldg., Boston, who recently joined his brother, Mal Davis, in the company, which has expanded to larger quarters in the same building. . . . Mary X. Sullivan, film writer of the Boston Sunday Advertiser, who free-lanced in the motion picture publicity field for a while, has returned to newspapering at the Boston Record American where she is on the rewrite desk and covers assignments. . . . Julian Rifkin, Rifkin Drive-In Theatres, has put two of his drive-in theatres under an art policy, the Quintree, Braintree, and the Seekonk, Providence, and reports that results so far have been excellent. . . . Phil Engel is handling the exploitation on "55 Days at Peking" for Samuel Bronston in the New England territory, and had Charlton Heston in for press rounds, radio and television appearances. The film opened at Ben Sack's Saxon. . . . Warren Gates, 54, booker and salesman, formerly with Warner Bros. and Columbia, who served for the past six years as president of Local F-3 of the International Alliance of Theatrical and Stage Employees, died in Jamaica Plain recently at the age of 54. . . . Robert Waldman was reelected as president of Cinema Lodge, B'nai B'rith, and Harvey Appell was elected vice-president. Other new officers are Henri Swartzberg, second vice-president; Paul Kessler, third vice-president; Louis Katz, treasurer; Joe Hochberg, financial secretary; Mel Davis, corresponding secretary; and Paul Levi, guardian. . . . The annual Movie Industry Golf Outing is to be held at the Woodland Country Club, Auburndale, Mass., on June 10, marking the 10th annual affair. Jim Mahoney heads the committee comprising Dick Dobbyn, Larry Herman, Myer Feltman, Mal Green, Al Levy, Ken Douglass, Bill Kumins, Harry Rogovin. . . . Reports are that Allied Artists will film "The Boston Strangler" in Boston, scene of the unsolved murders of 11 women, using the streets and areas where the murders took place, with Victor Buono playing the lead. . . . The first showing of "Cleopatra" in New England comes at the Music Hall on June 25, and the pre-premiere will benefit the Mayor's Charity Field Day Fund of which exhibitor Ben Sack is chairman.

BUFFALO

Four Buffalo-area theatres, owned and operated for many years by Basil Enterprises, Inc., have been leased to the Dipson Enterprises Corp. of Batavia for five years. The theatres are the Colvin, Varsity, Apollo, and Broadway. Sidney B. Pfeiffer, attorney who represented the Basil interests in the transaction, said the rental involved is "in the neighborhood of $250,000 for the term of the lease. The four theatres, part of the Basil circuit which at one time numbered 13 in Buffalo and western New York, are being leased "pursuant to a plan of liquidation" of the Basil theatre interests. Pfeiffer said. This is being undertaken because of the deaths of three of the four Basil brothers in the past 12 years and the retirement of Basil J. Basil.

The only remaining Basil theatre is the Genesee. Dipson said that under Dipson management, the Colvin "will feature a family-type operation on runs which will be in accordance with changing exhibition polices with respect to neighborhood theatres." The Varsity, he said, is "ideally suited for long-run exhibitions of foreign and cinema-art productions." For the time being, Dipson added, the Apollo and Broadway will be continued under their present policies. . . . Wedding bells will be ringing on June 15 for Mary A. Bowen, assistant manager, Paramount, and Donald J. Kavanagh, projectionist at the same theatre. Miss Bowen has been a member of the managerial staff of the Paramount since 1950, serving in the capacity of treasurer and later as assistant to manager Edward Miller. . . . Clarence L. Snyder, Supreme Court officer and a former deputy sheriff, and an early motion picture projectionist in Buffalo, has checked out of Erie County Hall and is looking forward to a long retirement. Snyder started his projectionist career in 1911 in the Golden Palace theatre on Main street in Buffalo. He is a charter member of Motion Picture Operators Local 233. His experience included early attempts to make talking pictures. The dialogue was on records which he played while another operator attempted to synchronize the film with the sound. Snyder's experience also included Shea's Hippodrome, now the Center, and the old Family, which occupied the site last held by the recently razed Lafayette. . . . A summer-long "homage" to George Eastman House will open in June in Paris. Eastman House vice-director James Card has arrived in Paris with 75 choice motion pictures from the Rochester photographic museum's collection to be shown during the period.

CHICAGO

Mrs. Lillian Golub, 63, wife of Sam Golub, a motion picture operator at the Congress since 1926, died of a heart attack in Weiss Memorial Hospital. Other survivors include a son, a daughter, and a sister. . . . Esquire management has been reported to be refunding admissions to patrons who can't understand the movie version of Frank Kafka's "The Trial." The film is currently playing to a packed house. . . . Keir Dullea and Janet Margolin, stars of the award-winning film, "David and Lisa," were cited by the National Association for Mental Health at a luncheon held at the Casino Club in recognition of the movie's contribution to better understanding the problems of the emotionally disturbed. . . . Local chapter of Actors Equity constructed an "Avenue of Stars" as its part of the nationwide celebration of the 50th anniversary of the guild. Huge glowing stars, each containing the name of a Chicago contribution to Hollywood and Broadway, were placed in pavement leading into Hartford Plaza. . . . June 21 will mark an all-day world premiere celebration for "A Gathering of Eagles." One of the highlights of the film fete will be State Street's Salute to SAC Parade in the morning, with Rock Hudson and Air Force brass leading a motorcade to the Roosevelt opening of the film. Hudson is a native son of Winnetka, Ill. . . . Charlton

The finest carbons ever made...

NATIONAL
TRADE MARK

PROJECTOR CARBONS

Heston was here to boost the opening of "55 Days at Peking." . . . Opening night performance of "Cleopatra" at the State-Lake on June 26, a benefit performance for LaRabida Sanitarium (Variety's pet charity), promises to be the most glamorous night in Chicago theatre history. Tickets for the benefit, priced at $25, $15, and $10 (tax deductible) are going well, according to Jack Clark, Variety Club's chief barker. . . . Mrs. Margaret Patch Burks, 62, an Oak Park, Ill., resident prior to her marriage in 1931 to John Early Burks, motion picture technical director, died in Los Angeles.

CINCINNATI

"This is Cinerama" opened in the completely remodeled 725-seat Debal, Dayton, O., to a sell-out under the sponsorship of the Variety Club of that city. The proceeds go to the club's crippled children's project. The house, owned by Mid-States Theatres, remodeled at an approximate cost of $137,000, is Dayton's newest deluxe house. The lobby, paneled entirely in walnut board, has an open boxoffice, the first such arrangement in this area. In the auditorium, the floor to ceiling Cinerama screen is revealed when the deep wine-colored curtain opens. The seats are upholstered in gold. The walls have been painted a soft, light blue, and the lighting system gives off a soft pink glow. Mid-States Theatres, headquartered here, is one of the oldest chains in this area. A number of Film Row executives and area exhibitors were present for the opening.

COLUMBUS, O.

Sam Shubouf, manager, Loew's Ohio, will act as standin for screen star Sandra Dee at the presentation of a victory trophy to the central Ohio girl chosen 1963 Miss Firefighter at the annual Fire-fighters' Ball June 15 at the Buckeye Building, Ohio State Fairgrounds. Miss Dee is a sponsor of the trophy, in a tieup with the Ohio's showing of "Tammy and the Doctor." . . . Ron Pataky, theatre editor of the Citizen-Journal, went on a return visit to New York for a look at Broadway plays and films. . . . "Island of Love" and "Term of Trial" are scheduled to open RKO's Salute to Hollywood at the Palace June 12.

DALLAS

James A. Pritchard, division manager for Allied Artists in Dallas since 1948, was announced as the "Boss of the Year" for Dallas Women of the Motion Picture Industry. The selection was made on the basis of letters written by WOMPI members about their bosses, and the presentation was made at the 11th annual anniversary luncheon of the group at the Adolphus Century Room. Pritchard was chosen by a panel of judges whose members are not connected with the film industry. It was strictly a coincidence that one of the writers of the Pritchard letter is Jo Bailey, Pritchard's own secretary and president of the WOMPI's. Also announced were Rosemary White as "WOMPI of the Year" on the basis of service to the industry, and Rosa Browning as the winner of the annual service award. Speaker at the luncheon was Bill Slaughter, assistant general manager, Rowley United Theatres, who discussed the record of WOMPI achievements during its 11 years in Dallas and who paid tribute to the women workers for their contributions in community and industry service. . . . Bob O'Donnell, Empire Pictures, has added Fred Bieresdorf, Jr., as salesman to the staff of the local exchange. . . . Film star Nancy Kovack was here to talk about "Jason and the Argonauts." The film will have an 11 theatre opening on June 13 at the Lakewood, Inwood, Texas, Crest, Chalk Hill, Hampton Road, Lone Star, Casa Linda, Bruton Road, Garland Road, and Preston Royal. . . . Producer-director John Sturges will be in for preliminary activities in connection with the opening of his newest film, "The Great Escape," here in July. . . . Jerry Lewis is due to arrive on June 6 to launch "The Nutty Professor" at the Palace with four 20 minute stage shows. . . . Pat Boone will be here to promote "The Main Attraction," which opens at the Tower on June 12, the same day as the visit. . . . There is also a possibility that Cindy Carol, the new "Gidget," may visit Dallas during June as part of a 31 city tour for Jerry Bresler's "Gidget Goes to Rome." . . . Dr. Leon Warshaw, medical officer for Paramount and United Artists, was here attending a Dallas Heart Association meeting. . . . Jay Moore, formerly with United Artists, is now a representative for Colorama in their local offices.

James A. Prichard, division manager for Allied Artists, was recently selected Dallas WOMPI "Boss of the Year" and his secretary, Thelma Jo Bailey, left, who is president of the Dallas Club, had the pleasure of presenting him with a special plaque. At the right is Dallas "Wompi Of The Year," Rosemary White. The affair was held in the Century Room of the Adolphus Hotel.

HOUSTON

Movie star Tony Randall was quietly in town on business. . . . Oil man Howard Lee and his bride, movie star Gene Tierney, are leisurely motoring to California for a vacation. . . . Hollywood film star Jack Lemmon checked in at the Sheraton-Lincoln Hotel. . . . Actress Joan Marshall flew in to promote "Tammy and the Doctor," opening June 6 at the Majestic. . . . A photo story on young actress Karen Balkin was being shot here by a group from "This Week" magazine supplement, who will run a photo story on the local youngster. . . . George Christian, film columnist for the Houston Post, was in Barnsville, Md., where "Lilith" is being filmed. . . . Interstate Theatres are using subliminal advertising in behalf of "Cleopatra" in their theatres.

JACKSONVILLE

Herman Meiselman, circuit owner from Charlotte, informed friends along Film Row that his new Fox Drive-In, located three miles west of this city, will soon be ready for an early summer opening. . . . Tommy Hyde, general manager, Kent Theatres, came in from Fort Pierce to inspect the rapid progress being made on the completion of Kent's new drive-in, also located west of the city. . . . Carlton J. Carter has announced the reopening of the Royal, Blackshear, Ga., a unit of Stein Theatres. . . . Johnny Tomlinson's staff at the Warner Bros. branch received the good news that they had finished among the top 10 branches in the company's feature product drive which began last September and extended through February. . . . Renee Eckert, daughter of Mrs. Philomena "Phil" Eckert, former WOMPI president at the Columbia office, has joined the Woman's Army Corps and is now in basic training at Ft. McClellan, Ala. . . . Marvin Skinner, this city, is now buying and booking for Jimmy Biddle's Fay, Jasper; Nick Fortunas' Dixie, Apalachicola; and David Harris' Temple and Brooklyn, Perry. . . . Louis J. Finske, president, Florida State Theatres, was pictured in lengthy news shots over local channel 12, WFGA television, as he turned the first spadefull of earth to launch construction of FST's new indoor theatre at the Colonial Plaza shopping center in Orlando. The new house will have two auditoriums served by one boxoffice and one projection room. Others assisting in the ground-breaking ceremony were Robert Heekin, FST district supervisor, this city; Walter Colby, Orlando city manager for FST; and the Mayor of Orlando. . . . Walt Meier, manager of the downtown Florida, papered downtown sidewalks to the saturation point with 500 bright 7½x3½-inch stickers which stated: "Dr. No Is In Town." Walt's crew of ushers affixed the stickers the night of the opening of "Dr. No" and aroused the curiosity of thousands. . . . WOMPI members gathered for an enjoyable Founder's Day birthday party at the Holiday Inn. . . . Other WOMPI events include a June 15 birthday party for residents of the All Saints Catholic Home for the Aged, and an annual installation banquet on June 8. . . . Jack Mahon, director of FST's Weeki Wachee Spring, revealed that during the course of the hourly underwater shows at Weeki Wachee the performing "mermaids," who are highly-trained swimmers, consume in excess of 2,500 bananas each year.

MIAMI, FLA.

Winner of Motion Picture Exhibitors "Showman of the Year" Award for 1959, Jack Mitchell, formerly with Schine Theatres, is now with Wometco Enterprises, Inc., handling special promotions, Thrif-Tik-Its sales, and group sales. . . . Ground was broken for Orlando's newest theatre, the Plaza, due to open in October. Present at the ground-breaking were Walter Colby, local Florida State Theatres manager, FST President Louis Finske, and Orlando Mayor Robert S. Carr. The new house will have twin screens and 1,200 seats. . . . Mrs. Joe Campbell, wife of the 27th Avenue Drive-In projectionist, was elected president, Dade County Council Parent-Teacher Asociations. The election of officers was held in the Mayfair Art Theatre. . . . "Mutiny on the Bounty" will be the opening attraction for the Shirley St. Theatre now being completed in Nassau, Bahamas, for a June 6 invitational showing. . . . The Wometco Old Guard organization held its annual luncheon at the Top o' the Columbus and elected Eddie Stern, head booker, as president. Others on the board of directors, who will be installed at the annual banquet in July, include Frank Maury, manager, Miracle, and Howard DeBold, 163rd Street. The organization, comprised of Wometco employees of over seven years' service, now boasts 166 members. . . . A new motion picture producing company has been formed in Miami, and shooting will start soon on its first picture, to have an all-Miami cast. Monroe Myers, Miami News advertising representative, will have one of the lead roles. The picture, a full-length feature in color, with title to be announced later, will also have a local producer and director. Gloria Izzo of Miami, is handling coordination and casting. . . . Hialeah City Council unanimously made it unlawful to show obscene films. The film ban was aimed at the Hialeah Art Theatre, which a local minister termed "a distinct drawback to the moral tone of the community." The emergency ordinance bans any obscene film, and then sets up the test for obscenity: any film which tends to "stir sex impulses or to lead to sexually impure or lustful thoughts, or to appeal to prurient interests." The criteria for judging whether or not sex impulses will be stirred by a particular film will be "contemporary community standards" as applied by "the average person." Backed by a sympathetic audience of clergymen and citizens, the council also passed a resolution ordering the city attorney to seek a public nuisance injunction to close the theatre. Another approved resolution asked the State Legislature to create a statewide review board to judge "art" films. Owner Gary H. Schlesinger defended the type of movies he has been showing and said he has queried most patrons and hasn't received one complaint. "I would guess that 30 to 40 per cent of the audiences are women," he declared. . . . Michell Wolfson, president, Wometco Enterprises, Inc., was named Dade County's outstanding citizen (male) as the 16th annual awards coordinated by Sholem Lodge 1024 of B'nai B'rith were presented at a luncheon. Wolfson, who was at the moment "somewhere on the Black Sea" on a vacation cruise, was cited for "voluntary activities in many areas." . . . A press party was held at the Miami Seaquarium to publicize the opening of MGM's "Flipper." . . . Stanley Hullen is now at the Essex and Tony Pullen is student assistant at the Mayfair. . . . Wometco Enterprises, Inc., has inaugurated a series of advertising committee meetings weekly to discuss and formulate plans for advertising, promotion, etc. of films throughout the circuit. The committee consists of district managers Sonny Shepherd and Harvey Fleischman; assistant district manager Flynn Stubblefield and James Carey; bookers Ed Stern and Rex Norris; Hal Kopplin, director of art and advertising, and his assistant, Claude Norton; and Jack Mitchell, director of sales and promotion.

LOS ANGELES

Jack Jones has been named manager of the Iris, Hollywood, with Harry Meyers checking into the Fairfax, and Joe Jarno moving to the El Rey, it is announced by William H. Thedford, Pacific Coast division manager of National General's Fox West Coast Theatres. All three theatres are under district manager Bob Smith's Los Angeles first-run supervision. . . . National General Corporation held three theatre openings, the Fox Bayshore Drive-In, San Jose, Calif.; the Fox Winrock, Albuquerque, N.M.; and the newly-renovated Fox California, San Diego. Earlier, National General opened its new Fox Conejo, Thousand Oaks, Calif. Coming up in July and August are new theatres in Palos Verdes and Northridge, Calif. Expansion program is moving rapidly with president Eugene V. Klein's recent announcement that the 225-theatre circuit plans to add 50 theatres and drive-ins in the next three-year period.

New Orleans WOMPI recently donned clown costumes and played host to 360 orphans at a film show held at the neighborhood Famous Theatre on a Saturday morning. Pink lemonade, popcorn, candy, and balloons were given to the children.

MEMPHIS

The Commercial Appeal's entertainment editor wrote "Tonight's The Night To Go Out To A Movie" is the word for summer from the Theatre Owners of America, and the slogan emphasizes what has been described as the biggest and best crop of movies out of Hollywood in a decade. . . . Finally it is definite. "How the West Was Won" opens on July 3, Loew's Palace. The opening date has been postponed several times. It has been months since this house has had Cinerama. . . . Film Row had its third annual golf tournament in May, at Audubon Golf Course. All golfers received prizes, for in addition to the prizes for the winners, each player not placing in the winning ranks received a golf shirt. Out-of-town industryites participating were J. Fred Brown, Fort Smith, Ark., and Norman Fair, Somerville, Tenn. . . . Dave Flexer, Memphian who brought art movies to Memphis 17 years ago, is now bringing movies to jets. For several years, his Inflight Motion Pictures, Inc., service has been available in the first-class compartments of TWA and Pakistan International Airlines' overseas flights. Now TWA has contracted for the pictures in tourist as well as first-class compartments of both international and U. S. transcontinental flights. The international fleet was fully equipped by May 15, the domestic fleet will be ready about Aug. 1. . . . In Knoxville, Tenn., pickets were out to protest racial discrimination. Police were called to make arrests, and box office returns suffered. Memphis downtown and the larger suburban houses here were integrated several months ago without incident. . . . Frank Patterson is now operating City, Junction City, Ark., and at Monticello, Ark., the Dixie has closed. . . . It is reported that Stadium, Carruthersville, Mo.; A 11 Star Drive-In and the Rehabilitation Center, Hot Springs, Ark., have not been operating for many months.

NEW HAVEN-HARTFORD

Republican State Chairman A. Searle Pinney has named two industry "names"—Attorney Joseph A. Adorno, counsel for Adorno Theatres, Middletown, and Thomas Loy, public relations man for the IATSE in New York, maintaining Plainville residence, among 100 delegates-at-large to the newly-formed State Republican Council, which will make a thorough study of GOP Connecticut operations. . . . Dennis Shea has been named assistant manager, Stanley Warner Strand, Hartford, succeeding Charles Powell, resigned. . . . Manny Friedman, Hartford resident manager for Lockwood and Gordon, has designated June 19 for premiere of MGM-Cinerama's "How the West Was Won" at the Cinerama. . . . M. A. Ripps, Mobile, Ala., based producer-distributor, was in Hartford conferring with Brooks LeWitt, LeWitt Theatres, on "The Garbage Man" playdate for the suburban Berlin Drive-In. . . . Les Barrett, SW Palace, Norwich, is experimenting with a series of Saturday matinee kiddie shows, charging only 10 cents admission. A feature film and cartoons are screened. Territory's prevailing children's matinee rate is 25 to 35 cents. . . . John Scanlon III, Strand, Winsted, Conn., set up a scale next to his boxoffice for Universal's "40 Pounds of Trouble," offering free admission to all 40-pounders. . . . Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, and his wife, Nikki, flew home following a vacation trek to Acapulco, Mexico City, and Palm Springs, Calif. The Perakos deluxe Elm hosted Connecticut premiere of Columbia's "Lawrence of Arabia." John Markle, Columbia field exploitation force, worked with John D'Amato, Perakos resident manager. . . . Allen M. Widem, Hartford Times amusements editor-columnist, addressed the New Britain Rotary Club meeting. The speaker was introduced by Peter G. Perakos, Jr., office manager, Perakos Theatre Associates. . . . Theatremen in communities where the local press is known to be receptive towards motion picture promotion might borrow a hint from "The Daily Campus," student-edited newspaper at the University of Connecticut. Sizable ads go run-of-paper, the copy asserting: "Nervous? Tensed-Up? Relax—Take In A Movie!" . . . RKO General, backing America's first over-the-air subscription tv experiment, via Hartford's WHCT-TV (channel 18), is running a series of newspaper ads geared to the theme, "There Are No 'Commercials' On Subscription TV." Other copy asserts, "Boxoffice Entertainment In Your Home—Not Available On Commercial Television." The station, moreover, is hosting groups, clubs, and organizations on tours of station facilities, highlighted by a film screening. WHCT-TV marked its first anniversary May 29. At last count, subscribers numbered around 2,200.

NEW ORLEANS

B. V. Sheffield's Sheff, Poplarville, Miss., was due for several week's closing for repairs and refurbishing. . . . Phillip Richardson shuttered the Locke, Jackson, Ala. . . . Euel Woodfield resumed full time operation at the Moonlight Drive-In, West Long Beach, Miss. . . . Gulf States Theatres reopened the long closed Rose, Bastrop, La. . . . Mr. and Mrs. O. L. Germany, old timers in exhibition in western Florida, turned over the operation of the Pen, Pensacola, via lease to A. R. Gary. . . . The Sunset, La., theatre was sold by R. A. Conrad to Messrs. Hesson and Richards. . . . Gulf States Theatres reopened the Colonial, New Iberia, La. . . . J. O. Cole closed the Ritz, Pascagoula, Miss., for refurbishing. . . . F. T. McLendon Theatres, home based in Union Springs, Ala., assumed complete operation of Martin Theatres of Alabama effective immediately. Theatres included are the four-wallers Ritz, Greenville; Pix, Evergreen; Strand, Atmore; Martin, Andalusia; and Martin, Florala; and the Palms Drive-In, Atmore; Fendley Drive-In, Andalusia; and the Eagle Drive-In, Brewton. . . . The Harlem, Donaldsonville, La., has closed. . . . . Connie Calongne, 20th-Fox cashier's department; and Grace Hirstel, 20th-Fox bookers' stenographer, are both infanticipating. . . . Albert H. Crook, 51, for many years associated with Arrow Theatres as a manager, died suddenly. He is survived by his wife, a stepson and a sister. . . . Sympathy is extended to Cecile Picone, an associate member of WOMPI, and a former MGM exchange staffer, upon the death of her sister.

PHILADELPHIA

Leon Cohen, Vine Street Screening Room, became a grandfather again when his daughter, Mrs. Eileen Palmer, Middletown, Conn., gave birth to a six pounds, one ounce girl, named Claudia. . . . Harry M. Brubaker, part owner, Rialto Theatre Company, Wilmington, Del., has arranged to purchase the interest of his late partner A. J. Belair in the theatre. Tri-State Theatre Service handles the Rialto's buying and booking.

ST. LOUIS

General Drive-In Corporation, represented here by H. E. McManus, was given a citation for presenting the "Most Family Pictures During the Year," by the Better Films Council of Greater St. Louis. Mrs. John A. Hogenmiller, president, praised the circuit for its efforts at providing wholesome entertainment for the entire family. Mrs. William E. Moore, Women's Auxiliary of the St. Louis County Medical Society, was elected president of the organization for the coming year. . . . At the recent trade fair held at The Arena, IATSE held a very successful booth. The union featured short movies, a display of old and new projectors, and held a drawing for movie tickets.

The entire Cleopatra wardrobe, including the much publicized gold dress, will be on display here June 26 at Stix, Baer, and Fuller. Advance sales for the opening on that date have been going very well, according to Norman Delaney, 20th-Fox publicist. The first night has been sold out to the Boy's Club of Missouri, and the second night will benefit the Variety Club charities. Delaney is also handling the opening on the same date in Memphis, Indianapolis, and Nashville. . . . Dan Hulse has left MGM where he was a salesman. . . . Carol Seago, 20th-Fox, is joining the WOMPIs. . . . WOMPIs will hold their installation dinner June 19. . . . Crest Films has been appointed distributor for Union Films in St. Louis and Kansas City, according to George Cohn.

Seen signing the contract for the showing of MGM's "V.I.P.'s" at the Arcadia, Philadelphia, are, front row, left to right, Bernard and Morton Shapiro; and, top row, left to right, Sidney Eckman, MGM's Philadelphia branch manager; and Saal Gottlieb, eastern division manager.

SAN ANTONIO

Bob Bixler, former motion picture publicist, was here from Dallas publicizing Bob Hope's new book from Doubleday, "I Owe Russia $1,200." . . . Big John Hamilton, local restaurant owner, recently flew into town from his biggest "tour of triumph" in the movies to date. He was completing a junket which boosted John Wayne's newest production, "McClintock," scheduled for fall release by United Artists, in which Big John has a major supporting role. Also on the tour was Chill Wills. Upon his arrival, home, Hamilton found a new Cadillac convertable awaiting him at the airport. . . . Mr. Blackwell, the Hollywood wardrobe designer, doesn't want his name listed in the credits of the new Jayne Mansfield motion picture, "Promises, Promises!" In fact, he's seeking legal action to disassociate his name with the movie, and he vowed during his visit here that he will never design a dress for Miss Mansfield again. This was due to the fact that Playboy Magazine has declared Miss Mansfield "the undisputed champion of in-the-altogether brinkmanship" and the eight pages of the star in the June issue of the magazine. . . . Joan Marshall, who appears in a supporting role with Sandra Dee and Peter Fonda in "Tammy and the Doctor," which had its world premiere in Dallas on May 29, was a visitor here in behalf of the film. . . . "Hud," filmed in Amarillo, opened an engagement at the Aztec. . . . The city of Wharton, Tex., will honor former Wharton citizen Horton Foote, the screenwriter who won an Oscar for his screenplay of "To Kill A Mockingbird." Mayor Fred A. Mills signed a proclamation declaring "Horton Foote Day." Foote's parents, Mr. and Mrs. A. H. Foote, are Wharton residents, and Foote was born in Wharton. R. D. Garrett has been named manager, Showboat, Freeport, Tex. He was previously manager, Twin Ranch Drive-In, Victoria, Tex. Garrett inaugurated an extensive improvement program which included cleaning the theatre's furnishings and carpeting; restrooms and lounge areas are being redecorated and refitted; all the interior of the building is to be redecorated, the lobby repainted, and the auditorium redecorated. The personnel will be outfitted with new uniforms also. . . . Tommy Hall, owner, Horseshoe Drive-In, Ballinger, Tex., reported damage to the screen tower of the drive-in and snack bar in a recent thunderstorm, but he was making repairs and hoped to be open again soon. . . . John D. Paxton, city manager, Interstate Theatres, El Paso, Tex., is offering 30 movie passes good at either the Plaza, State, or Pershing in an annual contest guessing the correct date, hour, minute, and second when El Paso's temperature reaches 100 degrees. . . . Jim T. Carty, manager at Stanley Warner of Texas' Del Norte Drive In at El Paso, Tex., is able to spend several hours a night at the drive-in following surgery. . . . Two youths charged with the murder of another teenage youth at the Twin Vue Drive In at Plainview, Tex., gave themselves up to officers.

Frank Sparkes, expense controller of Associated British Cinemas, was guest of honor at a tribute luncheon at the Dorchester Hotel, London, given by the directors of ABC to mark his retirement. Among those present were Dr. Eric Fletcher, deputy chairman of ABPC; C. J. Latta, managing director of ABC; D. J. Goodlatte, managing director of ABC; Robert Clark, an executive director of ABPC; Bill Cartlidge, assistant managing director of ABC; and J. H. McDonald, secretary of ABPC, all of whom are seen above with Sparkes.

CLARK
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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
SHOWMAN'S TRADE REVIEW

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two serivce features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

JUNE 5, 1963

SECTION TWO
VOL. 69 No. 23

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—DeLuxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
6303 **BLACK ZOO**—MD-88m.—(PV; C)—Michael Gough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
6304 **55 DAYS AT PEKING**—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
6301 **DAY OF THE TRIFFIDS, THE**—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
6210 **PAYROLL**—MD—79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western

COMING FEATURES IN ORDER OF RELEASE

May **PLAY IT COOL**—Billy Fury, Helen Shapiro
June **GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
June **SHOCK CORRIDOR, THE**—Peter Breck, Constance Towers
July **GUNFIGHTERS, THE**—(CS; C)—David Janssen

COMING

GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy
SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
716 **BATTLE BEYOND THE SUN**—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
807 **FREE, WHITE AND 21**—D—102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
718 **NIGHT TIDE**—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
803 **OPERATION BIKINI**—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horrer entry
717 **RAVEN, THE**—CD—86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(PV; C)—Frankie Avalon, Annette Funicello, Robert Cummings
BLACK CHRISTMAS—(EC)—Boris Karloff
CALIFORNIA—Jock Mahoney, Faith Domergue
COLD WIND FROM HELL, A—(Panacolor)—Barry Sullivan, Martha Hyer
DEMENTIA #13—William Campbell, Luana Anders—Filmgroup
ERIK, THE CONQUEROR—(C)—Cameron Mitchell
FEAR—Boris Karloff
HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act One		WB
Air Patrol	A1	Fox
•All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
•America, America		WB
•Aphrodite, Goddess Of Love		Emb.
Army Game, The		For.
Arturo's Island	B	MGM
Assignment Outer Space		A-I

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Bad Sleep Well, The		For.
Badjao		For.
Balcony, The	C	Misc.
Barabbas	A2	Col.
• Battle, The		Fox
Battle Beyond the Sun (Filmgroup)		A-I
• Beach Party		A-I
• Bear, The	A1	Emb.
• Behold A Pale Horse		Col.
• Beauty And The Beast	A1	UA
• Becket		Par.
Best Of Enemies, The	A1	Col.
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The	A2	U-I
Black Fox		Misc.
• Black Christmas		A-I
Black Gold	A1	WB
Black Zoo	A2	AA
Boccaccio '70	C	Emb.
• Boy Who Caught A Crook	A1	UA
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
• Brass Bottle, The		U
Broken Land	A2	Fox
Bunny Yeager's Nude Camera		Misc.
Bye, Bye Birdie	A3	Col.
Bloody Brood	B	Misc.

C

Cairo	A3	MGM
• California	A3	A-1
Call Me Bwana		UA
Candide	B	For.
• Captain Newman, M.D.		U
• Captain Sindbad		MGM
• Cardinal, The		Col.
• Caretakers, The	A3	UA
Carnival Of Souls		Misc.
• Carpetbaggers, The		Par.
Carry On Constable		For.
Carry On Teacher		For.
• Castillian, The	A2	WB
• Cattle King	A1	MGM
Centurion, The	A2	For.
• Ceremony, The		UA
• Chalk Garden, The		U-I
Chapman Report, The	B	WB
• Charade		U-I
Child Is Waiting, A	A2	UA
• Children Of The Damned		MGM
• Circus		Par.
Cleo From 5 to 7	SP.	For.
• Cleopatra		Fox
• Clown And The Kid, The	A1	UA
Come Blow Your Horn	A3	Par.
• Cold Wind From Hell, A		A-1
Come Fly With Me	A2	MGM
Come September—Re.	A3	U
• Condemned Of Altona, The		Fox
Confess Dr. Corda		For.
Confessions Of An Opium Eater	B	AA
• Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
• Cool Mikado, The		UA
• Corridors of Blood	A3	MGM
Counterfeiters Of Paris, The	A3	MGM
• Court Martial	A2	UA
Courtship Of Eddie's Father, The	A2	MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB
Crooks Anonymous	A3	For.
Cross Of Living		For.

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
• Dark Purpose		U
David And Lisa	A2	Misc.
• Day And The Hour, The		MGM
Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The	A2	AA
Days Of Wine And Roses	A2	WB
• Dead Ringer		WB
Delicate Delinquent, The—RE	A1	Par.
• Dementia #13 (Filmgroup)		A-I
Devi	A2	For.
Devil's Hand, The		Misc.
Devil's Messenger, The		Misc.
Diamond Head	B	Col.
Diary Of A Madman	A2	UA
Dime With A Halo	A3	MGM
Divorce Italian Style	SP.	Emb.
Dr. No	B	UA
• Dr. Strangelove		Col.
• Donovan's Reef	A2	Par.
Drums Of Africa	A1	MGM
• **Duel Of The Titans**	A2	Par.

E

East Of Kilimanjaro		Misc.
Electra	A2	For.
Elusive Corporal, The		For.
• Eric, The Conqueror		A-I
Escape From East Berlin	A1	MGM
Europe In The Raw		Misc.
European Nights		Misc.

IT'S ALIVE—(C)—Peter Lorre, Elsa Lanchester
MASQUE OF THE RED DEATH—(PV; C)—Vincent Price
NIGHTMARE—Leticia Roman, John Saxon
SON OF SPARTACUS—Steve Reeves
SUMMER HOLIDAY—(TE; TC)—Cliff Richards, Lauri Peters
TERROR, THE—(Vistascope; C)—Boris Karloff
X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
LEGEND OF LOBO, THE—NOV-67m.—(TC)— True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria
SAVAGE SAM—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.
SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences
YELLOWSTONE CUBS—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
INCREDIBLE JOURNEY, THE—(TC)—Emile Genest, Sandra Scott
MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke
MERLIN JONES—(TC)—Annette, Tommy Kirk
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SWORD IN THE STONE—(TC)—Full Length Walt Disney Cartoon
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire
TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu
WILD GOOSE STOP—Brandon De Wilde

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

713 **BARABBAS**—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
706 **BEST OF ENEMIES, THE**—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment
705 **DAMN THE DEFIANT**—D-101m.—(CS; EC)—Alec Guiness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal
703 **INTERNS, THE**—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential
MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch
701 **NOTORIOUS LANDLADY, THE**—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, **angles**
710 **PIRATES OF BLOOD RIVER, THE**—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
708 **REQUIEM FOR A HEAVYWEIGHT**—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
707 **RING-A-DING RHYTHM**—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
704 **THREE STOOGES IN ORBIT, THE**—C-87m.—Three Stooges—4952 (7-11-62)—Okay programmer
709 **TWO TICKETS TO PARIS**—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
712 **WAR LOVER, THE**—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
711 **WE'LL BURY YOU**—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
629 **WILD WESTERNERS, THE**—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
702 **ZOTZI**—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **MANIAC**—Kerwin Mathews, Nadia Gray
Mar. **IRON MAIDEN, THE**—Michael Craig, Anne Helm, Jeff Donnell
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
April **FURY OF THE PAGANS**—(C)—Edmund Purdom
June **JASON AND THE ARGONAUTS**—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JUST FOR FUN—Bobby Vinton
July **13 FRIGHTENED GIRLS**—(EC)—Kathy Dunn, Murray Hamilton

COMING

BEHOLD A PALE HORSE—Gregory Peck, Anthony Quinn
CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon
CONGO VIVO—Jean Sebastian, Bachir Toure
DR. STRANGELOVE—Peter Sellers, Sterling Hayden
FAIL SAFE—Henry Fonda, Dan O'Herlihy
GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda
LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish
PLAY IT COOLER—Anthony Newly, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
SIEGE OF THE SAXONS, THE—(C)—Janette Scott, Ronald Lewis—English
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges
25TH HOUR, THE—Gregory Peck, Anthony Quinn
UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley
VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
CONSTANTINE AND THE CROSS—D-114m.—(TS;EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue

DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian

FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language

LANDRU—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles

LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian

LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama

LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles

MADAME—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)

NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles

NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m. Fairly amusing import—English

SEVEN CAPITAL SINS—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles

SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French

STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche

April **PASSIONATE THIEF, THE**—Anna Magnani

April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey

June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French

July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle

LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles

310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs

218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer

316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale

322 **COME FLY WITH ME**—CD—109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses

313 **COUNTERFEITERS OF PARIS, THE**—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles

321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone

214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments

318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program

DRUMS OF AFRICA—MD-92m.—(PV; MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program

311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin

330 **FLIPPER**—D—90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment

321 **FOLLOW THE BOYS**—MUC-95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences

319 **FOUR DAYS OF NAPLES, THE**—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles

317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war

HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all

IN THE COOL OF THE DAY—D-89m.—(PV;C)—Jane Fonda, Peter Finch—5049 (5-29-63)—Fairly interesting romance

301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe

323 **IT HAPPENED AT THE WORLD'S FAIR**—C-195m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw

312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English

217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs

340 **MONKEY IN WINTER**—D-104m.—Jean Gabin, Jean-aul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles

365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry

305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English

308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience

324 **RIFIFI IN TOKYO**—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan

306 **SAVAGE GUNS, THE**—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain

320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English

328 **SLAVE, THE**—MD-102m.—(EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made; dubbed in English

304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad

223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made

222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show

314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English

220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn

303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France

WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating

336 **YOUNG AND THE BRAVE, THE**—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer

COMING FEATURES IN ORDER OF RELEASE

June **CATTLE KING**—(EC)—Robert Taylor, Joan Caufield

June **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta

June **MAIN ATTRACTION, THE**—(EC)—Pat Boone, Nancy Kwan

July **CAPTAIN SINDBAD**—(C)-Guy Williams, Heidi Bruehl

July **DAY AND THE HOUR, THE**—Simone Signoret, Stuart Whitman

July **TARZAN'S THREE CHALLENGES**—(PV; MC)—Jock Mahoney

July **TWO ARE GUILTY**—(Dailyscope)—Anthony Perkins, Jean Claude Braily

July **TICKLISH AFFAIR, A**—(PV;C)—Shirley Jones, Gig Young, Red Buttons

COMING

CHILDREN OF THE DAMNED—Jan Hendry, Alan Badez—England

CORRIDORS OF BLOOD—Boris Karloff

GLADIATORS SEVEN—(CS)—Richard Harrison

GOLD FOR THE CAESARS—(C)—Jeffrey Hunter

HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English

LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale

MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley

NATIVES ARE RESTLESS TONIGHT, THE—(EC)—Nancy Kwan, Dennis Price

NIGHT MUST FALL—Albert Finney—English

OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey

POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley

PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson

SMOG—(WS)—Annie Girardut, Renato Salvatore

SUNDAY IN NEW YORK—(MC)—Jane Fonda, Cliff Robertson

F

Face In The Rain		Emb.
•Fair Safe		Col.
Fall Guy, The		Misc.
Fancy Pants—RE	A1	Par.
Fatal Desire	A3	For.
•Fear		A-I
Fiasco In Milan		For.
55 Days At Peking	A1	AA
Firebrand	B	For.
First Spaceship On Venus		For.
Five Miles To Midnight	A3	UA
Five Weeks In A Balloon	A1	Fox
Flamboyant Sex, The		For.
•Flight From Ashiya		UA
Flipper	A1	MGM
Follow The Boys	B	MGM
•For Love Or Money		U-I
40 Pounds of Trouble	A2	U-I
Four Days Of Naples	A2	MGM
•Four For Texas		WB
Free White and 21	B	A-I
Freud	Sp.	U-I
•From Russia, With Love		UA
Frightened City, The	B	AA
Fruit Is Ripe		For.
•Fun In Acapulco		Par.
•Fury Of The Pagans	A2	Col.

G

•Gathering Of Eagles, A	A1	U-I
Gay Purr-Ee	A1	WB
Giant—Re.	A1	WB
•Gidget Goes To Rome		Col.
Gigot	A1	Fox
Girl Named Tamiko, A	B	Par.
Girls, Girls, Girls	A2	Par.
•Gladiators Seven		MGM
•Gold For The Caesars		MGM
•Golden Arrow, The		MGM
Great Caruso, The—RE	A1	Misc.
Great Chase, The		Misc.
Great Escape, The	A1	UA
•Great Race, The		WB
Great Van Robbery, The	A1	UA
•Greatest Story Ever Told, The		UA
•Gunfight At Comanche Creek		AA
•Gunfighters, The		AA
•Gun Hawk, The		AA
Guns Of Darkness	A2	WB
Gypsy	B	WB

H

Hand Of Death	A2	Fox
Hatari	A1	Par.
•Haunted Palace		A-I
•Haunting, The		MGM
Hemingway's Adventures Of A Young Man	A3	Fox
Her Bikini Never Got Wet		For.
Hercules and the Captive Women		For.
•Here's Las Vegas		UA
Hero's Island	A1	UA
Hook, The	A2	MGM
Horror Hotel	A3	For.
•Horse Without A Head, The		BV
House Of The Damned	A2	Fox
House Of Women	B	WB
How The West Was Won	A1	MGM
Hud	A3	Par.
Huns, The	A2	For.

I

I Could Go On Singing	A3	UA
If A Man Answers	A3	U-I
I Thank A Fool	A3	MGM
Il Grido		For.
•I Love, You Love	C	Col.
•Incredible Journey, The		BV
Immoral West, The		Misc.
Impersonator, The		For.
In Search Of The Castaways	A1	BV
•In The French Style		Col.
In The Cool Of The Day		MGM
•Incredible Mr. Limpet, The		WB
Invasion Of The Star Creatures	A1	A-I
Interns, The	A3	Col.
•Invitation To A Murder		Par.
•Irma La Douce		UA
•Iron Maiden, The		Col.
Island Of Love	B	WB
Island, The	A1	For.
It Happened At The World's Fair	A2	MGM
It Happened In Athens	B	Fox
•It's Alive		A-I
•It's A Mad, Mad, Mad, Mad World		UA
It's Only Money	A1	Par.

J

Jack The Giant Killer	A1	UA
• Jason and the Argonauts	A1	Col.
Joseph And His Brethren	A1	For.
• Johnny Cool		UA
Jumbo	A1	MGM
• Just For Fun		Col.

K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kill or Cure	A1	MGM
• King Kong vs. Godzilla		U
• King Of The Mountain		U
• Kings Of The Sun		UA

L

L-Shaped Room, The		For.
Lady And The Tramp—RE	A1	BV
• Lady For A Knight		UA
• Lady In A Cage		Par.
Lancelot And Guinevere		U-I
Landru	B	Emb.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Layfayette	A1	For.
Lazarillo	A2	For.
Le Amiche (The Girl Friends)		For.
Legend Of Lobo, The	A1	BV
• Legionnaire, The		MGM
• Leopard, The		Fox
• Light Fantastic, The	B	Emb.
• Lilies of the Field, The	A1	UA
• Lilith		Col.
Lion, The	A2	Fox
List Of Adrian Messenger, The	A1	U-I
Lolita	SP.	MGM
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Long Absence, The	A2	For.
Long Day's Journey Into Night	SP.	EMB
• Long Ships, The		Col.
Longest Day, The	A1	Fox
Love And Larceny	A3	For.
Love At Twenty	A3	EMB
Love Is A Ball	A3	UA
• Love Makers, The		Emb.
• Love With The Proper Stranger		Par.
Lover Come Back—Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.

M

Madame	B	Emb.
Magnificient Sinner, The	A3	For.
• Main Attraction, The	B	MGM
Manchurian Candidate, The	A3	UA
Man From The Diners' Club	A1	Col.
• Man In The Middle		UA
Man Who Knew Too Much, The —RE	A1	Par.
• Maniac		Col.
• Man's Favorite Sport?		U-1
Marco Polo	A1	AI
• Marilyn	B	Fox
• Mary Poppins		BV
Marriage Of Figaro	A3	For.
• Mary, Mary		WB
• Masque Of The Red Death		AI
• McLintock		UA
• Merlin Jones		BV
Mermaids of Tiburon		Misc.
Mighty Ursus	A2	UA
Mind Benders, The	A3	A-1
Miracle Of The White Stallions	A1	BV
• Missourian, The		WB
• Mister Pulver and the Captain		WB
Mondo Cane	SP	For.
Mongols, The	B	For.
Monkey In Winter	A3	MGM
• Monsieur Cognac		U
Mouse On The Moon		For.
• Move Over, Darling		Fox
Mr. Arkadin		For.
Mr. Peter's Pets		Misc.
• Murder At The Gallop		MGM
• Muriel		UA
Mutiny On The Bounty	A2	MGM
• My Fair Lady		WB
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

N

• Natives Are Restless Tonight		MGM
• New Kind Of Love, A		Par.
Night Is My Future	B	Emb.

TIKO AND THE SHARK—(WS;C)—Tahitian Cast
TWILIGHT OF HONOR—(PV)—Richard Chamberlain, Joey Heatherton, Nick Adams
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
V.I.P.S, THE—(PV; EC)—Elizabeth Taylor, Richard Burton
WEREWOLF IN A GIRL'S DORMITORY—Barbara Lass, Carl Schell
WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

COME BLOW YOUR HORN—C-112m.—(PV;TC)—Frank Sinatra, Molly Picon, Barbara Rush—5049 (5-29-63)—Very funny comedy should roll to top returns
R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
R6208 **FANCY PANTS**—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
6205 **GIRLS, GIRLS, GIRLS**—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
6210 **GIRL NAMED TAMIKO, A**—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan
6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
6216 **HUD**—D-112m.—(PV)—Paul Newman, Melvyn Douglas, Patricia Neal—5046 (5-15-63) High rating dramatic entertainment
6206 **IT'S ONLY MONEY**—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
R6214 **MAN WHO KNEW TOO MUCH, THE**—MD-120m.—(VV; TC)—James Stewart, Doris Day—5046 (5-15-63)—Reissue of high rating Hitchcock thriller
6213 **MY SIX LOVES**—CD-101m.—(TC)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat
6219 **NUTTY PROFESSOR, THE**—C—107m.—(C)—Jerry Lewis, Stella Stevens—5046 (5-15-63)—Jerry Lewis rides again
6212 **PAPA'S DELICATE CONDITION**—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202 **PIGEON THAT TOOK ROME, THE**—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201 **REAR WINDOW**—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204 **ROMAN HOLIDAY**—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120 **SAD SACK, THE**—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6215 **TROUBLE WITH HARRY, THE**—C-99m.—(VV; TC)—Edmund Gwenn, John Forsythe, Shirley MacLaine—5046 (5-15-63)—Reissue is off-beat, amusing Hitchcock entry
R6203 **WAR AND PEACE**—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211 **WHERE THE TRUTH LIES**—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207 **WHO'S GOT THE ACTION**—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209 **WONDERFUL TO BE YOUNG**—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

May **DUEL OF THE TITANS**—(TC)—Steve Reeves, Gordon Scott
July **DONOVAN'S REEF**—(TC)—John Wayne, Cecar Romero, Dorothy Lamour

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(PV; EC)—Richard Burton, Peter O'Toole
CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard, Alan Ladd, Tony Bill
CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven
FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress
INVITATION TO A HANGING—(TC)—Rory Calhoun, William Bendix
LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern
LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood
NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward
PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn
SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March
WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett
WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John
WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

216 **AIR PATROL**—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
209 **BROKEN LAND, THE**—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
DAY MARS INVADED EARTH, THE—MD-70m.—(CS)—Kent Taylor, Marie Windsor—5050 (5-29-63)—Unusual, interesting programmer
217 **FIREBRAND, THE**—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218 **FIVE WEEKS IN A BALLOON**—CMD-101m—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220 **GIGOT**—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
HAND OF DEATH—MD-60m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler
213 **HEMINGWAY'S ADVENTURES OF A YOUNG MAN**—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
HOUSE OF THE DAMNED—MD-60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers
214 **IT HAPPENED IN ATHENS**—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
221 **LONGEST DAY, THE**—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
223 **LOVES OF SALAMMBO, THE**—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
305 **LION, THE**—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assasination—Filmed in India and England
POLICE NURSE—MD-64m.—Ken Scott, Merry Anders—5050 (5-29-63)—For the lower half
306 **ROBE, THE**—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
301 **SODOM AND GOMORRAH**—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavord with sin for mass market—Made in Italy
STRIPPER, THE—D-95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama
219 **300 SPARTANS, THE**—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
303 **THIRTY YEARS OF FUN**—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller
YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

March **MARILYN**—Documentary on Marilyn Monroe
May **LEOPARD, THE**—TE; TC)—Burt Lancaster, Claudia Cardinale

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
MOVE OVER DARLING—(CS; C)—Doris Day, James Garner
OF LOVE AND DESIRE—(CS; C)—Merle O'Beron, Curd Jurgens, Steve Cochran
PLEASE, NOT NOW!—(CS)—Brigitte Bardot
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee
WINSTON AFFAIR, THE—(CS)—Robert Mitchum, France Nuyen

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English

6230 **BIRD MAN OF ALCATRAZ**—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)

CALL ME BWANA—C-103m.—(C)—Bob Hope, Anita Ekberg, Edie Adams—5050 (5-29-63)—Entertaining Hope enry—Eon

6305 **CHILD IS WAITING, A**—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer

6308 **DIARY OF A MADMAN**—MD-96m.—(TC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral

6307 **DR. NO**—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli

6306 **FIVE MILES TO MIDNIGHT**—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak

6312 **GREAT ESCAPE, THE**—MD-168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch

6307 **GREAT VAN ROBBERY, THE**—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English

6229 **HERO'S ISLAND**—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens

6311 **I COULD GO ON SINGING**—DMU-99m.—(PV; EC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English

6222 **JACK THE GIANT KILLER**—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element

6231 **KID GALAHAD**—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch

LOVE IS A BALL—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal

6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.

6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena

6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern

6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer

6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus

6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht

6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral

6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch

6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made

6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
THIRD OF A MAN—Simon Oakland
BEAUTY AND THE BEAST—(TC)—Mark Damon, Joyce Taylor
COURT MARTIAL—Karlheinz Bohm, Christian Wolff
BOY WHO CAUGHT A CROOK—Wanda Hendrix, Don Beddoe—Harvard
July **IRMA LA DOUCE**—(PV; C)—Shirley MacLaine, Jack Lemmon—Mirisch
Aug. **STOLEN HOURS**—(C)—Susan Hayward, Diana Baker, Michael Craig—Mirisch
Aug. **TOYS IN THE ATTIC**—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Yvette Mineaux—Mirisch
Sept. **CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

COMING

CEREMONY, THE—Laurence Harvey, Sarah Miles
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
FROM RUSSIA, WITH LOVE—(TC)—Sean Connery, Lotte Lenya—Eon
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
JOHNNY COOL—Henry Silva, Eliyabeth Montgomery—Chrislaw
KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
ONCE UPON A SUMMER—Rita Tushingham ,Peter Finch—Woodfall—English
PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROBIN AND THE 7 HOODS—(TC; Wide Screen)—Frank Sinatra, Dean Martin—Essex
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
TWICE TOLD TALES—Vincent Price, Mari Blanchard—Admiral
WHEREVER LOVE TAKES ME—William Holden, Susannah York—Helvia
YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRDS, THE—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice

COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue

FREUD—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating

40 POUNDS OF TROUBLE—C-106m.—(PV; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment

6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy

LANCELOT AND GUINEVERE—D-116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made

LIST OF ADRIAN MESSENGER, THE—MD-98m.—George C. Scott, Dana Wynter—5050 (5-29-63)—Absorbing, well-made mystery

LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue

6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English

6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines

PARANOIAC—MD-80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English

6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made

SHOWDOWN—W-79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program

TAMMY AND THE DOCTOR—CD—88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

•Nightmare		A-I
•Night Must Fall		MGM
Night Of Passion—(See During One Night)		
Night Tide (Filmgroup)		A-I
Nine Hours To Rama	A3	Fox
No Exit	B	Misc.
No Man Is An Island	A1	U-I
No Place Like Homicide (What A Carve Up)	A1	Emb.
•Norman Vincent Peale Story, The		UA
Notorious Landlady	A3	Col.
Nude Odyssey	C	For.
Nutty Professor, The		Par.
Nun And The Sergeant, The	A3	UA

O

•Of Human Bondage		MGM
•Of Love And Desire		Fox
•Old Dark House, The		Col.
Operation Bikini	B	A-I
•Once Upon A Summer		UA

P

Pagan Island		Misc.
•Palm Springs Week-End		WB
Panic In Year Zero	A3	A-I
Parnoiac	A2	U-1
Papa's Delicate Condition	A1	Par.
•Paris When It Sizzles		Par.
•Passionate Thief, The	A3	Emb.
Password Is Courage, The	A1	MGM
Payroll	B	AA
Peeping Tom	B	For.
Period Of Adjustment	A3	MGM
Phaedra	C	For.
Phantom Of The Opera	A1	U-I
Phantom Planet	A1	A-1
Pigeon That Took Rome, The	A3	Par.
Pillar Of Fire, The		For.
•Pink Panther		UA
Pirates Of Blood River	A2	Col.
Playboy Of The Western World	A2	For.
•Play It Cool	A2	AA
•Play It Cooler		Col.
Playtime		For.
•Please, Not Now!	C	Fox
Police Nurse	A3	Fox
•Postman's Knock		MGM
Pressure Point	SP.	UA
PT 109	A1	WB
•Prize, The		MGM
•Proper Time, The		UA
Public Affair, A		Misc.

Q

Quare Fellow, The	A3	For.
•Queen's Guard, The		Fox

R

•Rampage		WB
Raven, The	A1	A-I
•Reach For Glory		Col.
Rear Window—RE	A2	Par.
Rebel With A Cause—See Loneliness of a Long Distance Runner		
Reptilicus	A1	A-I
Requiem For A Heavyweight	A2	Col.
Rice Girl	A3	For.
Rider On A Dead Horse	A3	AA
Riff Raff Girls		For.
Rififi In Tokyo	A3	MGM
Ring-A-Ding Rhythm	A1	Col.
Robe, The—Re.	A1	Fox
•Robin And The 7 Hoods		UA
Roman Holiday—RE	A2	Par.
Room Mates		For.
•Running Man, The		Col.

S

Sad Sack, The—RE	A1	Par.
Sampson And The Seven Miracles Of The World	A2	A-I

Sanjuro		For.
Savage Sam		BV
Savage Guns	A2	MGM
Sayonara—RE	A2	WB
Scanty Panties		Misc.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
•Seven Days in May		Par.
Seven Seas To Calais	A1	MGM
•Shock Corridor		AA
Show Boat—RE	A2	Misc.
Showdown	A2	U
•Siege Of The Saxons		Col.
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP	Emb.
Slave, The	A2	MGM
Smashing Of The Reich, The		Misc.
•Smog		MGM
Sodom And Gomorrah	B	Fox
•Soldier in the Rain		AA
Son Of Flubber	A1	BV
Spencer's Mountain	A3	WB
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
•**Stolen Hours**		UA
Story Of The Count Of Monte Cristo, The	A1	WB
Stranger Knocks, A		For.
Strangers In The City	SP.	Emb.
Stripper, The	B	Fox
•Summer Holiday		A-1
•Summer Magic	A1	BV
•Sunday In New York		MGM
Sundays and Cybele	A3	For.
Swindle, The		For.
•Sword And The Stone		BV
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

T

•Take Her, She's Mine		Fox
•Tamahine		MGM
Tales Of Terror	A2	AI
Tammy And The Doctor	A1	U-1
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan's Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		AI
•These Are The Damned		Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Three Stooges Go Around The World In A Daze		Col.
•Third Of A Man	A2	UA
•Thrill Of It All, The		U-I
•13 Frightened Girls		Col.
Thirty Years Of Fun	A1	Fox
•Ticklish Affair, A		MGM
•Tiger Walks, A		BV
•Tiko And The Shark		MGM
Time Out For Love		For.
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
•Toys In The Attic	A3	UA
•Traitors, The		U
•Travels Of Marco Polo		AA
Trial, The	A3	For.
Trial And Error	A3	MGM
Trouble With Harry, The—RE	B	Par.
•25th Hour, The		Col.
•Twice Told Tales	A2	UA
•Twilight Of Honor		MGM
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The	A1	U-I
•Under The Yum Yum Tree		Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
•Village Of Daughters		MGM
•V.I.P.s, The		MGM

6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer

TO KILL A MOCKINGBIRD—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and **absorbing drama**

UGLY AMERICAN, THE—D-120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

COMING FEATURES IN ORDER OF RELEASE

July **GATHERING OF EAGLES**—(C)—Rock Hudson, Mary Peach

COMING

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden
CAPTAIN NEWMAN, M.D.,—(EC)—Gregory Peck, Tony Curtis
CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr
CHARADE—(PV; C)—Gary Grant, Audrey Hepburn
DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi
FOR LOVE OR MONEY—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
KING KONG vs. GOOZILLA—(WS; C)—Japanese made
KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven, Shirley Jones
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson
MONSIEUR COGNAC—(C)—Tony Curtis, Christine Kaufmann
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner
TRAITORS, THE—Patrick Allen, Jacqueline Ellis—English

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

BLACK GOLD—MD-98m.—Phillip Carey, Diane McBain—5050 (5-29-63)—Fairly interesting oil yarn
251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
259 **CRITICS CHOICE**—C-100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost
256 **DAYS OF WINE AND ROSES**—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
253 **GAY PURR-EE**—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
257 **GIANT**—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
254 **GYPSY**—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
264 **ISLAND OF LOVE**—C-101m.—(PV; TC) Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy
266 **PT 109**—D-104m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences
915 **SAYONARA**—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
265 **SPENCER'S MOUNTAIN**—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade
167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(DS; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
255 **TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
252 **WHAT EVER HAPPENED TO BABY JANE?**—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

COMING

ACT ONE—George Hamilton, Jason Robards, Jr.
AMERICA AMERICA—Stathis Giallelis
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
DEAD RINGER—Bette Davis, Karl Malden
FOUR FOR TEXAS—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Ekberg
GREAT RACE, THE—(WS; C)—Burt Lancaster, Jack Lemmon
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson
MISSOURIANS, THE—Robert Mitchum, Ty Hardin
MISTER PULVER and the CAPTAIN—Robert Walker
MY FAIR LADY—Rex Harrison, Audrey Hepburn
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine
YOUNGBLOOD HAWKE—James Franciscus, Suzanne Pleshette

MISCELLANEOUS

BALCONY, THE—D-84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental
BLACK FOX—DOC-89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri Films
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate
CARNIVAL OF SOULS—D-80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental
DEVIL'S HAND, THE—MD-71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.
DEVIL'S MESSENGER, THE—MD-72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.
EAST OF KILIMANJARO—MD-75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade
EUROPE IN THE RAW—NOV-70m.—(EC)—Produced and photographed by Russ Meyer—5051 (5-29-63)—Mixture of sex and scenery for exploitation spots—Eve Productions
EUROPEAN NIGHTS—NOV.-82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn
FALLGUY, THE—MD-70m.—Ed Dugan—5051 (5-29-63)—Crime meller for duallers—Fairway-Int.
GREAT CARUSO, THE—DMU-109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate
PUBLIC AFFAIR, A—D-75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade
SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin
SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner

SHOW BOAT—MUD-107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue —Altura Int.
SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier
STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.
WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploitation spots—Mishkin

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FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel

BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshlro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema

CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

CONFESS DR. CORDA—D—96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian-English titles—Harrison

ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy is superior fare for art spots—Greek; English titles—Lopert

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

FIASCO IN MILAN—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titiles—riage between races—English—Atlantic

FRUIT IS RIPE, THE—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HERCULES AND THE CAPTIVE WOMEN—FAN—91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

HORROR HOTEL—MD—76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

IMPERSONATOR, THE—MD—64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

IL GRIDO—D—105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

JOSEPH AND HIS BRETHERN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

LAFAYETTE—D-110m.P(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import —French; English dialogue—Maco

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English ittles—Commercial Pictures

LOVE AND LARCENY—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

LOVERS OF TERUEL, THE—BALLET D—85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

L-SHAPED ROOM, THE—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal

MAGNIFICENT SINNER—D—91m. (EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Cari

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama
MOUSE ON THE MOON, THE—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert
NUDE ODYSSEY—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal
PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor
PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert
PLAYBOY OF THE WESTERN WORLD, THE—D—100m.—(C)—Siobban McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus
PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for are spots—French; English titles—Audubon
QUARE FELLOW, THE—D-85m.—Patrick McGoohan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing Import—Irish—Astor
RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed In English—Ultra
RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental
ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated
SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story —French; dubbed in English—Regent
STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux
SUNDAYS AND CYBELE—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting import —French; English titles—Davis-Royal
SWINDLE, THE—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor
TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles —Filmed abroad. English dialogue—Cameo Int.
TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor
VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese: spoken in English—Crown-Int.
WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

W

Walk On The Wild Side	SP.	Col.
•Wall Of Noise		WB
War And Peace—RE	A1	Par.
War Lover, The	B	Col.
Warriors Five	A3	A-I
•Watch It, Sailor		Col.
We'll Bury You	A1	Col.
•Werewolf in a Girl's Dormitory	A2	MGM
(No Place Like Homicide) What A Carve Up		Emb.
What Ever Happened To Baby Jane?	A3	WB
•Wheeler Dealers, The		MGM
Where The Truth Lies	A3	Par.
•Wherever Loves Takes Me		UA
White Slave Ship	B	A-I
•Who's Been Sleeping In My Bed		Par.
•Who's Minding The Store?		Par.
Who's Got The Action	A3	Par.
Wild Is My Love		Misc.
•Wild Goose Stop		BV
Wild Westerners, The	A1	Col.
•Winston Affair, The		Fox
•**Wives And Lovers**		UA
Wonderful To Be Young	A2	Par.
Wonderful World Of The Brothers Grimm, The	A1	MGM
Wrong Arm Of The Law	A3	For.

X

•X—The Man With The X-Ray Eyes		A-I

Y

Yellow Canary, The	A2	Fox
Yellowstone Cubs		BV
Young And The Brave		MGM
•Young Girls Of Good Family		Emb.
Young Guns Of Texas	A1	Fox
•Youngblood Hawke		WB
•Young Man's Fancy, A		UA
•Young Racers, The		A-I

Z

Zotzl	A1	Col.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

Allied Artists

6220	El Cid (Road Show)	Dec.
6208	Billy Budd	Nov.
6301	Day Of The Triffids	March
6210	Payroll	July
6211	The Frightened City	July
6212	Rider On A Dead Horse	June
	The Gunfighters	July
6302	Play It Cool	April
6303	Black Zoo	May
	The Long Corridor	June
6304	55 Days At Peking	July
	The Gun Hawk	July

American-International

707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptillicus	Nov.
716	Battle Beyond The Sun (Filmgroup)	Feb.
	The Pit	Feb.
717	The Raven	Jan.
718	Night Tide (Filmgroup)	Feb.
801	Dementia (Filmgroup)	May
802	The Mind Benders	April
803	Operation Bikini	March
804	The Terror	June
805	The Young Racers	May
806	California	March
807	Free, White And 21	March
808	Erik, The Conqueror	April
	Schizo	April
	Nightmare	May
	Haunted Village	June
	Beach Party	July
	X—The Man With The X-Ray Eyes	June

Buena Vista

Bon Voyage	June
Big Red	July
Lady And The Tramp—RE	Oct.
Almost Angels	Oct.
In Search Of The Castaways	Dec.
Son Of Flubber	Feb.
Miracle Of The White Stallions	March
Savage Sam	July
Summer Magic	Aug.

Columbia

625	Five Finger Exercise	May
626	13 West Street	May
627	Mothra	May
629	The Wild Westeners	June
640	Only Two Can Play	Feb.
701	The Notorious Landlady	July
702	Zotz	July
703	The Interns	Aug.
704	3 Stooges In Orbit	Aug.
705	Damn The Defiant	Sept.
706	Best Of Enemies	Sept.
707	Ring-A-Ding Rhythm	Sept.
708	Requiem For A Heavyweight	Oct.
709	Two Tickets To Paris	Oct.
710	The Pirates Of Blood River	Nov.
711	We'll Bury You	Aug.
712	The War Lover	Nov.
713	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	Diamond Head	Feb.
	The Maniac	Feb.
	The Man From The Diners' Club	April
	Bye, Bye Birdie	April
	Fury Of The Pagans	May
	Jason And The Agronauts	June
	13 Frightened Girls	July
	Gidget Goes To Rome	Aug.
	Dr. Strangelove	Sept.
	In The French Style	Sept.
	The Running Man	Oct.
	The Old Dark House	Oct.

Embassy

Divorce—Italian Style	Dec.
Seven Capital Sins	Jan.
Madame	Feb.
Crime Does Not Pay	Jan.
Love At Twenty	March
Long Day's Journey Into Night	Feb.
Strangers In The City	Feb.
Face In The Rain	March
The Bear	March
Passionate Thief	April
Aphrodite, Goddess Of Love	April
The Light Fantastic	April
Landru	May
Young Girls Of Good Family	June
The Three Penny Opera	July

MGM

217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank a Fool	Sept.
303	A Very Private Affair	Sept.
304	Swordsman Of Siena	Dec.
305	Password Is Courage	Jan.
306	Savage Guns	
308	Period Of Adjustment	Nov.
310	Billy Rose's Jumbo	Dec.
311	Escape From East Berlin	Nov.
312	Kill Or Cure	Nov.
313	Counterfeiters Of Paris	Dec.
314	Trial And Error	Nov.
316	Cairo	Jan.
317	**The Hook**	Feb.
318	**Dime With A Halo**	May
319	Four Days Of Naples	March
320	Seven Seas To Calais	March
321	Follow The Boys	March
322	Come Fly With Me	April
323	It Happened At The World's Fair	April
324	Riffi In Tokyo	April
328	Slave, The	May
340	Monkey In Winter	
365	Mutiny On The Bounty	
	In The Cool Of The Day	May
	Drums Of Africa	May
	Captain Sinbad	July
330	Flipper	May
	Son Of Spartacus	May
	The Golden Arrow	June
	The Legionaire	June
	The Main Attraction	June
	Tarzan's Three Challenges	July
	Two Are Guilty	July
	A Ticklish Affair	July
	Cattle King	June
336	Young And The Brave	Aug.
	Natives Are Restless Tonight, The	Aug.
	Gladiators Seven	Aug.

MGM Reissues

"THE WORLD HERITAGE" PICTURES

Group One

"David Copperfield"—W. C. Fields	132m.
"Pride and Prejudice"—Laurence Olivier	116m.
"Captains Courageous"—Spencer Tracy	116m.
"Little Women"—Elizabeth Taylor	122m.

Group Two

"A Tale of Two Cities"—Ronald Colman	128m.
"Kim"—Errol Flynn	113m.
"Julius Caesar"—Marlon Brando	121m.
"The Good Earth"—Paul Muni	128m.

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Rudolph Friml's "Rose Marie"
Franz Lehar's "The Merry Widow"
Johann Strauss' "The Great Waltz"
Victor Herbert's "Sweethearts"
Sigmund Romberg's "The Girl of the Golden West"

GROUP TWO

Victor Herbert's "Naughty Marietta"
Sigmund Romberg's "The Student Prince"
Sigmund Romberg's "Maytime"
Lerner and Loew's "Brigadoon"
Rudolph Friml's "The Firefly"
Noel Coward's "Bittersweet'

Paramount

6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
R6201	Rear Window—RE	Sept.
6202	Pigeon That Took Rome, The	Sept.
R6203	War And Peace—RE	Oct.
R6204	Roman Holiday—RE	Oct.
6205	Girls, Girls, Girls	Nov.
6206	It's Only Money	Dec.
6207	Who's Got The Action	Jan.
R6208	Fancy Pants—RE	Nov.
6209	Wonderful To Be Young	Nov.
6210	A Girl Named Tamiko	Feb.
6211	Where The Truth Lies	Jan.
6212	Papas Delicate Condition	Mar.
6213	My Six Loves	April
6214R	The Man Who Knew Too Much—Re.	May
6215R	The Trouble With Harrry	May
6216	Hud	May
6217	Duel Of The Titans	June
6219	The Nutty Professor	June
6221	Come Blow Your Horn	July
6220	Donovan's Reef	July

20th-Fox

210	Lisa	June
211	Cabinet Of Caligari	May
213	Hemingway's Adventures Of A Young Man	Aug.
214	It Happened in Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
216	Air Patrol	July
217	Fire Brand	Aug.
219	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
220	Gigot	Nov.
221	The Longest Day	Oct.
223	Loves Of Salammbo	Oct.
301	Sodom And Gomorrah	Jan.
303	The Young Guns Of Texas	Jan.
	The Day Mars Invaded Earth	Jan.
	House Of The Damned	March
	Marilyn	March
	Nine Hours To Rama	April
305	The Lion	Feb.
	Thirty Years Of Fun	Feb.
306	The Robe—Re.	Feb.
	The Yellow Canary	May
	Police Nurse	May
	The Stripper	June
	The Leopard	July
	Condemned Of Atona	July

United Artists

6201	West Side Story (Road Show)	Oct.
6217	War Hunt	
6230	Birdman Of Alcatraz	Aug.
	Geronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
6303	Taras Bulba	Jan.
	Amazons Of Rome	Nov.
	A Child Is Waiting	Jan.
6237	Court Martial	Dec.
6301	Two For The See Saw	Feb.
6233	Pressure Point	Sept.
6232	Sword Of The Conqueror	Sept.
6236	Vampire And The Ballerina	
6306	Five Miles To Midnight	Feb.
	Love Is A Ball	March
	Five Miles To Midnight	March
6311	I Could Go On Singing	April
6308	The Caretakers	April
	Diary Of A Madman	April
6307	Dr. No	May
	Call Me Bwana	June
	Irma La Douce	July
	The Great Escape	July
	Toys In The Attic	Aug.
	The Stolen Hours	Aug.
	Flight From Ashiya	Aug.

Universal

6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	Freud	Jan.
	Forty Pounds Of Trouble	Feb.
6305	Mystery Submarine	Feb.
	To Kill A Mocking Bird	March
	The Birds	April
	The Ugly American	April
	Paranciac	May
	Showdown	May
	The List Of Adrian Messenger	May
	Tammy And The Doctor	June
	Lancelot And Guinevere	June
	King Kong vs. Godzilla	July
	A Gathering Of Eagles	July

Warners

163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
252	What Ever Happened To Baby Jane	Nov.
253	Gay Purr-ee	Nov.
254	Gypsy	Dec.
255	Term Of Trial	Feb.
256	Days Of Wine And Roses	Feb.
257	Giant—Re.	March
259	**Critic's Choice**	April
260	Auntie Mame—Re.	May
261	A Summer Place—Re.	May
262	The Castlian	May
263	Black Gold	June
264	Island Of Love	June
265	Spencer's Mountain	July
266	PT 109	July

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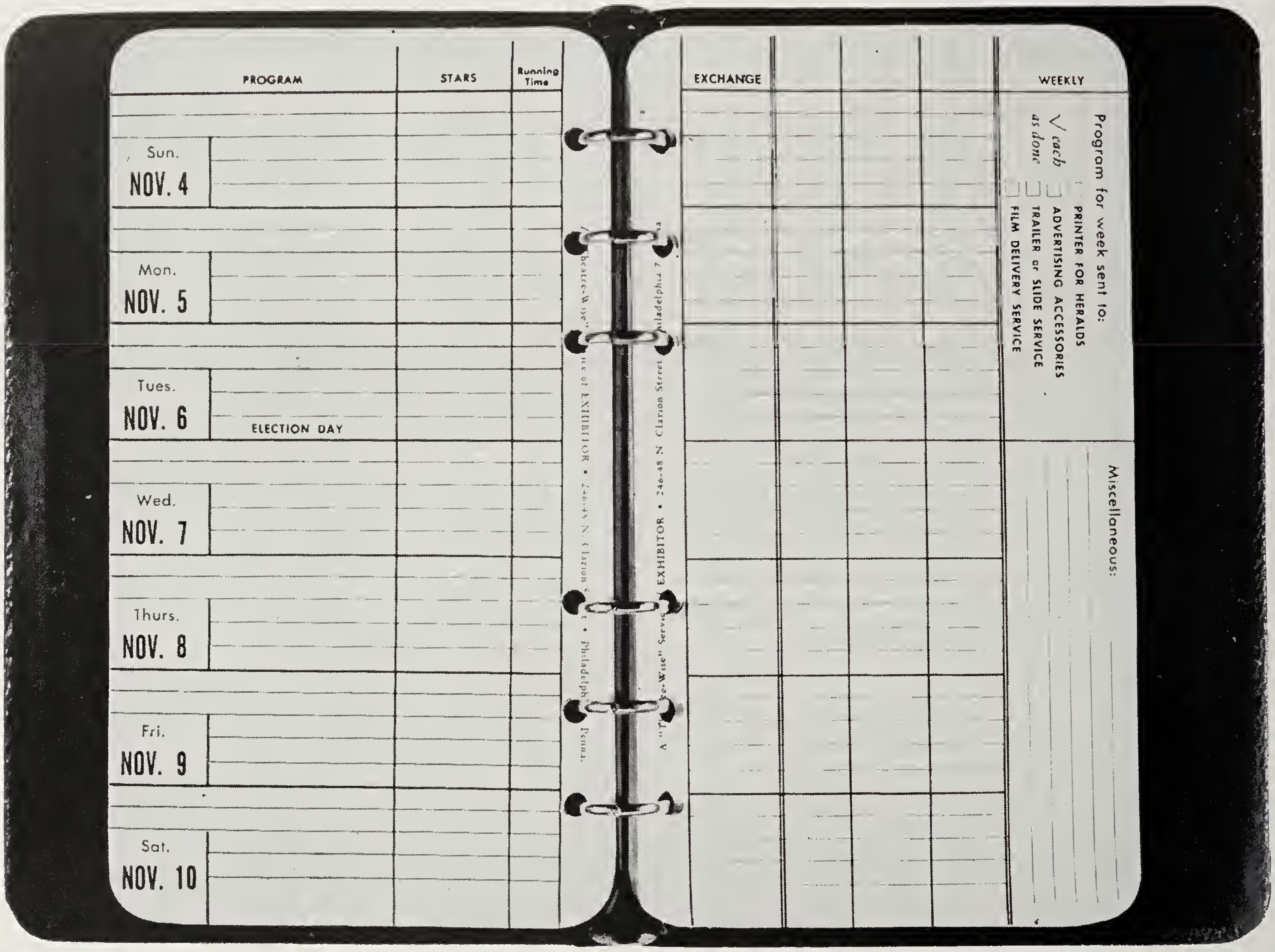
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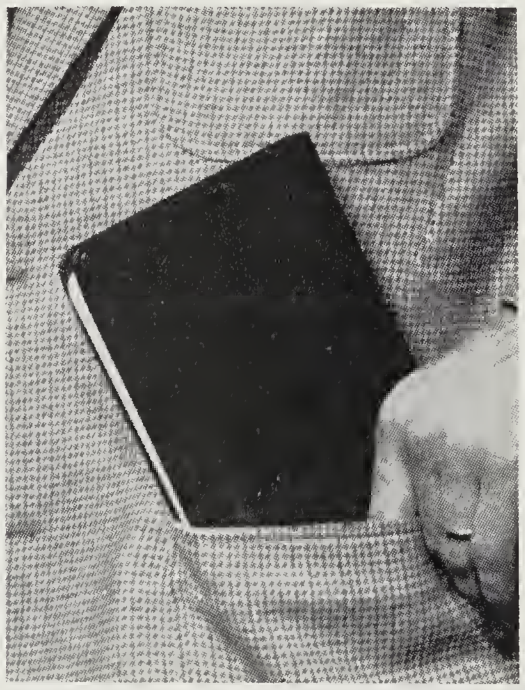

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JUNE 12, 1963
Volume 69 Number 24

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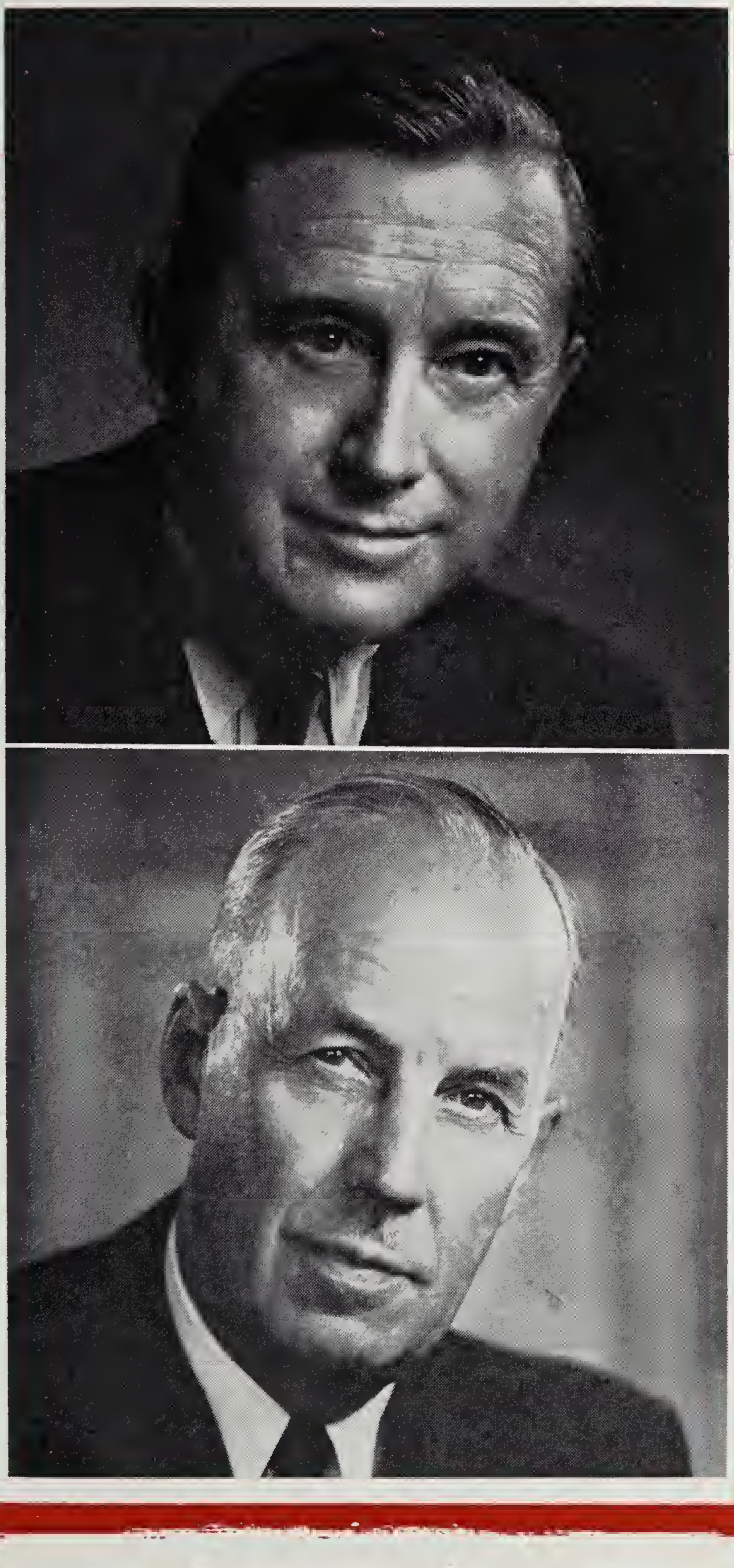

J.F.K., Businessmen Discuss Integration

(See page 5)

Physical Theatre—Extra Profits Dept.

J. J. Fitzgibbons (top) was recently elected chairman of the board of Famous Players Canadian Corporation. At the same time, Reuben W. Bolstad was elected president and managing director of the firm.

AN ANSWER FOR THE "BUTCHER" . . . *see editorial—page 3*

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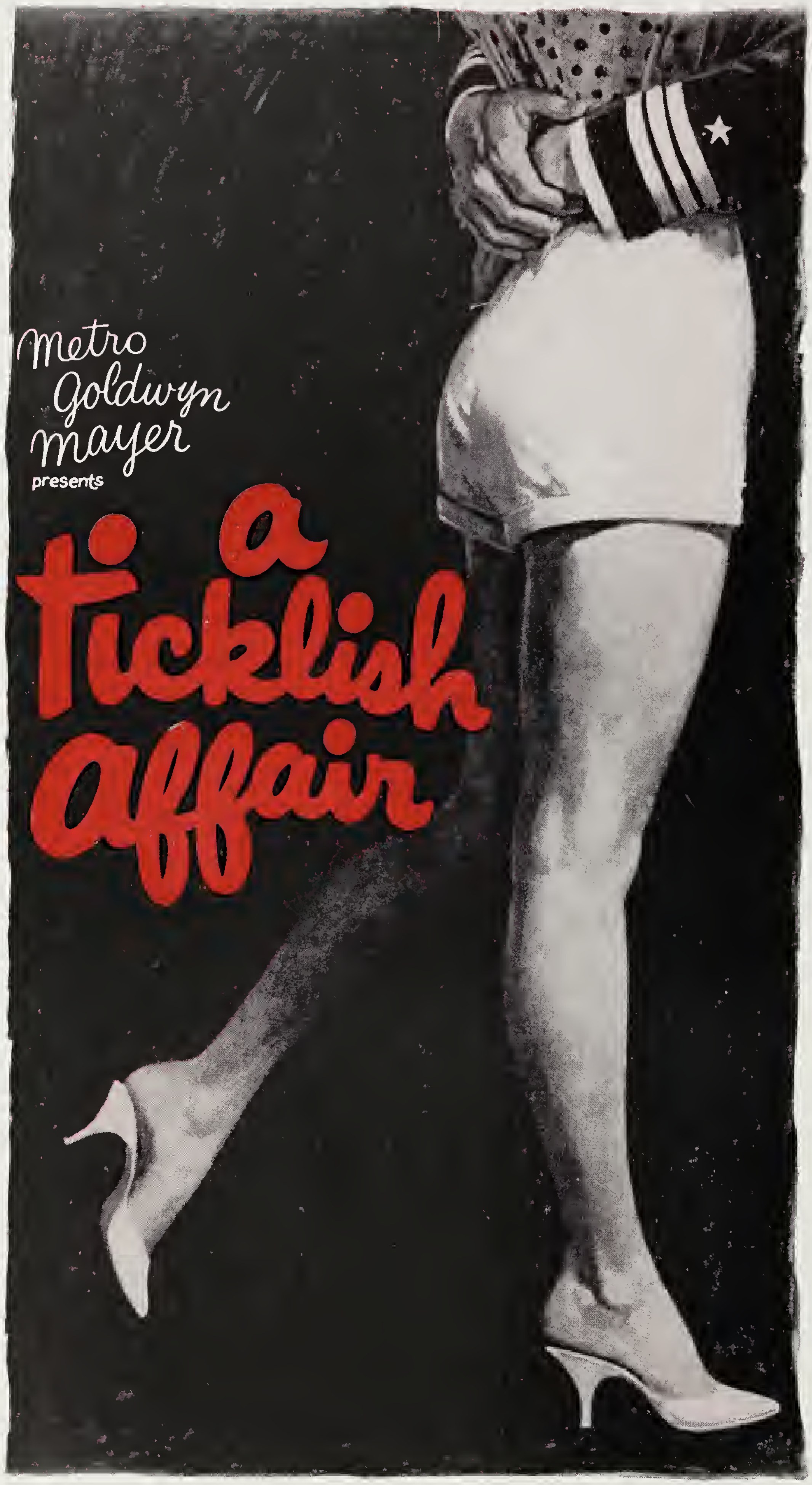
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Volume 69 • No. 24

JUNE 12, 1963

MOTION PICTURE
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SHOWMEN'S TRADE REVIEW

AN ANSWER FOR THE "BUTCHER"

THE NEW YORK HERALD TRIBUNE, which achieved considerable notoriety when the President of the United States cancelled his subscription, made the national wire services again last week as Warner Brothers curtailed its advertising in the wake of unfavorable reviews for "Spencer's Mountain," enjoying a premiere engagement at the famed Radio City Music Hall.

Right here and now, we want to publicly doff our hats to Warner Brothers for this action, and anyone who thinks we don't believe in freedom of the press is dead wrong. We have read the reviews in question by Judith Crist of the Herald Tribune, and it would be hard to imagine a more vicious, bitter attack on a motion picture. "Spencer's Mountain" is certainly not the best film ever to play the Music Hall, but it is far from the worst.

The critic may have been justified in her review of the picture (although even this is open to serious argument), but her follow-up comment in the Sunday edition of the publication was both unwarranted and unfair. Most of that column is devoted to an attack on the Music Hall for booking the picture, and this we think is not at all within the province of a motion picture critic unless the film is salacious, which this one certainly is not.

Miss Crist should know as well as anyone that Radio City Music Hall gets whatever pictures it wants because of its tremendous grossing potential. Over the years, Russell Downing and his fine staff have proved to be skillful judges of what the public wants in screen entertainment. We might add that their judgment in this regard far surpasses that of any film critic working for the daily press.

We have referred in the past to "critical butchers," and the treatment of "Spencer's Mountain" by the Herald Tribune is ample evidence of the aptness of this phrase. Here is a reviewer who has gone out of her way to attack a film. She has taken minor incidents and blown them out of proportion. She has referred repeatedly to a viciousness of purpose and a lack of taste on the part of the film-makers that would apply better to her review than to the film in question.

We think the Herald Tribune has overstepped the bounds of fair and honest criticism. We believe Warner Brothers took the only action open to it as an effective answer to this abuse of press power. No critic ever made a name for himself (or herself) by writing a favorable review. The cutting phrase, the bitter attack is far more memorable.

We have never seen the Herald Tribune (or any other publication) rap the product of an American automobile manufacturer. Yet there is just as much justification for critical reporting in this area. Certainly, foreign cars are more economical, more simply engineered, more realistic. A critic on this front could rhapsodize with the same enthusiasm that a Judith Crist or a Bosley Crowther displays over foreign films.

What the critic forgets is that the public is interested in comfort and speed when it comes to autos, and in entertainment rather than art when it comes to motion pictures.

In the long run, it is the public not the critic who will determine a film's failure or success.

Meanwhile, Warner Brothers has answered the critic in the only possible way, and all the editorial tears that the Herald Tribune can shed can't blur the fact that they were entirely justified in doing so.

IN SEARCH OF ETHICS

SOME TIME AGO, Samuel Goldwyn, who knows as much about the motion picture industry as any man alive, proposed an industry code of ethics. The press was full of kind words, and for a few weeks, just about everyone in the business congratulated the elder statesman for his fine idea.

Then the initial enthusiasm waned, and the grand notion simply disappeared from the industry scene. It's really not surprising. The general climate of the times (and that includes the business community) makes the idea of a workable code of ethics little more than a pleasant fantasy.

Recently, we read a newspaper story about the federal court conviction of a former mayor and four other men on the charge of bilking the famed Sister Kenny Foundation out of millions of dollars.

Could something like this happen in the motion picture industry? You bet it could—and does. We know of a case where a businessman in this industry dipped into charity funds. Another faked charity contributions for income tax purposes by writing a large check and taking a sizeable rebate in cash.

Somehow, they are able to rationalize this behavior into sound business practice. They find it easy to ignore the questions of ethics that are raised.

One need go no further than the crowded records of Sargoy and Stein. Here is case after case of exhibitors turning in false boxoffice statements; under-reporting receipts; engaging in other activities that are clearly fraudulent. All this is done in the name of business. Then, distributors compound the felony by turning right around and doing business again with the same men who cheated them yesterday. Isn't this much the same as condoning such behavior? The seller might just as well say to the buyer, "Ha, I caught you that time. Better luck next time." Where is the sense? More important, where are the ethics?

In all the time we have been observing the industry scene, only one man has challenged this tasteless status quo. William A. Scully, when he was with Universal, refused to do business for one year with any theatre caught cheating. To him, dishonesty was not a game played in the normal business arena.

A wise man said, "Reputation is what you are supposed to be . . . Character is what you are." The world needs men of character more now than ever before.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son was born at Greenwich, Conn., to **Mr. and Mrs. Charles R. Hacker.** The mother is the former **Jean MacKenzie,** daughter of **Mr. and Mrs. Malcolm MacKenzie,** Lexington, Mass. The father is a former Milwaukee theatre executive, presently assistant to the president of Radio City Music Hall, New York City.

Gordon Weaver, MGM home office publicist, became a father for the first time when his wife **Mary** gave birth to an eight and one-half pound boy, **Eric Christopher,** at New York Infirmary.

Gold Bands

Mr. and Mrs. Ernest Brown, Morrisville, Vt., announced the engagement of their daughter, **Jacqueline Carole,** to **Kenneth Gordon Spaulding,** projectionist, Graphic's Regal, Franklin, N.H., and a former projectionist-assistant manager at the Bijou, Morrisville, Vt.

Jeannette Kammann, secretary to **Ernest Emerling,** vice-president in charge of advertising, Loew's Theatres, was married to **Wayne Paul Roessling.**

Obituaries

Charles L. Glett, 61, veteran studio and production executive, died at Cedars of Lebanon Hospital, Los Angeles. He was recently named as administrative vice-president of Theatre-Vision Color Corporation, subsidiary of National General Corporation. He is survived by his widow, a daughter, a brother, a sister, and two grandchildren.

Marc J. Wolf, 63, past international chief barker, Variety Clubs, and an officer and active in Indiana Allied, died in Indianapolis. President of the Y & W Management Corporation, he was a past chief barker of the Indianapolis Variety Club. He is survived by his wife and a daughter.

Fred Wolfsberger, 91, pioneer upstate New York theatre owner, died at Honeyoe, N.Y.

"55 Days At Peking"

Following a screening of Allied Artists' epic adventure drama, "55 Days At Peking," a knowledgeable industryite was heard to remark, "Sam Bronston has a magic touch." The descriptive is entirely apt.

Coming on the heels of the remarkably successful "El Sid," also released by Allied Artists, this new blockbuster promises to write a new success story for the Bronston organization. It is loaded with action, suspense, and pageantry, and sparkles with excellent performers by a top cast, headed by Charlton Heston, Ava Gardner, and David Niven. Nicholas Rays direction keeps things moving against the vast canvas of the fabled Chinese city.

Here is a picture that should please a wide audience in all situations. It's another big one from Bronston and that is good news for exhibitors everywhere.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., JUNE 10

Wanger Sues Fox, Others Over "Cleopatra" Problems

NEW YORK—Producer Walter Wanger filed a $2,660,303 suit in Federal District Court here against 20th-Fox, Darryl F. Zanuck, and Sypros P. Skouras. Earl Wilson, New York Post columnist, is also a defendant.

Wanger asks for an injunction restraining the film company from releasing "Cleopatra" without giving him an opportunity to view the film and pass upon its quality. He claims the company "wilfully and maliciously" breached its agreement with him, and "interfered with the discharge of his duties by undermining his authority with other participants, casting, shooting, cutting, and editing of "Cleopatra."

The suit further claims the alleged interference resulted in confusion, and "consequently the cost of producing the picture has skyrocketed to an extent without parallel in the annals of the motion picture industry."

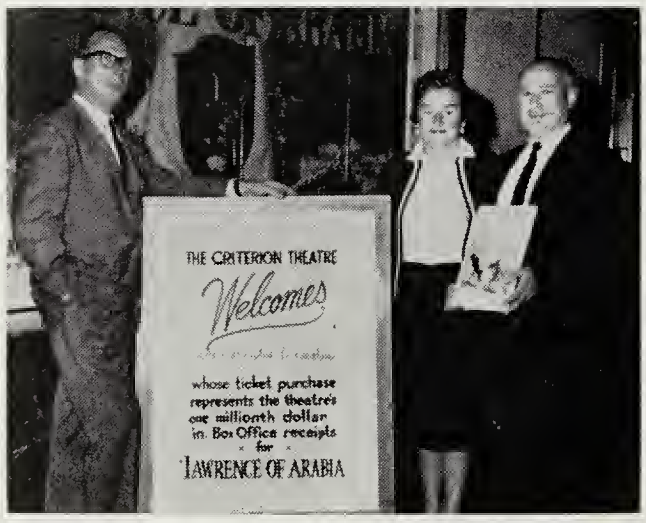
Wanger complains that because of his "well known" association with "Cleopatra," his world-wide reputation as a producer has been "seriously and irreparably injured" by 20th-Fox's alleged interference.

The film company is accused of failing to pay Wanger his $2,000 weekly stipend as producer of the film since June 2, 1962, with the action further charging that 20th-Fox, acting through Skouras and other executives, "wilfully and maliciously sought to saddle Wanger with responsibility for the mismanagement of its officers and directors." It adds that Skouras and other officers caused to be published in Wilson's column in the N.Y. Post a statement that Wanger has been "fired" as producer of "Cleopatra," and that the alleged firing was part of a "war on waste" being conducted by 20th-Fox. Zanuck is charged as having "acquiesced" in the alleged actions of the company.

Wanger sets forth that the costs of "Cleopatra" as of Dec. 28, 1962, "were in excess of $30,000,000 and on information and belief the total costs of production will be approximately $40,000,000." He holds that "these runaway costs have become notorious within the entertainment industry as well as with the general public."

Wanger asks $1,000,000 from 20th-Fox, Skouras, and Zanuck; $1,410,253 from 20th-Fox alone; and $250,050 from 20th-Fox and Wilson.

The legal department of 20th-Fox said the suit will be vigorously contested and that they are confident of success. Prompt action will be sought as Wanger's suit seeks an injunction against the picture's imminent release. Plans for the openings are proceeding full speed ahead.


THE CRITERION THEATRE
Welcomes
whose ticket purchase represents the theatre's one millionth dollar in Box Office receipts for
LAWRENCE OF ARABIA

Seen recently in the lobby of the Criterion, New York City, were Mr. and Mrs. Joseph Blieden, Maywood, N. J., whose ticket purchase represented the theatre's millionth dollar in box office receipts for Columbia's "Lawrence Of Arabia." With them on the left is Charles Moss, president, B. S. Moss Enterprises, operators of the theatre.

BROADWAY GROSSES

"Horn," "Irma" Open Big

NEW YORK—Paramount's "Come Blow Your Horn" and United Artists' "Irma La Douce" opened big and added life to the Broadway scene.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Hud" (Paramount). Paramount reported $38,000 for the second session.

"Come Blow Your Horn" (Paramount). Radio City Music Hall, with stage show, did $115,200 on Thursday through Sunday, with the opening week big at $177,000.

"The List of Adrian Messenger" (U). Warner had $18,500 for the second week.

"Irma La Douce" (UA). DeMille opened to a fine $39,000 first week.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $46,000 on the 11th week, with extra shows.

"Mutiny On The Bounty" (MGM). Loew's State had $11,000 for the 29th week.

"Dr. No" (UA). Astor claimed $19,000 for the second week.

"Diary Of a Madman" (UA). Victoria hit a disappointing $5,000 on the opening week.

"Lawrence Of Arabia" (Columbia). Criterion did $39,000 on the 25th week.

"The Ugly American" (U). Rivoli announced $4,000 for the last four days of the ninth week.

Cinerama Cites Saving

HOLLYWOOD—President Nicholas Reisini informed a gathering of United Artists and MGM executives, exhibitors, and the press at the Cinerama studio that producers and exhibitors each will save 30 per cent with Cinerama's new camera now being manufactured by Cinerama Corporation.

Reisini stated two projectors will be necessary in all theatres, one for screening, the other for changover, but single booths will cut costs one-third.

A preview of 16 minutes from Stanley Kramer's "Its A Mad, Mad, Mad, Mad World" was given. All scenes were filmed in 65 Panavision, spliced in three parts and then reassembled, with lines eliminated by the projector and the Cinerama porous screen, according to Tom Conroy, vice-president in charge of production for Cinerama.

J.F.K. Calls In Businessmen On Bias

Desegregation Proceeding Rapidly, Leaders Say; 'No Need For Legislation' Plea Entered At Meeting

WASHINGTON—President John F. Kennedy held a White House meeting with more than 30 representatives of theatre interests and other businessmen and was told that there is no need for legislation to secure desegregation of theatres and other public places. He was given progress reports indicating that voluntary desegregation is taking place very quickly.

The President was also told there is no need for legislation at this time and agreement was voiced that the course of action taken by the Attorney General previously, is getting quick results. It was stated that between 25 and 30 cities have desegregated public facilities since the meetings with the Attorney General. It was argued further that time should be allowed before legislation is considered.

The President's objectives were "generally endorsed"; with the opinion being voiced that the industry should cooperate with the President as much as possible, although it was felt that desegregation should be accomplished quietly, without fanfare and on a voluntary, nation-wide basis.

Many who had already desegregated facilities were reported to have said it was "not as big a bugaboo" as they had feared and that they had felt no ill effect.

It was indicated that there may be further such meetings in the futue.

Among those present at the meeting were Arthur Krim and Robert Benjamin, United Artists; Leonard Goldenson, AB-PT; Jack Fruchtman of Baltimore; C. C. Gulgham, Video Theatres, Oklahoma City; J. H. Harrison, Wilby-Kincy, Atlanta; Harry Kalmine of Stanley Warner; Herman Kopt of Schine, Gloversville, N.Y.; Bernard Levy of AB-PT; Dick Leighton, Malco Theatres, Memphis; E. D. Martin, Columbus, Ga.; John Rowley of United, Dallas; T. G. Solomon, Gulf States Circuits, McComb, Miss.; John Adam, Interstate, Dallas; F. Beddingfield of Consolidated, Charlotte, N.C.; Harry Brandt of New York; Julian Brylawski, Washington; Mrs. L. Cloughton of Miami; Harley Davidson of Independent Theatres, Washington, D.C.; Carlton Duffis of Virginia Beach Theatre Owners; Everett Ehrlich of AB-PT; Ed Fabian, Fabian Theatres, New York; L. Finske, Florida State Theatres, Jacksonville; John H. Stembler, Neighborhood Theatre, Richmond; and Charles Trexler, Stewart and Everett, Charlotte, N.C.

Voluntary Integration Favored In San Antonio

SAN ANTONIO—City councilmen of San Antonio adopted a plan for a committee of businessmen to seek a voluntary desegregation of businesses that serve the public.

The council decided this would be better than passing a city ordinance requiring the business to desegregate, a move suggested in February by some Negro leaders.

One Negro leader called the committee plan a great step forward. Another said it is too late for such a voluntary plan.

The councilmen think the plan will follow the success of an informal, interracial group that has quietly gone about getting businessmen to voluntarily desegregate. The group has, in the past three years, succeeded in desegregating all theatres, most lunch counters and restaurants, and many hotels and motels in San Antonio.

Public-owned facilities and schools have been completely desegregated for several years.

Censorship Of Trailers Poses Serious Md. Problem

BALTIMORE, MD. — The Maryland censor board decided to review trailers and charge a fee for it after June 1. Exhibitors believed they would have to do without trailers.

National Screen Service's president Burton Robbins told censor chairman Norman Mason that NSS could not serve Maryland exhibitors with trailers if they had to be censored, and that NSS would stop sending trailers into the state. NSS distributes trailers for all the major companies with the exception of Columbia.

..Although no reviewing rate was announced, it was believed that the regular rate of $3 per 1,000 foot reel or less and $1.25 for duplicate prints would be in effect. .An .impossible .situation .would result from a jam up of trailers waiting to be censored, although the effect would not be felt at once because of trailers currently in circulation.

Fox Sets TV Unit

HOLLYWOOD—Writer-producers Malvin Wald and Jesse Sandler have been signed to head a new documentary division of 20th-Fox Television, William Self, television production topper, announced on his return from New York and conferences with president Darryl F. Zanuck.

Self, Wald, and Sandler, together with W. R. Higginbotham, in charge of Fox-Movietone News, have been working on the project for eight months outlining more than 20 program formats ranging from five-minute fillers to 90-minute specials.

The two producers will have exclusive access to 90,000,000 feet of film shot by Fox-Movietone since 1919.

Fla. Negro Students Win Right To Picket

TALLAHASSEE, FLA. — A week-long series of demonstrations by Negro students of Florida A. & M., the state-supported Negro university, and by Tallahassee Negro high school students of both sexes, have been directed against the all-white Florida and State theatres, leading local units of the Kent Theatres circuit. A group of 220 Negro students were arrested by Tallahassee police on Thursday, May 30, when they picketed the theatres and chanted: "Freedom, freedom, we want freedom." The next day all charges were dismissed when Circuit Judge Ben

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Public Acceptance Seen Key To Racial Problem

GREENSBORO, N. C.—The Center and the Cinema here issued a joint statement declaring that they were entering into discussions regarding efforts to racially integrate their facilities with a "sincere" effort to arrive at some sort of an answer to the problem, but any move in that direction must depend on "public acceptance."

The Carolina, the third movie house here, which has been subjected to mass demonstrations by integrationists, declined any comment on the statement.

The Center and the Cinema said they "are meeting with the Mayor's Special Committee on Human Relations at the request of the Mayor of Greensboro, the Governor of North Carolina, and the Attorney General of the United States, in an effort to help restore harmony between the races in our city by attempting to find a solution to some of the current problems."

"We have no choice," they said, "but to put forth our most sincere efforts.

"The theatres concerned are private enterprises, and any decision arrived at will be on a voluntary experimental basis in the interest of civic harmony and in the spirit of cooperation with our governing officials.

"In the final analysis, the determining factor in the success of the efforts will be the patrons who regularly pay admission to the theatres, and not the persons who are not affected in any way by a possible change in the theatres' policy.

"The general public and some civic leaders perhaps do not realize that each desegregated business faces individual problems. The problems of a desegrated hardware store or a drug store are not the same as those of a restaurant or beauty salon.

"The theatres, if an agreement is reached, must try to work out, under the circumstances, their own problems in a manner to gain public acceptance so as not to jeopardize their financial investment.

"The success of any agreement in gradual theatre desegregation will depend upon a sense of fairness and good will and the civic responsibility of all citizens in Greensboro.

"We are willing to approach a solution at the meeting in a spirit of understanding on the part of all parties concerned. A sensible solution cannot be found in an atmosphere of emotionalism and tension in the community, and no agreement can be reached under pressure and threats during demonstrations."

N.Y. Readies Golf Tourney

NEW YORK—Committee appointments for the 12th annual film industry golf tournament being sponsored by New York's Cinema Lodge of B'nai B'rith at the Briar Hall Golf and Country Club, Briarcliff Manor, New York, on Thursday, June 13, were announced by Martin Levine, tournament chairman.

Milton Livingston has been appointed to handle publicity, and the committee includes Herb Berg, Dave Dash, Arthur Goldberg, Mel Konecoff, Joseph R. Margulies, Don Mersereau, Allan Robbins, Herman Schleiar, Cy Seymour, and Ted Sullivan.

Balaban Optimistic On New Films; Upturn Expected By Third Quarter

NEW YORK—Paramount Pictures Corporation anticipates an uptrend in operations starting in the third quarter of this year, president Barney Balaban told the company's annual meeting of stockholders.

Addressing his 27th annual meeting, Balaban said that he was optimistic about the grossing potential of "Hud," which has just opened to top business throughout the U. S.; "Come Blow Your Horn," at Radio City Music Hall; and other important forthcoming attractions.

"The main problem to which we are dedicating our energy is the successful production and distribution of motion pictures," Balaban said. "We are setting no limit in our quest for creative manpower. We are constantly on the alert for new alliances that will provide us with the creative forces that are so necessary in today's highly competitive market." He cited Paramount's recent deals with Samual Bronston, Joseph E. Levine, Walter Reade, and Seven Arts-Joel Productions as examples of the company's current production policy.

Balaban pointed out that the basic reason for Paramount's operating loss in 1962 was the cost of production. Many of the company's releases had wide public acceptance, but their production costs did not permit profitable returns, it was noted.

"What is especially important about our current and forthcoming films is the fact that these pictures have been produced at a cost that affords us an excellent opportunity to emerge with a profit," Balaban said. "Cost-cutting measures instituted at our production plant in Hollywood will enable productions started in 1963 to receive the benefit of a lower overhead rate. The average cost of our 1963 releases will be approximately 20 per cent less than those issued the previous year."

Balaban revealed that among Paramount's continuing studies is one relating to the possible merger of studio facilities. He added, "We have been fortunate in avoiding the catastrophic production losses which have been plaguing the industry."

Balaban's address also touched on a number of other important phases of Paramount's activities.

The company has not made any agreements with anyone or has it reached a final decision on how it will handle the release of its post-1948 pictures to television, it was announced. "Very much in our favor is the fact that we are the only major company which has not disposed of any portion of its post-1948 library," Balaban said, adding that EMKA, purchaser of Paramount's pre-48 library, has reported contracts totaling $62,000,000 which should result in a gross return to Paramount of over $44,000,000. EMKA executives also expect to reach the $75,000,000 sales level which is required to deliver Paramount's guarantee of $50,000,000, he pointed out.

Noting that there have been a number of important developments affecting Paramount's pay tv subsidiary, International Telemeter Company, in the past year, Balaban said that the most significant was "the progress our franchise holder in the southwest is making in the determination of a rate structure with the Southwestern Bell Telephone Company, an affiliate of the American Telephone and Telegraph Company. These talks are continuing and we are hopeful that when a satisfactory rate agreement is reached that it may serve as the pattern for similar negotiations with other telephone company affiliates by present and future Telemeter franchise holders throughout the country."

Balaban said that active negotiations with groups in a number of major areas in the U. S. have been conducted by Telemeter during the past year, and that "on the west coast, we are in the midst of discussions with a substantial group." In Great Britain, the government has authorized tests of pay television, in which it is hoped that British Telemeter Home Viewing Limited will be able to participate in 1964.

In Canada, Telemeter, in association with Famous Players Canadian Corporation and Trans Canada Telemeter, has been instrumental in establishing a closed circuit network of theatres in four cities designed to present a full schedule of sports events via large screen television at the same time they are seen in Telemeter-equipped homes, Balaban said. "Income from the theatre network operation will enable us to reduce by approximately $250,000 annually the program cost in operating the home pay tv installation in Etobicoke," he noted.

Balaban said that management has been "increasingly concerned" wtih the reluctance of the tv industry to produce the Paramount-developed Chromatron tube, despite success-

(*Continued on page 9*)

First-Run Nabe Policy Spreads In New Orleans

NEW ORLEANS—Motion picture distributors of New Orleans, including 20th-Fox, Columbia, Masterpiece, and Allied Artists, will by-pass the major theatres downtown to introduce first run features in neighborhood theatres throughout the metropolitan area during the early summer. The idea was tried last summer on a big scale to the advantage of all concerned, and since then, one or another of the independent exchange operators repeated the course of action successfully.

Sales-Merchandising Effort Backs Para. Top Product

NEW YORK—Paramount Pictures' pledge to exhibitors of a continuing flow of quality product will be backed by the most aggressive and creative sales-merchandising program in the company's history, general sales manager Charles Boasberg said, addressing the opening session of a two-day "Key to the Future" meeting of Paramount's eastern division.

Boasberg said that executive vice-president George Weltner has done "a tremendous job" in lining up top properties for the company, pointing to recent deals with Joseph E. Levine, Samuel Bronston, Walter Reade and other top producers. "To show our appreciation, we must summon forth our greatest sales and merchandising effort ever."

Weltner, who attended the opening minutes of the meeting, said that he was especially gratified by "the great enthusiasm of every member of the Paramount family." He said that in addition to a top sales force, "our company has probably the finest showmanship staff in the industry, under the direction of Martin Davis."

The current boxoffice momentum of "Hud," Weltner continued, will be carried forth into every subsequent Paramount release, both from a sales and merchandising viewpoint.

Paramount is devoting extensive study to distribution patterns throughout the country to determine the most effective means of reaching the potential audience, Boasberg said. "Major population shifts in virtually every area in the country in recent years make it imperative that we find a way to reach the largest number of patrons in the shortest possible time," he noted, "while the momentum of our advertising and merchandising campaign is at its zenith."

Boasberg cited Paramount's current success with "Hud" as attributable in part to new booking patterns. In New York, he said, the picture is playing in three theatres in the city, as well as in numerous surrounding suburban communities. In Indianapolis, he added, "Hud" opened in six theatres instead of the usual one, registering in two days a gross greater than that of an entire opening week at one theatre.

Such bookings not only justify large advertising expenditures, Boasberg pointed out, but also "reach countless patrons that would be otherwise lost to us."

Kirk Douglas is seen in New York with, left to right, Ernie Emerling, Loew's Theatres vice-president in charge of advertising and publicity; Harry Mandel, president, RKO Theatres; and Fred Herkowitz, ad-publicity head of RKO Theatres, during a conference on U's "The List of Adrian Messenger."

Unordered "Oscar" Folios Draw Theatre Complaints

DETROIT — Theatres nationally were plagued shortly before the Academy Awards by receiving packages, not ordered, from International Sales Service, Inc., Santa Monica, Calif.

They contained a dozen portfolios of sketches of previous Oscar winners, a trailer, and a one-sheet. Theatres were asked to sell the portfolios to patrons at $3.00, and return $2.60 to International.

Many exhibitors did not want to sell this material, or be put to the trouble of shipping it back. Last week, International billed each theatre sent the packets for $26.60.

Because of many complaints received by Allied States Association of Motion Picture Exhibitors, International has been sent the following communication over the signature of Allied's general counsel, David Newman:

"This association represents theatre owners throughout the United States. We are receiving many complaints from our members that they are beng invoiced by your company for unwanted material which was shipped to them without order or authorization.

"We are notifying all members of our organization that they are not responsible for the charges made in connection with these unauthorized shipments. We are further advising our members that they are not required to assume any expense or trouble in returning these shipments to you. It will be necessary for you to make arrangements to pick up these portfolios and advertising kits from the theatres within the next 30 days. After 30 days, the theatres will assume no obligation to store or otherwise hold this material for you."

Allied members are being made aware of Newman's letter, and in the next issue of the Allied Report they will be advised of their legal rights in the matter.

Col. Earnings Steady

NEW YORK—President A. Schneider reported that Columbia had gross earnings of $2,390,000 for the nine months ending March 31, with a net profit of $1,160,000 or 62 cents a share. This compares with gross earnings of $2,127,000 and a net profit of $1,689,000 or 95 cents a share for the corresponding 1962 period.

It was explained that the result for 1963 was on the basis of provision for the payment of full federal taxes for the current period, while the company benefitted in the prior year from the application of a tax loss carry forward.

It was also pointed out that the 1963 figures reflected only a "limited number of engagements" on "Lawrence Of Arabia" and none of the "Bye Bye Birdie" returns.

Solomon To Para. Ad Account

NEW YORK—Philip Solomon has joined Lennen and Newell, Inc., as a vice-president and senior account executive on the Paramount Pictures Corporation account, it is announced by Adolph J. Toigo, president of the advertising agency.

Solomon was previously a vice-president of the Blaine Thompson Company, where he supervised the Warner Bros. Pictures account. He has been well known in the field of motion picture advertising for many years.

At the annual meeting of the Municipal Art Society of New York, held at The Cloisters in Fort Tryon Park, a Certificate of Merit was awarded the architects of Cinema I and Cinema II, Abraham W. Geller and Ben Schlanger, and to Donald S. Rugoff, president of Rugoff Theatres, and Ralph Abrams, builder, who commissioned both designs. Cinema I and Cinema II, located at 60th Street and Third Ave. in New York City, are two of the most recently built theatres in the Rugoff chain, which includes ten other art houses in the Metropolitan area. This is the first time that the Municipal Art Society has bestowed its annual award for contribution to the beauty of the city to a motion picture theatre. Other awards this year were given to a sculptor for his work in Philharmonic Hall and to architects of other Manhattan buildings. At left is Rugoff; center, Abrams; and right, Giorgio Carghieri, secretary of Society.

T-L Names Youngest Manager

NEW YORK—Don Britton has been appointed manager of the Trans-Lux 85th Street, it was announced by Bud Levy, general manager in charge of theatres, Trans-Lux Corporation.

Britton, who at 25 years of age is now the youngest first-run motion picture theatre manager in New York City, has been with Trans-Lux for two years. Formerly, he was assistant manager of the Trans-Lux Broadway at 49th street.

N. Y. Theatre Marquees To Salute Fox's "Cleopatra"

NEW YORK—At precisely 8:00 p.m. tonight (June 12), when the premiere performance of "Cleopatra" starts to unfold on the screen of the Rivoli, scores of other theatres in the New York area will note the moment by blinking their marquee lights for one minute.

The gesture will represent a formal salute to the Todd-AO spectacle and the company that produced it, 20th-Fox. The decision to pay this tribute was voted recently by the Independent Theatre Owners Association of New York.

Additionally, many member theatres plan to herald the reserved-seat attraction via messages on their marquees. The showmen said they were motivated "by the fact that the film can be of tremendous benefit" to the motion picture industry by virtue of the unprecedented world publicity it has attracted. They observed further that the picture "marks a significant step in the revitalization of 20th Century-Fox." The marquee salute is their way of wishing it well.

Mich. Exhibitors Agree To Trucking Rate Hike

DETROIT—Not since a turbulent upheaval in the film trucking industry in 1958 has there been a rate change in Michigan. At that time, there was a 20 per cent hike by Film Truck Service, now out of business, which was fought before the Michigan Public Service Commission by Michigan Allied. Last week, the board of directors of Michigan Allied unanimously agreed to a 15 per cent increase. The agreement was between Allied and Pep Lines Trucking Company, operated by Peter Ellis, which serves the industry in the state excepting for the Thumb Area which is handled by Roe Film Service.

There have been meetings during the past five years between Pep Lines and Allied president Milton H. London, and directors Sam Barrett, Carl Buermele, Bill Clark, Lou Mitchell and Alden Smith, as Allied officials urged Pep to forego any increase.

The just-concluded investigation by Allied has proved conclusively that the situation had become so critical that Pep was on the verge of suspending service.

It found 30 per cent more income was required to meet operating expenses; that Ellis was receiving no salary or other compensation from film delivery; the only office staff expense charged to this division was one $62.50 per week salary; and there was no charge made for dispatching. All other payroll for film delivery was drivers.

Hence, Allied agreed to the 15 per cent step-up, with a minimum of $5 per week delivery charge. Pep agreed to the terms which take effect July 1, but emphasizes it feels even this amount will not cover operating expenses.

Rapid Shifts In Detroit Playoff Policy Could Make Everyone Happy

By ARTHUR HERZOG
MPE Detroit Correspondent

DETROIT—This is the third article to be written concerning the change of release pattern here in less than 90 days. The reason is that after a decade of writhing, things came to a head three months ago. Since then, the swift chain reactions have produced an almost bewildering set of new policies, new alignments, new spending, and new bedfellows.

Doubtless every exhibitor considers his community and his house or houses the most plague-ridden. However, while much of the same thing goes on all over, it is dubious whether any area has been more troublesome than this, the fifth biggest market in the U. S., which had lost about 40 houses due mainly to population shifts.

Let us begin with a business parable:

Years ago, a French concern manufacturing cosmetics designated an American outlet, set up for the purpose, to distribute them on this continent. Business seemed more than satisfactory to the distributor, but the manufacturer felt it was not doing the job it should, and, after a time, notified that the agreement was being terminated and that it would handle its own products.

The distributor was furious. It felt it had worked hard and well, was now about to lose the fruits of its labor, and to top this was stuck with an immense stock.

When the manufacturer had set up its own distribution apparatus, the former distributor, to dispose of his huge inventory, began a price war. The high mark-up products were slashed to a fraction.

In the heat of battle, both parties suddenly realized that volume of business was up unbelievably, that the line had become the most popular of its type in the country. They quickly made peace, and the products to this day are most popular.

Near the conclusion of this article, let us see if there is anything in the anecdote which is parallel to movie industry in Detroit.

Ten years ago, this writer, noting the rapid shift in population, the outflow of downtown residents, innocently observed it would seem inevitable that first-runs break away from traditional downtown, where they had been shown virtually since the birth of the industry.

He was greeted with gales of laughter, told he was naive, really knew nothing about the industry, that "it can never happen."

During the past five years, he has learned either to shut up, or be careful on whose ears the remarks fell, lest he be deemed hostile and unfriendly to some, which he was and is not. It had gradually become obvious it was no longer an impossible development, but a question of how, where, and, most important, when?

At the inception of this era, the property on which the large Downtown Theatre stood became a better investment as a parking lot than as a movie house.

This left initial product to be divided between the Michigan, Madison, Grand Circus (then the Broadway Capitol), and the Palms (all United Detroit Theatres), United Artists, and the Adams.

Unusual Ad Campaign Heralds Suburban PROOF

DETROIT — An unusual advertising campaign has been inaugurated by the Co-Operative Theatres of Michigan in connection with a policy of steadily booking first-run movies into a group of nearly 30 of its clients.

The trademark is a picture of a roll ticket, laid out as one, with the copy, "Your ticket for first run entertainment is PROOF going suburban at regular prices." On each end appears the date.

These were used by themselves using about two columns by two inches as teasers. Then they appeared with the name of an attraction.

The culminating ad to date is a full page with the ticket occupying about one third of it, with 12 smaller tickets each with information, art work, date of coming attractions, copy, and list of houses and drive-ins showing the first runs.

In addition, the same (Sunday) editions carry another "PROOF" ad, two columns by 10 inches, of the attraction being broken. In this is revealed the meaning of the key word: "Premiere Run Of Outstanding Films."

(The legitimate Music Hall was converted to Cinerama which has been showing since.)

The Adams (which changed hands June 1 and which takeover will be noted further on) was operated by Balaban interests out of Chicago; the Fox by National Theatres; and the United Artists by a part of the Skouras' empire. It has been for some time devoted to roadshows as exclusively as they are available.

The first real breakaway from downtown was an accident. A distributor, unable to obtain prime post-Christmas time booking in the traditional houses, rather than wait several months, decided to try neighborhood multiple booking, segueing without clearance into subsequent runs. The result was electrifying.

The tip-off didn't sink in. Many said it was a freak; it just so happened this was holiday time and the attraction was an ideal family film.

A year or two later, one of the finest of the neighborhood indoors, the Mercury, began to bid for the blockbusters. Policy has been successful.

Shortly after, especially during summer, Co-Operative Theatres of Michigan, buyers and bookers, began arranging multiple first-runs for a large group of theatres and drive-ins, but this was an occasional affair.

This spring many factors combined to make the new pattern a reality. For one thing, after long product shortage, there loomed on the horizon more excellent pictures than the downtown outlets could consume for months. For another, exhibitor Nicholas George, an independent who had already grown to five in-and-outdoorers, completed building the new Mai Kai in Livonia, is about to open a new drive-in, and, more importantly, broke away from Co-Op to align himself with Mitchell Theatre Service.

Another development, the impact of which cannot as yet be assessed, nor is it known if it will be extended, was pooling of interests in certain spheres by three of the four largest circuits in Detroit, the Sloan's Suburban Theatres, Wisper & Westman, and Community Theatres.

While continuing their individual operations, they joined to build the Terrace, first indoor theatre in the entire area in 16 years, located about a mile from George's Mai Kai, and recently took over the downtown Adams. (UDT operates neighborhood houses as well as its first-run outlets, but this is the first move of outlying operators to move in on downtown.) The combination, be it noted, is the most powerful group in Co-Op, which hitherto had no downtown customers.

Then came two important moves:

Co-Op announced it was going to bid for first-run product to be played off by a group of about 30 theatres and drive-ins. This has started and there remain on the schedule: "The List of Adrian Messenger," "Call Me Bwana," "Duel of the Titans," "Lancelot and Guinevere," "A Gathering of Eagles," "The Thrill of It All," "Hud," "Dr. No," "Tammy and the Doctor," "The Nutty Professor," "Donovan's Reef," and "For Love or Money." From this line-up (which carries into August) it will be clearly seen there is no longer anything academic about first-runs playing elsewhere than downtown.

Certain houses led by UDT inaugurated a "zone releasing" system in which selected theatres follow downtown in combination with certain houses of the George-Mitchell group. Such engagements, according to UDT president Woodrow R. Praught, are scheduled for far longer runs than customary and are designed to give patrons in each "zone" extended opportunity to enjoy the top attractions at top houses.

At the same time, Praught called attention to the fact that downtown first-runs were becoming increasingly discriminating in selection of offerings. He pointed to such films as "Lawrence of Arabia," "Cleopatra," "Mutiny on the Bounty," "55 Days at Peking," "How the West was Won," and other upcoming attractions, which are or will be keeping the traditional houses busy.

The Detroit News recently took notice of one facet of the changes when it ran a four-column photo of the Sloans, Goldberg twins, and Wetsman. It observed that this Co-Op group was leading the new movement, that it had changed the "pattern of movie merchandising," and that while cooperating, they were still vigorously "competitively battling each other to the wire for box-office dollars."

To return to the "business parable" recited at the opening, it seems possible at writing that everyone may win the battle. There seems no question that public interest and attendance at movies will continue to increase.

For some years preceding recent developments, the Metropolitan Exhibitors of Detroit, composed of most of those mentioned and others, has been spending vast sums in institutional advertising in the papers, on tv, and radio. The current combinations of new first-runners or "zone" group have taken as high as a page and an eighth in a single issue of a newspaper, in addition to normal exploitation. Such impressive space does not come too high for each participant, when it is considered nearly 30 houses, plus whatever cooperative money can be secured, may share the cost.

Alden W. Smith, executive vice-president of Co-Op, pretty well sums up thinking when

(*Continued on page 9*)

BALABAN

(*Continued from page* 6)

ful technical progress. The industrial consulting firm of Arthur D. Little, Inc., was retained to analyze Paramount's position and recommend a proper course of action. It was revealed that Paramount and the Little company have been establishing the proper group to commercialize Chromatron, but that it would be "premature and cause great harm to disclose at this time any details of this progress."

In addition to its affiliation with David Susskind in Talent Associates-Paramount Ltd., Paramount hopes to make "an important announcement shortly which will place us in the forefront as a producer of programs for television," Balaban said. "This association, along with Talent Associates, will make us an important supplier of television programming."

Paramount's television station in Los Angeles, KTLA, is a leading independent station in the second largest market in the U. S., Balaban said, and in 1962 its profits exceeded those of any previous year. "We are hopeful for a satisfactory 1963, although we know that it will not be as good as 1962," he added.

"Our largest foreign subsidiary (Famous Players Canadian Corp.) continues to show a substantial profit, registering more than $2,600,000 in 1962," Balaban said. "It is a large corporation with interests in many fields and continues to have a strong growth potential."

Balaban reported that "at this time, we foresee no change in the dividend rate in the near future. For some time we have been purchasing our stock in the open market, and have acquired a total of 26,800 shares in 1963. However, there have been no purchases since May 3, 1963. At the present time, there are 1,598,000 shares outstanding. We have sold approximately two-thirds of our Ampex stock and virtually all of our Fairchild stock. As to your company's cash position, we have been able to finance all activities including our motion picture production program without additional borrowing."

Balaban closed his address with the statement that "your management is acutely conscious of its responsibility to its stockholders and is doing everything possible to erase the disappointment of last year. We are constantly reviewing every aspect of our worldwide activities in the desire to increase our efficiency."

INTEGRATION

(*Continued from page* 5)

Willis ruled in favor of their right to picket, but he also issued a restraining order limiting the number of pickets at each theatre. Management of the theatres concerned have not admitted any Negroes as patrons in keeping with the traditional all-white policy of all theatres in Florida which cater to white persons only. In addition to the local racial unrest, students of Bethune-Cookman College for Negroes in Daytona Beach have demonstrated outside a Daytona Beach all-white theatre. They were refused admission to the theatre.

The local order by Judge Willis said that only 18 persons at a time would be allowed to picket the Florida Theatre at one time and only 10 persons would be allowed to picket the nearby State Theatre (where the sidewalk is narrower). The injunction set forth that the Negro demonstrators had to stay eight feet apart, near the curb side of the sidewalks, and could not block the entrance or exit of theatre patrons.

Rafael Ramos Cobian, right, president, Commonwealth Theatres of Puerto Rico, Inc., and S. L. Seidelman, vice-president, American International Pictures, recently sealed an agreement reached between their companies with a handshake, as Jack Odell, vice-president and treasurer of Commonwealth Theatres, looked on. Commonwealth will have exclusive exhibition rights in Puerto Rico, the Dominican Republic, and the Virgin Island to AIP product.

Detroit Theatres Win $250,000 Court Victory

LANSING, MICH.—A seemingly endless series of legal maneuvers came to a conclusion when attorney David Newman, representing Michigan Allied and Co-Operative Theaters of Michigan, won for all Detroit theatres a signal fiscal victory. Owners will get back $250,000 in demand charges, paid under protest, and will be spared paying an additional $100,000 annually.

The ordeal began seven years ago when the City of Detroit imposed what was held by theatremen to be a discriminatory demand charge on air conditioning systems which do not recirculate water. Including theatremen, this affected 6,000 rate payers who will receive an aggregate of $2 million.

Newman first sued to have the demand charges set aside in a lower state court, and lost. He appealed to the State Supreme Court which reversed the lower one and sent back instructions for further processing in accordance with the Supreme Court's mandate and opinion.

The city then petitioned the Michigan Supreme Court for a rehearing, which was denied a year ago. Then the city petitioned for a writ of certiori to the United States Supreme Court, which refused jurisdiction.

Last October, the lower court once more thwarted the city by ruling that according to the Michigan Supreme Court, property had been taken without due process of law. Accordingly, Judge George E. Bowles ordered the return of the demand charges previously collected.

The final move by the city was another appeal to the State Supreme Court, which again upheld the lower court's decision ordering the refund within 60 days, thus ending the case.

AIP's "X" To Festival

HOLLYWOOD — American International's "X" has been entered in the First International Festival of Science Fiction Films which will be held in Trieste, Italy, from July 6 to 14, it was announced by AIP toppers James H. Nicholson and Samuel Z. Arkoff.

Brandt In Fourth Decade As President Of ITOA

NEW YORK—Entering his fourth decade as president of the Independent Theatre Owners Association, Harry Brandt was unanimously nominated for his 31st consecutive term in office at the organization's meeting held at the Hotel Astor. Brandt has been president of ITOA since its formation in May, 1933.

Other officers nominated for reelection without opposition are the following: Max A. Cohen, first vice-president and board chairman; William Namenson, second vice-president; Julius Sanders, third vice-president; Norman Leff, fourth vice-president; Edith Marshall, secretary; John C. Bolte, Jr., sergeant-at-arms. Ray Rhone was nominated for treasurer, having acted in that capacity since the recent passing of Leon Rosenblatt.

Nominated for the 17 places on the board of directors were Meyer Ackerman, Felix Bilgrey, Sidney Dreier, Bob Goldblatt, Sidney Gottlieb, Al Greene, Jack Hattem, Jack Heyman, Sam Horwitz, Al Klein, Ben Knobel, Howard Lesser, Martin Levine, Al Margulies, Stewart Marshall, Mel Miller, Jack Rochelle, Tom Rodgers, Murray Schoen, and Sid Sinetar.

New theatre members of the Association include Marshall Lewis, Bleecker St. Cinema, Manhattan; Ingeborg Caro, Alden, Manhattan; and Murray Weisberg, Hillside, Jamaica.

Loew's Names Supervisors

NEW YORK—Temporary appointments in the supervisory field have been announced by Charles E. Kurtzman, general manager of Loew's Theatres. During the absence of William Elder, northern division manager, who is on sick leave, responsibility for this division will be divided between William Trambukis, manager of Loew's State, Providence, and Frank Murphy, city manager for Loew's Cleveland Theatres. Trambukis will cover Boston, Rochester, Syracuse, Buffalo, and the Loew's-Poli Theatres in Connecticut and Massachusetts, while Murphy will handle Loew's Theatres in Ohio and Indiana.

As a result of the retirement of Charles Burns, manager of Loew's National, Bronx, Charles E. Kurtzman, general manager of Loew's Theatre operations, has announced several managerial shifts: Jack Borgenicht from Loew's Boulevard to National; Irving Gross from Victoria to Boulevard; Lafayette Woodard from 116th Street (closed) to Victoria, the company's Harlem flagship.

DETROIT

(*Continued from page* 8)

he observes the objective of the new pattern is "to bring new, fresh pictures to the convenience of the suburban theatres at regular prices. We feel that by the time summer is over, exhibitors all over Detroit will find that interest in movies has been stimulated by this program."

To round out the optimism in suburbia, let there be recalled a recent report in these columns on extensive new residential and office building in downtown Detroit, the first tangible reversal of extensive population shift in three decades.

While no allusion has been made to distributors, all of the foregoing should make them happy, too.

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  6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.
- After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: $1.30 per set

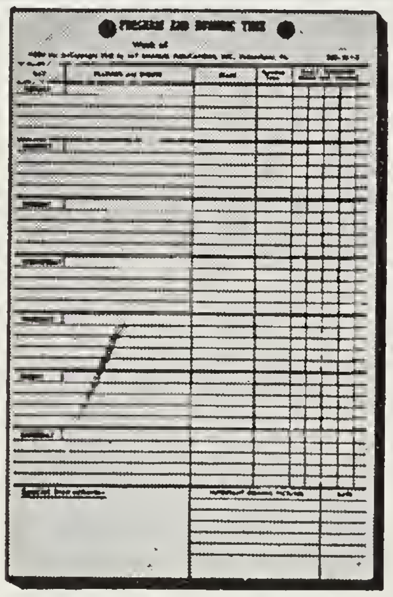
PLUS SERVICE No. 2

PROGRAM and RUNNING-TIME Schedules

—a basic weekly form to replace the scribbled note or tissue carbon.

- These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.
- Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.
- One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad

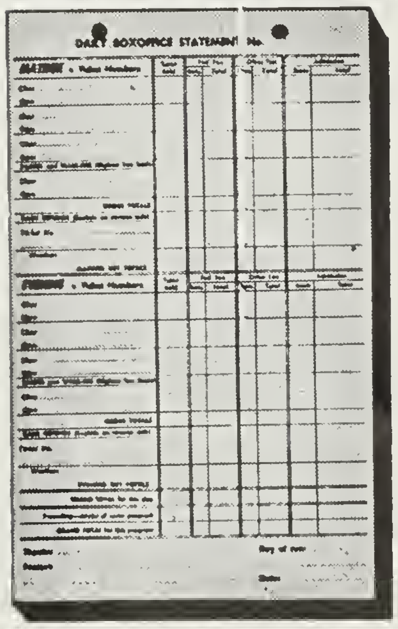


PROGRAM AND RUNNING TIME

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.



DAILY BOXOFFICE STATEMENT No.

- Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:
  1. OPENING AND CLOSING TICKET NUMBERS
  2. PASS AND WALK-IN TICKET NUMBERS
  3. CASH TOTALS AND REFUNDS
  4. TAX TOTALS
  5. PROGRAM, WEATHER, AND OPPOSITION
  6. SPACES FOR HOURLY TOTALS
  7. MISCELLANEOUS INCOME AND DEPOSITS
- Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.
- Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

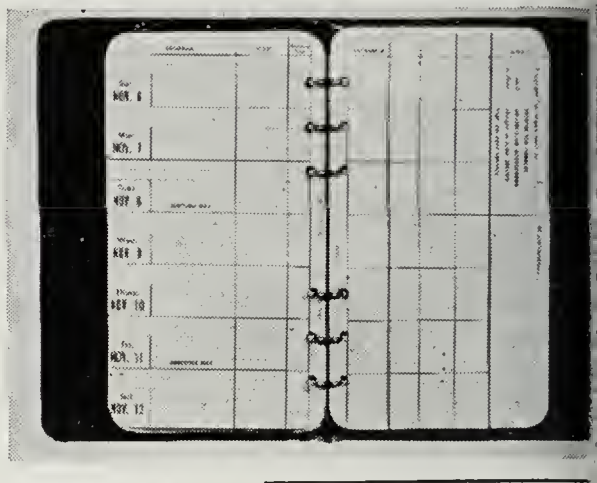
PLUS SERVICE No. 4

THE NEW *"Pocket-Size"* DATE BOO

—latest innovation in the field of small booking records.

- This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.

(a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.



SOFT-BACKED 6-RI LEATHERETTE BINDERS AVAILABLE. See No. 11c

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

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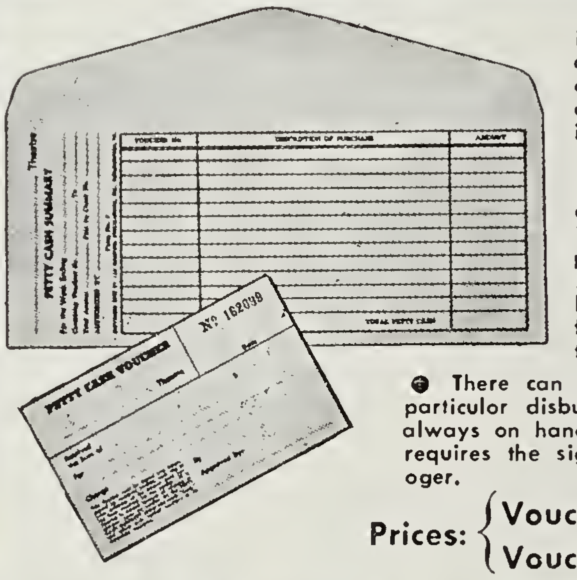
Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.


PETTY CASH SUMMARY
PETTY CASH VOUCHER
No. 182098

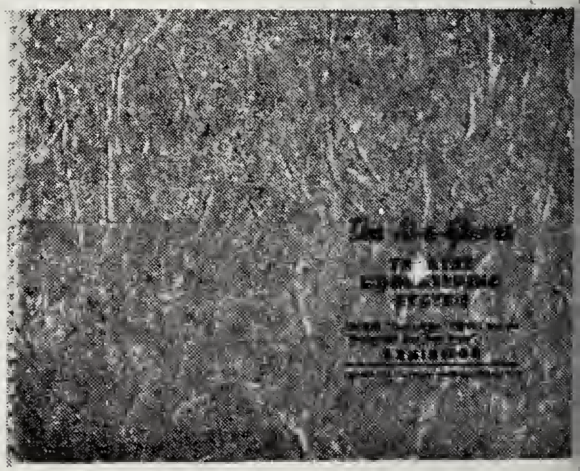
- These specially designed 3 inch Petty Cash Slips requir counter signature of approval are numbered consecutively so accurate records can be kept of individual expenditure. There 100 slips to each pad.
- The specially designed envel are for use only once each wee listing each individual slip and puting the weekly total expen All slips listed on a particular e lope should then be inserted i for safekeeping; and the enve filed for future reference.
- There can never be any later question particular disbursement, for the actual receip always on hand and easily located. Each vou requires the signature of the owner or the r oger.

Prices:
Voucher Pads............30c e
Voucher Envelopes—50 for

PLUS SERVICE No. 6

THE *"At-a-Glance"* BOOKKEEPING BOO

—specially designed by a leading theatre specializing C.P.A. authority.



- This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, weekly profit or loss statement, (11) profit or loss for the year to date,

Price: $1.75 per book (Sufficient for 52 weeks)

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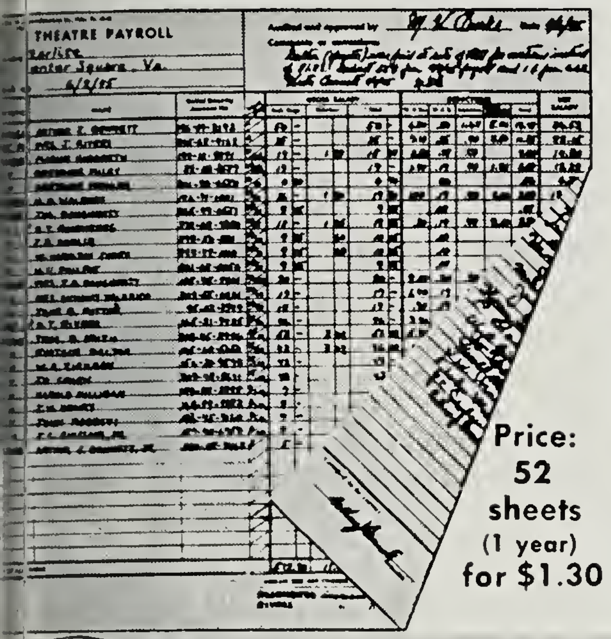
Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.



THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.30

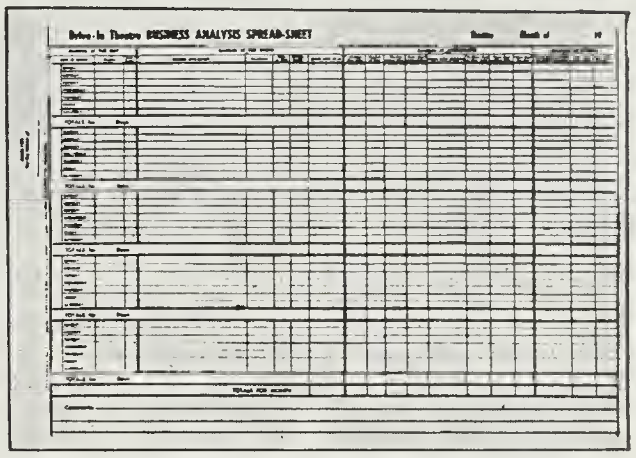
- This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.
- Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE
No. 9A

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.



Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET

- There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.
- At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.
- Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE
No. 8

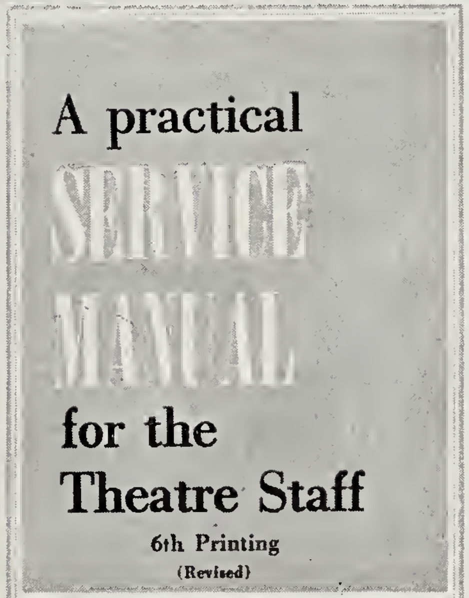
SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

EST REVISION also includes h additional data necessary DRIVE-IN THEATRES!

- Of inestimable value in "breaking-in" ew staff of Ushers; a new Cashier, r new Door Man.
- his 16 page pocket size (3 x 6 inch) let with heavy paper cover itemizes the rules of conduct for the theatre staff logically and thoroughly. Separate chpters are devoted to Managers, Cashiers, Do Men, Ushers, etc., as currently trained in e larger circuits.
- t also pictures a system of Usher's al signals for designating empty seats n gives many hints on Public Safety, Acident, Fire Prevention, Advertising, etc.

Price: 10c each



A practical
SERVICE
MANUAL
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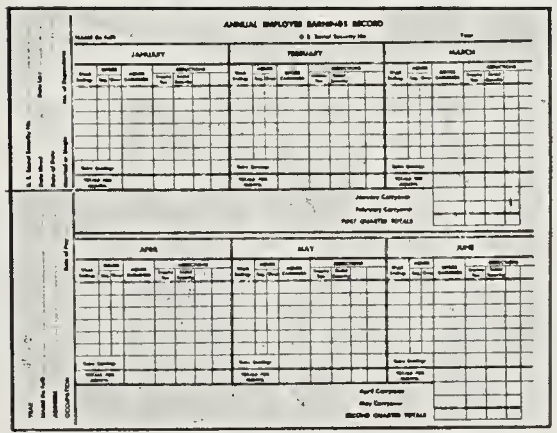
6th Printing
(Revised)

PLUS SERVICE
No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



ANNUAL EMPLOYEE EARNINGS RECORD

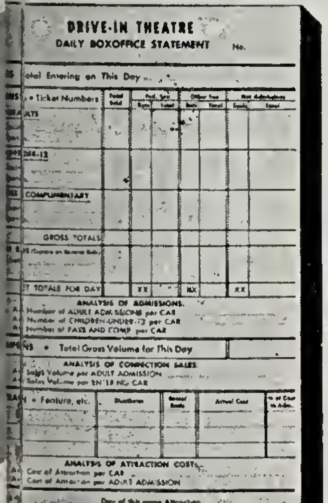
- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE
No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



DRIVE-IN THEATRE
DAILY BOXOFFICE STATEMENT

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

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Price: $6.00 each (Tax included)

Service-Kit
BINDER (b)

- A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

Pocket-Size Date Book
BINDER (c)

- A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

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TETON
TETON

Seen at the recent dedication of Spencer's Mountain in Wyoming's Grand Teton National Park, near Jackson, Wyo., were the producer-director of the Warner Bros. Film, "Spencer's Mountain," Delmer Daves; stars Mimsy Farmer, Henry Fonda, Maureen O'Hara, Bronwyn Fitzsimons (daughter of O'Hara), and James MacArthur; on the right is a look at the crowd at the Hollywood-type premiere of the film at the Teton, Jackson. The feature was made on location in the Jackson Hole country.

The NEW YORK Scene

By Mel Konecoff

LAST WEEK we went searching for a special specialist. Why, you ask? Well, we were looking to get all that wonderful, clean, invigorating mountain air from Wyoming pumped out of our system before it made us unusually healthy. But let's start at the beginning.

At the start of the Memorial Day celebration, small groups of news, radio and tv reporters, and magazine writers from the U. S. and Canada began to converge on the Jackson Hole country of Wyoming. About 250 accumulated for the gala press premiere of "Spencer's Mountain" at the Teton Theatre in Jackson and for surrounding celebrations.

It was a most unusual premiere in that no-dressing-up was the order of the day.

Jackson residents, some of whom appear in the Technicolor-Panavision film that was photographed amidst the world-famed natural beauties of the Teton Mountain area, were joined by neighbors from other states, by state officials, and many of the stars in the film for the premiere. Henry Fonda, Maureen O'Hara, James MacArthur, 17-year-old-newcomer Mimsy Farmer, producer-writer-director Delmer Daves, Arthur Godfrey, and Art Linkletter were on hand, with many being brought there by Godfrey in his private plane.

Visitors received a warm welcome which was indicative of the hospitality not only of the residents of the area but also of the Jackson Chamber of Commerce, the State of Wyoming Travel Commission, Warner Bros., and the Grand Teton Lodge Company, who were hosts in cooperation with the National Park Service of the U. S. Department of the Interior, the agency that administers Grand Teton National Park.

There was a reception at Colter Bay Village, where the correspondents resided in log cabins, and then in the free time periods, they had a choice of nature walks, lake boat rides, Snake River Float Trips (five reporters almost drowned when one of the rubber rafts was punctured by a rock), horseback riding, and sightseeing tours to Signal Mountain and Yellowstone National Park.

Obviously, the mountain air must have been quite effective because all of the city news media people were up for breakfast at seven a.m., which is like the middle of the night back home. On the day of the premiere, the town of Jackson went all out on an "Old West" welcome as buses deposited the groups at the foot of Snow King Mountain overlooking the town, which could only be reached by a 4,000 foot chair lift, quite an experience. There, an official plaque was unveiled renaming the mountain "Spencer's Mountain" in honor of the occasion by the stars, the Governor, and other assorted officials.

A chuck wagon dinner (burp) was in order with "mosquito repellent" (the internal variety) being provided courtesy of the Aspen Drive-In Theatre. Next, back to town where traffic was stopped, and the town put on a wild west show.

After the film, Technicolor put on a party at the Cowboy Bar in town. The next day, more healthy outdoor activities (oh, boy), and then a group interview session with stars and Delmer Daves. The latter reminded his listeners that all of his pictures made money because they were brought in at reasonable costs (under a million-and-a-half), as was "Spencer's Mountain." The stars responded fairly well except for Fonda, who was a bit on the grouchy side.

Obviously, much planning and effort went into making the affair the success that it was, which can prove of inestimable value to the play-off of the picture. It must have been quite a routine setting up all the operations between the east and west coasts.

Exploitation manager Ernie Grossman was on hand in a great cowboy get-up to supervise his hard-working crew of fieldmen, and we had a chance to say hello to old buddy Dick (Detroit) Richmand, who sits on a horse well, plays a swinging guitar, sings, and shoots the breeze like an expert; to Irv (Philadelphia) Blumberg; to Floyd (Boston) Fitzsimmons; to J. D. Woody (Atlanta) Woodard; to Frank (Chicago) Casey; to Bill Brumberg, Tom Buchanan and John Mitchell from the west coast; and others.

The home office was ably represented by national publicity manager Joe Hyams, who also looked at home in the uniform of the cowboy, along with some of his staff, such as Felix (The Magician) Greenfield, Irv Windisch, etc.

Incidentally, did you know that "Spencer's Mountain" has been named "Father's Day Picture of the Year" by the National Father's Day Committee?

"Profit Bonanza Drive" Set By Reade-Sterling

NEW YORK—A "profit bonanza drive" with a total potential of $14,650 in prizes, for theatre managers, which will run through the summer period, was announced by Walter Reade-Sterling, Inc.

The drive will be based on the net profits of each of the circuit's more than 50 theatres, with managers striving to increase net profits over a prescribed budget. Earnings for the first three quarters of the current calendar year will be computed, with the circuit placing particular stress on the third quarter summer period. The drive will end Sept. 30.

Details of the drive were outlined at a meeting of all Walter Reade-Sterling theatre managers, at the organization's Oakhurst, N. J., headquarters. Sheldon Gunsberg, executive vice-president, presided. Mort Hock, advertising manager of United Artists, was a special guest at the meeting, to outline United Artists' advertising, promotional and exploitation campaign on "The Great Escape," "The Caretakers," and "Irma La Douce."

Nick Schermerhorn, vice-president for theatre operations, announced the winners of cash prizes in the circuit's "Manager of the Month" contests.

In February, Al Goddard, Community Theatre, Kingston, N. Y., won first prize for his campaign on "Son of Flubber," with Harry Klein, Community, Morristown, N. J., second prize winner for his work on "Jumbo."

For March, the prize was split among three managers: Ann DeRagon, Strand, Plainfield, N. J.; Mike Henry, Paramount, Plainfield; and Bill Miller Majestic, Perth Amboy, N. J.

In April, Goddard was again the winner for his work on "The Birds" and "David and Lisa," with second prize going to John Doyle, Carlton, Red Bank, N. J.

The managers also reviewed preview trailers of the major films to be released during the summer, with Gunsberg stating that the quality of pictures indicated that the summer would be one of the best in recent history.

Mrs. Twyman Boosts Films

MILWAUKEE—Margaret G. Twyman, director of the community relations department of the Motion Picture Association of America, addressed the final spring luncheon of the Better Films Council of Milwaukee County at the Milwaukee Inn.

In describing the activities of her department, Mrs. Twyman explained that in communications with the public, both in materials prepared and sent out to national organizations and in her personal meetings with various groups, it is stressed: (1) That motion pictures today are more diversified than ever. There are many types of fine films being made to satisfy the diversified tastes in our pluralistic society; (2) That selection, and this means informed selection, in films is the key to enjoyment of motion picture entertainment. She advised that there are many many sources of film information; (3) That support of good films is the best proof of the kind of films the public really wants. She urged the public to lend their support to the better films; and (4) And in addition, the department provides general information to national organizations and film groups about the motion picture industry. People are curious about motion pictures and the department provides available factual material.

Embassy Names Zimmerman V-P, Production Supervisor

NEW YORK—William S. Zimmerman has been appointed vice-president and production supervisor for Embassy Pictures Corporation, it was announced by Joseph E. Levine, president. The appointment, reflecting Embassy's expansion in international production activities, is effective immediately.

ZIMMERMAN

Zimmerman has resigned as production executive for Metro-Goldwyn-Mayer, Inc., which he joined in 1935, to accept the new post with Embassy Pictures. Reporting directly to Levine, he will supervise and coordinate all production and co-production operations, both domestic and foreign, for Embassy Pictures.

Commenting on Zimmerman's appointment, Levine declared:

"Embassy Pictures has embarked on an extensive program of motion picture production that, this year alone, will see units filming in New York, Hollywood, Europe, and Africa, under budgets aggregating in excess of $15,000,000. To supervise this and future production activities, Zimmerman has joined Embassy as vice-president and production supervisor. We, at Embassy, consider ourselves fortunate to have secured the services of such a widely respected and experienced executive. Mr. Zimmerman, we feel, will greatly further our expanded production activities."

As MGM production executive, from 1959 to 1963, Zimmerman had negotiated independent production contracts and executed various production assignments in Hollywood, New York, and abroad.

Embassy Pictures currently has the following major feature films in production and scheduled to begin this summer and fall:

"Zulu," starring Stanley Baker, Jack Hawkins, and Ulla Jacobsson, now underway in Natal, South Africa; "A Ghost at Noon," starring Brigitte Bardot and Jack Palance, filming in Rome and Capri as a Joseph E. Levine-Carlo Ponti production; "The Carpetbaggers," an Embassy Pictures-Paramount Pictures co-production.

Additionally, three other Levine-Ponti co-productions start filming in Europe this year. They are "The Empty Canvas," starring Bette Davis and Horst Buchholz; "Yesterday, Today, and Tomorrow," starring Sophia Loren and Marcello Mastroianni; and "Casanova," starring Mastroianni.

"Only One New York," the first feature film to be directed by Pierre-Dominique Gaisseau since he won the Academy Award for "The Sky Above—The Mud Below," is now being completed here.

MGM Appoints Wilkinson

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., has announced the appointment of Dudley Wilkinson to head the MGM eastern talent department.

In making the announcement, O'Brien noted the increasing importance of off-Broadway, stock theatre, and television, as well as the legitimate stage as important sources of talent for the motion picture industry.

New Blow To Ohio Censors As Court Finds Law Violates Constitution

No-Look Percentage Pix Draw Fire From N.Y. Allied

ALBANY—A special meeting of Allied Theatres of New York State members brought a demand for action against the selling of 60 per cent pictures with no look.

President Sidney J. Cohen of N.Y. Allied was asked to call upon the national Allied board to adopt a resolution condemning the practice at the meeting in Detroit on June 27-28.

The meeting also urged that the issue be given special attention at the Allied convention at the Concord Hotel, Kiamesha Lake, on July 29-Aug. 1.

MCA Okays Stock Option

NEW YORK—Stockholders of MCA, parent company of Decca, of which Universal is a subsidiary, granted an option to Milton Rackmil, president of Decca Records and Universal Pictures, to purchase 15,000 shares of MCA's common stock at the annual stockholders' meeting.

Jules C. Stein, Leigh M. Battleson, Albert A. Garthwaite, Walter M. Heymann, Charles Miller, Rackmil, and Lew R. Wasserman were all renamed to the board, which reelected all officers.

COLUMBUS, O.—The Ohio Supreme Court declared an Ohio law against obscene movies unconstitutional in reversing the conviction of a Columbus exhibitor for violation of the law in showing a movie at the Parsons Follies theatre.

The high court unanimously held unconstitutional the law which makes the showing of an indecent or immoral film a misdemeanor, without regard to the exhibitor's knowledge of the character of the film.

Leroy C. Griffith, operator of the Parsons Follies, was convicted in Columbus Municipal Court in January, 1961, on a charge of showing "B-Girl Rhapsody." He was fined $500 and the feature was confiscated. Common Pleas and Appeals Court affirmed the conviction. The Supreme Court reversed it, holding that the law, purporting to impose absolute criminal liability without reference to any knowledge on the part of the accused persons, is unconstitutional.

Observers believe that the court's decision is a blow to efforts of the Columbus film review board to eliminate showings of questionable films. Victor Goodman, board chairman, is pushing for enactment by the Ohio Legislature of an amendment to the state's anti-obscenity laws regulating sale of obscene literature to include films in its injunction provisions. What effect the court's decision will have on passage of the amendment awaits clarification.

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- DOOR PRIZES GALORE
- DEEP SEA FISHING

LONDON Observations

By Jock MacGregor

FROM THE QUIET elegance of Torquay, Britain's resort in the Riviera manner, where exhibitors held their convention, to the brash hurdy gurdy of Blackpool, with only a day in my London observatory, has been my week. This vast northwest coast holiday mecca in the Atlantic City style has become a post-tv phenomenon. After months of staring at the one eyed bandit, vacationers, mainly from the industrial north, have shown a great liking for live shows and seeing the top stars in the flesh.

To cater to this, Associated British Cinemas have rased the 68-year-old Hippodrome, and in 18 months constructed at a cost exceeding $1,000,000 what is claimed to be Europe's finest entertainment centre. Seating about 2,000, it can present Cinerama, Todd-AO, standard 35mm, or the most spectacular stage show. Its policy is live shows in the summer and movies for off season.

I went north for the opening, and in these days of closures, how exciting it is to see such an edifice. The ABC boys have created a superb theatre. With emphasis on comfort and good sight lines, there is a simplicity of design and everything appears to be functional. Nothing is there for mere effect.

For the first 16 weeks, "Summer Carnival," starring Cliff Richards, the current screen, tv, and disc star sensation, is being presented twice nightly. The show owes much to his films, "Wonderful to be Young" and "Summer Holiday," and opens with a backdrop of the Associated British Elstree studios before Cliff and his pals start off on a tour of the world's pleasure spots. A nice movie plug that!

Scenes are linked with 70mm color film, and while film and live action have been used before, never have I seen them combined more effectively. The extra width adds enormously. In the first instance, Cliff and his pals are in an old jalopy on the stage against road and traffic shots on the giant screen. This has all the thrills and participation of the original Cinerama roller coaster ride, and how we shrieked, ducked, and gasped.

This is a lush, colorful, happy, and youthful show worthy of the new theatre, and judging by advance bookings, it will soon be as hard to see as "My Fair Lady"—and what value for money—$1.30 for the best seat. I did hear one complaint. A blunt notherner had forced his way to the bar and snorted as he withdrew: "——— me. After all that—no draught beer." You can't please everyone.

With Jack Goodlatte in America, Bill Cartlidge presided at the opening, which was performed by the Mayor of Blackpool and fully covered by press, tv, and newsreel cameramen. The evening—now that's the wrong description since I saw the dawn for the first time this year—ended with a supper dance for the cast and guests. Everyone was elated.

Before driving back to London with David and Ettie Jones, we looked at this seething show town with its Tower, golden mile of rides and fun fairs, and every form of entertainment including five other major live shows and countless movie houses. Elsewhere, "Lawrence" and "Longest Day" were being roadshown, and posters warned that "The Bounty" was on its way. The ABC, as we passed, was besieged with people waiting to book . . . people who are still going out for their entertainment . . . people who will be sold on ABC showmanship, presentation, and value. Maybe it is not movie business as we knew it but it is "leisure" or "entertainment," as you will have it, in a building which is not lost to films.

ON MY DAY in London, having fought through a pile of handouts, and after second thoughts discarding a gem of publicity "as it is writ," I found myself at the Italian Embassy where the Ambassador held a reception to present Sir Laurence Olivier with a "David di Donatello" award. While having doubts as to the value of this, it was nice to see Gina Lollobrigida—it always is—and compare the suntans of those executives who had been to the Cannes Film Festival with the Torquay contingent. . . . The next stop was the Coliseum. Ron Lee was showing how the $300,000 conversion to Cinerama is going. Seating is being halved to 1250, and a 30x80 screen is being installed in readiness for the July 15 opening of "Brothers Grimm," with Princess Margaret attending. . . . The day ended with the opening of the White Elephant's latest addition, the Crazy Elephant, where one can wine, dine, and dance to discs in luxurious surroundings. Present were Nat Cohen, Ben Fisz, Zinn and Libby Arthur, and a host of show personalities. I have an idea it may cause me to see the dawn more often. . . . In retrospect, the Torquay CEA convention, though not spectacular from the social side, sent delegates home with a lot more than suntan. Attendance at business sessions was better than ever. This resulted in far more constructive group discussion and thinking, and this is much better than those garbled, rumor breeding sessions. The papers were well received and prompted much thought, while the open forum was the best yet. Damn fool utterances were conspicuous by their absence. We can look forward to Brighton next year with added confidence. Since it is only 50 miles from London, it would be a fine thing if spokesmen of the associations and unions could attend to answer questions and scotch statements before wrong thinking can become accepted fact.

"A Shower For Sands"

NEW YORK—A host of friends of Ernie Sands, Allied Artists general sales manager, will join forces at what promises to be a lively evening of festivity—a "night out with the boys" scheduled to precede Ernie's upcoming June marriage. Euphemistically labeled "A Shower For Sands," the get-together, set for Monday, June 17, will actually be a good ol' fashioned stag dinner at Cavanagh's Restaurant.

All of Ernie's friends are welcome and the co-chairmen, Nat Furst of Allied Artists and Fabian Theatres' Bernie Meyerson, promise an evening of fun beginning promptly at 6:00 p.m.

The Symphony Theatre's Sam Figler, treasurer for the night, will be accepting checks at his office.

Real Reissue Pay-Dirt In Theatres, TOA Says

NEW YORK—Eye-opening initial results of great significance have been achieved by a TOA survey to determine the amount of money paid by theatres to distributors for reissue and return engagements only during 1962.

The survey, launched during the recent mid-winter board meeting of the TOA board of directors and executive committee, has, in its initial sampling, received reports from theatres across the country. Computations based on preliminary reports indicate the annual film rental for reissue and return engagements received by 10 major distributors could, during 1962, total well over $55 million.

In announcing the first results of the survey, TOA president John H. Stembler stated: "It is difficult to conceive how distributors and independent producers can close their eyes to the competition they create for their own new pictures by selling reasonably current pictures for prime time television showings, without first obtaining the full potential return from theatrical showings.

"No one has been able as yet to accurately estimate the damage that has resulted from these sales to tv, but all recognize that it is enormous. It seems clear to me that enlightened self-interest demands closer cooperation between all segments of our industry to avoid this practice of self-destruction.

"The TOA survey is being conducted under careful supervision and control. Its conclusions should re-awaken everyone in the motion picture industry to the potential gold mine that exists in theatrical reissue and return engagements, and the obvious fact that the industry is not digging deep enough to reach real pay-dirt."

Fox, Martin End Suits

HOLLYWOOD—A joint statement by 20th-Fox and by film star Dean Martin announced that all litigation between them has been dismissed.

A suit and a counter-suit were filed by the parties over difficulties encountered in the production of the motion picture "Something's Got To Give" following the suspension of the late Marilyn Monroe and efforts to continue the picture with another feminine star.

As a part of the joint announcement by the studio and Martin, the studio issued a letter to Martin exonerating him from all blame in the matter.

Ernest Turnbull, left, managing director, Hoyts Theatre chain in Australia, and Seymour Poe, 20th-Fox executive vice-president, are seen at a recent Sydney press conference at which Poe was hosted while conferring with company executives.

ALBANY

Ralph Iannuzzi, director of playdates for Warner Bros., and now also in charge of bookings for several circuits; Jules Lapidus, eastern division manager; and Herbert L. Gaines, Albany branch manager, visited the Schine home office in Gloversville. . . . Allied Artists' "Black Zoo" and "Play It Cool" had a first-run break in five area drive-ins. The Iselin organization distributed 3,000 "Black Zoo" tranquilizer envelopes containing "pills" to be used "only when you see the terror, feel the shock, live the horror." . . . Three changes have been made in "Film Row," on the second floor of RTA Building. Columbia moved to a new layout at the head of "The Row;" National Theatre Supply to an office off Columbia's; and Iselin Drive-Ins into Columbia's former quarters. Iselin had occupied space on another part of the floor. . . . Wilhelm-Thornton has offered the Colony, Schenectary, for trade screening rentals. The house is a week-end theatre operation. The closing of the 20th-Fox exchange, with its projection room, ended a handy spot for distributors-exhibitors. Since its darkening, daytime previews have been held on several occasions at the Strand or Madison, Stanley Warner, and Fabian's Palace held several sneaks before regular audiences.

ATLANTA

F. T. McLendon Theatres, home based in Union Springs, Ala., has assumed the complete operation of Martin Theatres of Alabama. Theatres included are the Ritz, Greenville; Pix, Evergreen; the indoor Strand and Palms Drive-In, Atmore; the indoor Martin and Fendley Drive-In, Andalusia; the indoor Ritz and Eagle Drive-In at Brewton; and the indoor Martin at Florala. . . . Doug Walker, former manager, Illan, Fernandina, now resides here. . . . Thomas Sawyer, Florida State Theatres, president, Motion Picture Charity Club of Florida, has announced the recent formation of an ambitious and long-range charitable club project, which is bringing wide acclaim to the organization. . . . Mr. and Mrs. O. L. Germany, pioneer theatre operators in West Florida, have sold their Pen, Pensacola, Fla., to A. R. Gary.

BUFFALO

Gerald M. Westergren, for many years general manager of Basil Enterprises, Inc., and before his exhibition association in distribution with Buffalo exchanges, has become associated with Dipson Theatre Corp., according to an announcement by Frank Quinlivan, Dipson division manager. Westergren will supervise operations at the Colvin, Varsity, Apollo, and Broadway, all former Basil houses acquired by Dipson. . . . Charlie Funk, managing director, Century, announces that Buffalo will be one of the 18 cities participating in the special world premiere of Otto Preminger's "The Cardinal," which will open at the Century Dec. 25. . . . Local show business personality Tony Oddi will become a permanent member of the Glen Park Casino staff, according to announcement by Harry Altomn, operator of amusement park in Williamsville, N. Y., and the Town Casino downtown, which will reopen this fall. . . . Eddie Miller, manager, Paramount, has returned from a vacation which included a sojourn in Florida and is sporting a beautiful tan. Now Mary Bowen, assistant manager, can devote more time to preparations for her June wedding. . . . Manager Ben Dargush arranged a beautiful display of the costumes from "Cleopatra" at Berger's store, and in addition to some seven windows on Main street, got some large ads in the local sheets and a fashion show inside the store. It was a great plug for the forthcoming premiere engagement of the 20th-Fox production June 26 at the Center. . . . Joe Garvey, manager, Granada, says "Lawrence of Arabia" is holding up in excellent shape in its ninth week at that Schine house, and manager Bill Laney, Teck, now an old married man, says "How the West Was Won," the MGM-Cinerama hit at his house, is also attracting big business. . . . James J. Hayes, manager, Cinema, has returned from trips to Las Vegas and California following his visit to the Variety Club International pow-wow in Houston. Hayes is chairman for the Variety International convention in 1964 in Buffalo.

CHARLOTTE

J. W. Carroll, Jr., manager, Forest Drive-In, Raleigh, N. C., for 13 years, became manager of the Center Drive-In, Raleigh. He has been associated with theatres for 21 years. . . . Superior Court Judge Raymond Mallard has signed an order restraining Negroes from picketing the all-white Miracle, Fayetteville, N. C., in an attempt to force it to racially integrate seating facilities. The order was asked by the Miracle, which said the Negro demonstrators had been blocking its box-office and entrances and were otherwise interfering with business. The Miracle at the same time filed suit asking $30,000 damages from 43 individuals and the NAACP. The restraining order affects only the Miracle. Others have been picketed in recent demonstrations. At High Point, N. C., a white man threw a lighted flare in the middle of Negro demonstrators marching before the Paramount. Demonstrators also marching before the Center nearby then marched to the Paramount also, and a jeering exchange occurred between the Negroes and whites, during which some stones were thrown and a white man who was demonstrating with the Negroes was beaten. Several persons were arrested for throwing stones and one white man was charged with damage to private property after he threw a brick through a box-office window as the demonstrators passed. A bi-racial committee named by the Mayor issued a statement at High Point calling for equal job opportunities and "equal access in other areas of community life," including theatres, for members of all races, but on a reasonable time table. At Winston-Salem, N. C., the Rev. Victor Murchison, pastor of the Winston-Salem Friends Church, said citizens should "let owners of public businesses such as restaurants and movie houses know that we believe that everyone has an equal right to enter as long as proper behavior is shown. When owners open their places of business to all, let them know that we support them in this." At Charlotte, where demonstrations were called off to permit negotiations by a bi-racial group, restaurants, hotels, and motels integrated their services, and the committee said talks with other groups were continuing, with the prospects of an agreement with the theatres being bright. Truces also were arranged for similar reasons in Greensboro, Thomasville, and a number of other cities in which demonstrations were being staged.

CHICAGO

20th-Fox exchange officials, according to Sam Lesner, film editor of the Chicago Daily News, estimate that "Cleopatra" will have a two year run at the State-Lake. Lesner also reports that "Mutiny on the Bounty" will go into 20 theatres in the Chicago territory beginning July 26, after the film's extended loop run. . . . Lucia Perrigo, well known in publicity field, has retired to join her husband, Howdee Meyers, former film executive, on a trip to Europe, where they will make a travel film, "Once Upon a River.". . . Paul Lazzarro, former Balaban and Katz publicity man, is the father of a daughter, Carol Marie, born to his wife, Jean. . . . Patrick Frawley, Sr., Willard Keith, and Richard Patterson, Jr., were not here for shareholders meeting of Technicolor, Inc., but all directors were reelected. Restricted stock options, held by 56 officers and key employees of company and its subsidiaries, were ratified. . . . Robert Lerner, well known to film trade, has been named vice-president of the Lerner weekly newspapers. Peter Donaghue has been named managing editor of the Lerner newspaper chain, and James C. Hughes becomes associate editor. Leo Lerner, president of the company, publishes 19 weekly newspapers throughout the Chicago territory. . . . Leslie Caron was here to boost her film, "The L Shaped Room.". . . J. W. Van Gorkom, president of the Lyric Opera Company, reports that the amusement trade helped the company to complete its fund drive for one million dollars. This enables the association to continue with opera seasons for the next three years. Montgomery Ward Foundation will contribute another 10 percent to the fund, bringing the total contribution to more than $1,100,000. . . . John S. Swanson, Eugene Anderson, Stuart Maenider, and Fred Nickel celebrated their 35th anniversary with the Bell and Howell company. . . . Institutional and Concession Manufacturers Association held their convention at the Palmer House with 300 members in attendance.

CINCINNATI

For the first time in many a moon, all first-run houses were in "strength" to compete satisfactorily with live attractions for the amusement dollar. Attendance increased noticeably since movie patrons had the choice of sampling "showcase" films, such as "The

More
light
+
slower burn=
lower costs

NATIONAL
TRADE MARK

PROJECTOR
CARBONS

List of Adrian Messenger," Albee; "55 Days at Peking," Keith; "Dr. No," Palace; with holdovers "Hud," Grand; "How the West Was Won," Capitol; and "Lawrence of Arabia," Valley. Art houses Esquire and Hyde Park played "Wrong Arm of the Law," and the Guild entertained with "7 Capital Sins." . . . After a major refurbishing job, the Dabel, Dayton, O., owned by Mid-States Theatres, reopened playing "This is Cinerama" with very good boxoffice during the first week-run. . . . After a complete overhaul, the 345-car drive-in, Piqua, O., owned by the Chakeres Circuit, reopened May 29. . . . Film Row co-workers and area exhibitors extend their sympathy to Louise Vinson, Paramount cashier, upon the recent death of her husband.

COLUMBUS, O.

"The List of Adrian Messenger," Hollywood Preview feature, was held for a second week at RKO Palace. . . . Ron Pataky, theatre editor of the Citizen-Journal, was a guest on the A. M. Show aired via WLW-C television. . . . Genevieve is scheduled to star in "Irma La Douce" in the Kenley Players' summer stage series at Veterans Memorial the week of Aug. 13. She replaces the previous booking of Pat Boone in "Sunday in New York." . . . RKO Palace is conducting a summer-long critics' contest for patrons as part of the RKO Theatres' Salute to Hollywood. Top award will be a trip to New York for two via American Airlines. Judges will be Samuel T. Wilson, theatre editor of the Dispatch; Mary Jose, theatre editor of the Star; and Ron Pataky, theatre editor of the Citizen-Journal.

DALLAS

"Free, White and 21," highly publicized dramatization of a recent criminal assault case in Dallas, has been booked for an exclusive run at the Coronet and Twin East Drive-In. The film was produced by Larry Buchanan of Dallas and is being distributed by American International Films. . . . Jan Mason, member of the staff of the United Artists film exchange, was married to Tommy Shell. . . . Paul Ramsey, former booker for 20th-Fox, has joined the staff of the local Warner Bros. exchange as a booker. Pete Clark has returned to the road as a salesman for Warner Bros. . . . Sam Parsons has resigned his post with National Screen Service here and will enter private industry in Oklahoma City. . . . The Fine Arts closed down for a facelifting. The work included a new coat of paint for the auditorium, the rest rooms overhauled, and all other facilities freshened. The theatre is "up" 77 per cent over the same months of 1962 in gross receipts. Its seating capacity is 722. The manager, always present in the lobby, can be told, "I didn't like the picture," and the patron is immediately presented with tickets for any performance within four weeks. The theatre averages no more than 20 such requests a week. The Fine Arts reopened with "The Four Days of Naples." . . . Shooting is expected to start on June 24 on "Indian Paint," a North Texas locale movie. Johnny Crawford will play the leading role. Bob Callahan is executive producer; Robert Crawford of Hollywood, father of the young star and a veteran film cutter and technician, is associate producer, with Norman Foster as director-writer. Technical director is Jack Glover. The Department of the Interior, which is in charge of Indian Affairs, has re-located about 2,000 Indians in this area.

DES MOINES

After losing a court fight over fast time, Herbert Hoglan has announced he will close his Fort Madison Drive-In, Fort Madison, Ia., permanently after the current season. Hoglan had obtained a temporary injunction against the City Council's fast time resolution only to have most offices and merchants open and close an hour earlier without changing the clocks, and in later court action, District Judge W. L. Huiskamp refused to cite the Council for contempt in connection with the earlier injunction. . . . The movie operators may receive additional support from club and tavern operators against fast time as a result of the new liquor-by-the-drink bill passed by the Iowa Legislature. Under the new law, closing hours of 1 a.m. on week nights and midnight on Saturday will be in effect. However, under daylight time, the bars will be forced to close an hour earlier than spots not having the fast time. As a result, the liquor licensee is expected to join in and oppose adopting of fast time. . . . Norm Holt has returned to Warner Bros. as a salesman and will travel the Iowa-Nebraska territory from Des Moines. . . The Iowa, Winterset, has closed after 52 years of operation. . . . Jean Conrad has replaced Delores Cox as booker stenographer at the Columbia exchange in Des Moines.

DETROIT

The Dexter was out $214, and its manager, Charles Carter, acquired a severe headache and a bump at the base of his skull. He was counting receipts in a second-floor office, when a person or persons unknown sneaked in, knocked him out, and made off with the currency. Attack and robbery were shortly after 10 p.m. Carter was found unconscious, head on desk, by his assistant James Thomas. . . . Wilson ("Bill") Elliott, active in motion picture publicity for many years, took time out to open the new Mai Kai in Livonia for which he thumped the tubs and managed. It is now announced that with the new project under way, he has resigned to be succeeded by Bud Leaman. Elliott has joined forces with what was Max Gurman Associates and is now to be known as Maxwell Gurman & Wilson Elliott Public Relations Counsel.

HOUSTON

Hollywood star Nancy Kovak will be here to publicize "Jason and the Argonauts." She plays the role of "Medea" in the film. . . . The Windsor will have four matinees each week at 2 p.m. on Sunday, Wednesday, Friday, and Saturday for the MGM-Cinerama feature, "How the West Was Won." . . . Milton Berle, the comedian, is appearing in person at the Cork Club for two weeks. Berle recently finished an acting assignment in the Stanley Kramer film, "It's A Mad, Mad, Mad, Mad World," which features the nation's ranking comic talents. . . . Wendell Corey, the actor, was a recent visitor here on a business trip. . . . Actor Jim Rucker is packing for Hollywood where he will try to enter motion pictures. . . . Former movie star Debra Paget was here dining at the French Quarter. . . . Playwright Jerome Lawrence flew in to see Ray Stricklyn, the actor, perform in the Alley Theatres stage version of "Long Day's Journey Into Night." Lawrence just finished scripting the new Frank Sinatra-Gene Kelly movie, "The New Yorkers," with partner Robert Lee. . . . A special "School's Out" late, late show with four features was shown at the Airline, Hempstead, Pasadena, Sharpstown, and Winkler Drive-Ins. Admission was 90 cents with the special show starting at 11:45 p.m. with prizes and surprises during the show which ended at dawn.

JACKSONVILLE

WOMPI members have scheduled their most important social event of the year, an annual banquet and installation of new officers, for the Gatepost, an exclusive northside establishment. Invited to share the occasion with WOMPI's are Film Row bosses and husbands of members. . . . Bob Capps, local MGM manager, and Herb Bennin, district manager from Atlanta, returned from the premiere of "Flipper" which was staged at the Miami Seaquarium, a unit of Wometco Enterprises. . . . Wometco has opened a new house, the Shirley Street, Nassau, capital of the British West Indies. . . . Billy Bowlegs, patriarch of the Seminole Indians, who has appeared in many Florida motion pictures, recently celebrated his one hundred and first birthday. More than 60 years ago he served as a hunting and fishing guide to Henry M. Flagler, an empire builder who built the first railroad into Miami and Key West. Jack M. Courtnay, Jr., son of the late Jack Courtnay, who played the Florida's Wurlitzer organ for many years, was elected president of the Southside Lions Club. . . . Motion Picture Charity Club sluggers knocked the State Farm Insurance Co. softball team out of the top half of the City Industrial League. All the MPCC players are bona fide Film Row workers. . . . The Florida Times-Union gave news and pictorial coverage to the ground-breaking ceremony for the first southeastern playground for handicapped children. Pictured at the ceremony were Duval County Commissioners Bob Harris and Lem Merritt; Harvey Garland, head of the Motion Picture Charity Club's Blind Children's Foundation; and Thomas Sawyer, president of the MPCC. The county has donated a choice 10-acre tract of land in historic Arlington for the playground, and the MPCC has earmarked several thousands of dollars for equipment fashioned to the needs of crippled and otherwise handicapped children. . . . A gaily painted French freighter, the Fleurus, sailed from here with a cargo aboard that promised something new in entertainment—a sea-going circus. The Al G. Kelly and Miller Bros. Circus loaded their wild animals, a big top, bleachers, 45 human performers, and other circus trappings on the Fleurus and headed for Nova Scotia where they will present shows for villages in Canada, and later in the Bahama Islands for persons who have never seen a circus.

MIAMI, FLA.

Bill Ozinga, Skydrome Drive-In, Lake Worth, was first prize winner in Wometco's contest for the best advance advertising display for "Horror Hotel." Ozinga was awarded a $25 tax paid check. . . . Ground was broken in Ft. Lauderdale for the construction of Sunrise Cinemas I and II, on Sunrise Blvd. The theatres will have a common marquee and patio. . . . "Is Dolphin a Porpoise or Porpoise a Dolphin"? was Miami News amusement editor Herb Kelly's query concerning Mitzi, the dolphin who played the title role in "Flipper," which opened at the Miami, Carib, Miracle, Gateway, 163rd Street, and Palm Springs. Director Ivan Tors was present at the Carib on the world premiere night as well as at various press functions, including a moonlight outdoor cocktail party at the Miami Seaquarium, where numerous underwater sequences were filmed. Some

400 adults and children—50 of whom had entries—swarmed around the entrance to the Palm Springs for the Pet Parade staged by Jack Mitchell in connection with the opening of "Flipper." The contest was sponsored by a local bank and prizes were awarded for several categories of pet, such as "smallest," which was won by a young lady who entered her tadpoles! . . . Miami Beach Elks have sold half of the house for their Lincoln Theatre "Cleopatra" party June 27. Proceeds will go to the Harry-Anna Crippled Children's Hospital, Umatilla, Fla.

MEMPHIS

Fairy Wilkerson honored the local WOMPI on their 10th birthday with a dinner party in her home on May 28. The WOMPIS are selling plastic milk holders for the Will Rogers Hospital fund and other charity projects. . . . Roxy, Blytheville, Ark., began operation on May 30. . . . Mrs. Jean Griffin, new manager, Crosstown, Malco chain house, states "Lawrence of Arabia" will complete a highly successive eleven week run on June 22. "Lawrence" played on reserve seat basis, with $2 top price. "Cleopatra" opens at this house on June 26. While Crosstown is closed, a new screen will be installed and some minor remodeling done. . . . The chairman of the Memphis and Shelby County Board of Censors has requested that "The L-Shaped Room" not be shown in Memphis. The chairman was the only one of the board's seven members to view the picture, and a vote of four is required to ban a picture. Mr. Hudson, board chairman, was appointed several weeks ago when Mrs. Minter Somerville Hooker stepped down from the chairmanship to a board member. Hudson, board member for a year, believes his request regarding "The L-Shaped Room" will stop showing in Memphis. He described the film as "pretty rough" and having a number of objectionable words in it. . . . Mr. and Mrs. E. B. Wacaster have sold their Ozark, Ozark, Ark., to Mr. and Mrs. Glen D. Groesbeck, Fort Smith, Ark. Groesbeck, co-owner of the Oklahoma Tire and Supply Company stores in Ozark and Van Buren, will continue operation of the Ozark after July 1. At that time, the Wacasters will be at their home in Hot Springs. The Wacasters established the Ouachita Theatre, Mt. Ida, Ark., in 1936, took over operation of the Ozark in 1938, and the Altus in 1947. The Ozark is their only operation at present.

NEW HAVEN-HARTFORD

Brooks LeWitt, owner-manager, Berlin Drive-In, Berlin, is running a series of institutional ads, copy asserting, "Enjoy It More With Four In A Car . . Meet Your Friends at the Berlin Drive-In!" . . . Bob Tirrell, Lockwood and Gordon district manager, has instituted new policy of screening main feature first Sundays through Thursdays at the East Hartford, East Windsor, Sky-Vue, and Torrington Drive-Ins. . . . The East Hartford Board of Finance has approved $592,778 for use by the Town's Development Agency for long-anticipated South Meadows Redevelopment Project. Bulk of the sum goes to meet East Hartford's pledge of $902,000 towards the project, jointly backed by town, state, and federal funds. Plans include one theatre. Just who will operate this facility is yet to be determined. East Hartford has two theatres at the moment—Perakos Theatre Associates' Eastwood and Keppner-Tarantul's Burnside. . . . The Berkman Brothers, owners of the Midtown, Norwich, offered half-price admission to teen-agers participating in the "Danny Thomas March Against Leukemia" Campaign. . . . John Scanlon III, operator, Strand, Winsted, is experimenting with a midweek "Special Bargain Night," offering two admissions for only one dollar, upon presentation of a theatre newspaper ad at the boxoffice. Policy saves 50 cents per couple. . . . James O'Connor, general manager, WHCT-TV (channel 18), home base for America's first over-the-air subscription-tv experiment, notes that business is beginning to pick up again, subscription sales-wise. A slight springtime slump had been evidenced, it was learned. Moreover, a number of newer films have been secured by the station's owner, RKO General, to pump up the feature schedule. Subscribers now number 2,200. . . . The First National Bank of New Haven has sold the Clinton Drive-In, Clinton, situated on a 12-acre tract, to Attorney and Mrs. Myer L. Kravitz for an undisclosed sum. . . . John Pavone, Allied Artists, reported fine response to initial AA "Premiere Showcase" plan in the territory, booking "The Day of the Triffids," day-and-date, into the Crown, plus the Bowl and New Haven Drive-In Theatres, all within metropolitan New Haven. UA launched this type of opening plan some months ago in the territory. . . . Thomas F. Grogan, who left the Perakos Circuit some months ago after a 20-year affiliation to open his own restaurant, has rejoined the company as manager, Strand, Thompsonville. . . . Sperie P. Perakos, Perakos vice-president and general manager, chaired a home office meeting of all Connecticut managers, detailing summer promotion plans. . . . Samuel Goldstein, president of Western Massachusetts Theatres, Inc., has formed a new subsidiary, to be known as Theatre Management Booking, Inc., with offices in Boston, to handle film buying and booking for all 18 theatres under the W-M-T banner. Jerry Govan, formerly chief booker for New England Theatres, Inc. (AB-PT), will serve as TMBI general manager. He started in the industry with the Gordon Bros. Theatres in New England in 1928, later moving to the Paramount-Publix combine. W-M-T bookings were previously handled by John Glazier. At the same time, Goldstein announced election of his son, Ronald Goldstein, as W-M-T vice-president. The younger Goldstein is a business administration student at the University of Hartford.

Helen Bila, president, New Orleans WOMPI, is seen with E. S. Koschel, general manager, Southern Bell Tel. & Tel. Co., who was guest speaker at the WOMPI's recent annual luncheon honoring the women's bosses, and at which Mayor Victor H. Schiro paid tribute to the club with a proclamation of "WOMPI Day."

NEW ORLEANS

Hodges Theatre Supply Company reports sales of Hi-Lux Screens to Gulf States Theatres' Joy, Vicksburg, Miss., and the Crystal, Crystal Springs, Miss. Also to Page Amusements' Arcade, Ferriday, La. . . . Jim Frey, Embassy Pictures' southeastern representative, was in town several days. . . . Lew Langlois reopened the Star, New Roads, La., which has been dark for some time. . . . M. A. Connett, associated with F. T. McLendon Theatres in the recent acquisition of the complete operation of Martin Theatres of Alabama, will handle the buying and booking like he and Marijo James, his assistant, do for several other McLendon's theatres. . . . Gulf States Theatres will not reopen the Colonial, New Iberia, La., as recently reported. . . . Mrs. Walter Desforges, Jr., gave birth to a seven pound baby girl, christened

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Connie Lee. Papa is with Exhibitors Poster Exchange and the paternal grandfather is Walter Desforges, Sr., in the shipping department of Film Inspection Service. . . . Variety Ladies of Tent 45 had a large turnout at their monthly luncheon and card social at the Variety Club. . . . Shirley Bacque, former full time employe at United Artists exchange, is back at the exchange temporarily. . . . Allied Artists' "Day Of The Triffids" had a first run showing at a group of 14 New Orleans neighborhood theatres. . . . Joy's Theatres, Inc., closed the Joy Drive-In, Texarkana, Ark., and at the same time reopened the Red River Drive-In there, renamed the Joy. . . . Reopening were Mrs. Fern Randall's Fern Drive-In, Woodville, Miss.; W. C. Pringle, Jr.'s hardtop Pringle, Glenmaora, La.; and Charles Phillips' Delta, Jonesville, La. . . . Gulf States Theatres reopened the Lyric, McComb, Miss., for weekend operation. . . . Woolner Brothers' "Hercules and The Captive Women" had its deep south premiere at a group of 18 theatres in New Orleans and at 50 theatres throughout the territory.

PHILADELPHIA

Irving Blumberg, Warner Brothers' press guy, attended the dedication and premiere of "Spencer's Mountain" in Grand Teton National Park, Wyoming. . . . Eli Epstein, Atlantic Theatres, was in Hahnemann Hospital for observation. . . . Betty Einbinder, secretary to Martin Ellis, Ellis Theatres, was hospitalized when injured outside a building operation. . . . Norman Falk, Paramount office manager-head booker, advised that film rental remittances and boxoffice statements should now be sent to the local exchange in the Fox Building. . . . Dick Peters, managing editor, Reading, Pa., Times, gave over his first page, first column "Old Pete" space, to a humorous write up of the JBMBAGWA (James Bond Marching, Beer and Girl Watching Association), which was top publicity for UA's "Dr. No." . . . Variety Club Tent 13 members were urged to give the manpower help needed to make Old Newsboy's Day, June 21, a success. . . . The "Cleopatra" wardrobe designed for Elizabeth Taylor and other Egyptian antiquities were on exhibition at John Wanamaker's department store prior to the opening of the 20th-Fox film at the Stanley on June 26.

ST. LOUIS

The annual WOMPI installation dinner will be held June 19 at the Flaming Pit, on Chippewa. Officers to be installed are president, Marge Collins, Allied Artists; first vice-president, Pauline Wrozier, Paramount; second vice-president, Joyce Becker, Buena Vista; treasurer, Sheila DeLoach, Columbia; recording secretary, Ann Martz, MGM; corresponding secretary, Carol Rogers, Universal. . . . The members are still working at Children's Hospital each Monday evening to accrue service hours. . . . The Jersey, Jerseyville, Ill., owned by Paul Horn, has been closed indefinitely. . . . Ralph Mueller, auditor for MGM from the Dallas divisional office, was in the office here. . . . Mabel Schmidt, who has been contract and box office statement clerk at MGM, is retiring. . . . Jerry Lewis, who will be in town June 15 to promote "The Nutty Professor" at the Fox, is bringing his own musical act. He is appearing in 25 key cities in 43 days. . . . Many area theatres are participating in a two for one Theatre Club Booklet now being sold throughout the city. . . . George Cohn, Crest Films, was heard over radio station KXLW in conjunction with the opening of "A Werewolf in a Girl's Dormitory" and "Corridors of Blood." Rich Miller of KXLW gave Cohn a lengthy interview and gave out tickets to the show over the air. . . . Robert Paluch, Parade Picture Corporation, was in recently to confer with George Cohn, Crest Films, over the opening of "Mill of Stone Women." . . . Mr. and Mrs. Herman Gorelick, Crest Films, and veteran exhibitor Charles Goldman traveled to Centralia, Ill., recently to attend the Bar Mitzvah of Marvin Tanner, son of Mr. and Mrs. Herman Tanner.

SAN ANTONIO

Arnold Priest has returned from Austin, Tex., to take over his former duties as assistant manager and treasurer of the Broadway, suburban Interstate theatre. . . . Bill Rau, Alamo Booking Service, is scheduled to leave here to go to Colorado Springs June 11 to 16 to attend an Armed Forces shooting exhibition. Rau is president of the San Antonio Gun Club, and is going to Denver as a guest of the Armed Forces group. He was recently placed in the AA classification of the 28 gauge group, which is as high as one can get in this particular sport. . . . The Cinema Arts Theatres are planning to show six more MGM operettas early in the fall, among them "Sweethearts" and "The Girl of the Golden West," both with Jeanette MacDonald and Nelson Eddy. The others will be "The Merry Widow," "Rose Marie," "The Great Waltz," and "The Chocolate Soldier." The "Golden Operetta" series was recently presented in two different bookings. Its original booking at the Laurel each Wednesday proved so successful, the booking was extended to the Josephene. Recently, the entire series was returned to the Woodlawn were they were shown one each day during a complete cycle. . . . Sid Balkin, Columbia, Houston, was in to Interstate Theatres on a promotional tour for the forthcoming showing of "Bye Bye Birdie" at the Majestic here in July. . . . The June 26 and 27 showings of "Cleopatra" at the Broadway have already been sold out, and the June 28 showing is almost sold out, according to Eric Brendler, manager, Broadway. The opening night showing will be sponsored by the Downtown Council of Lulac 363, with the proceeds to be used by the group for their scholarship fund to send worthy graduate students to college. . . . Al Paladino, New York office of Universal-International, was here in behalf of the opening of "The List of Adrian Messenger," currently at the Majestic. . . . Nancy Kovack is scheduled to visit here on a tour in conjunction with her role in "Jason and the Argonauts," which opens at the Texas on June 13. She will appear as a guest model at Frost Bros. in addition to meeting with press, radio, and television. . . . Lynn Krueger, manager, Majestic, is planning an all-out promotional campaign in behalf of the forthcoming showing of the new Walt Disney "Savage Sam," based on the story by Texas writer Fred Gipson. There will be a special insert in the six pack carton of R. C. Cola. This will be good for one free child's admission when accompanied by an adult. The Handy-Andy Super Markets and the Carnation Co. are to display "Friskies," the dog food, as a promotion for the picture to open June 14; the Weiner News Company trucks will have display banners calling attention to the showing of the film at the Majestic and the story about the film in the current issue of the "Jack & Jill" magazine for youngsters. . . . Sympathy was being extended to Andy Sisk, operator of the Andy, Lewisville, Tex., on the recent death of his mother, Melena Belle Sisk. . . . Syd Smith, operator, Limestone, Groesbeck, Tex., is seriously considering closing if he does not get better cooperation from the citizens of the town. Strong appeals have been made by the local newspaper. . . . A Century transistorized WD-13, 50 watt sound system has been installed at the Plaza, El Paso, Tex. Installation was by James H. Davis, sound and projection engineer with Modern Sales and Service of Dallas. Davis said the deluxe amplifier has more than double the output capacity to handle the 2,300 seat theatre.

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PHYSICAL THEATRE

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EXTRA PROFITS

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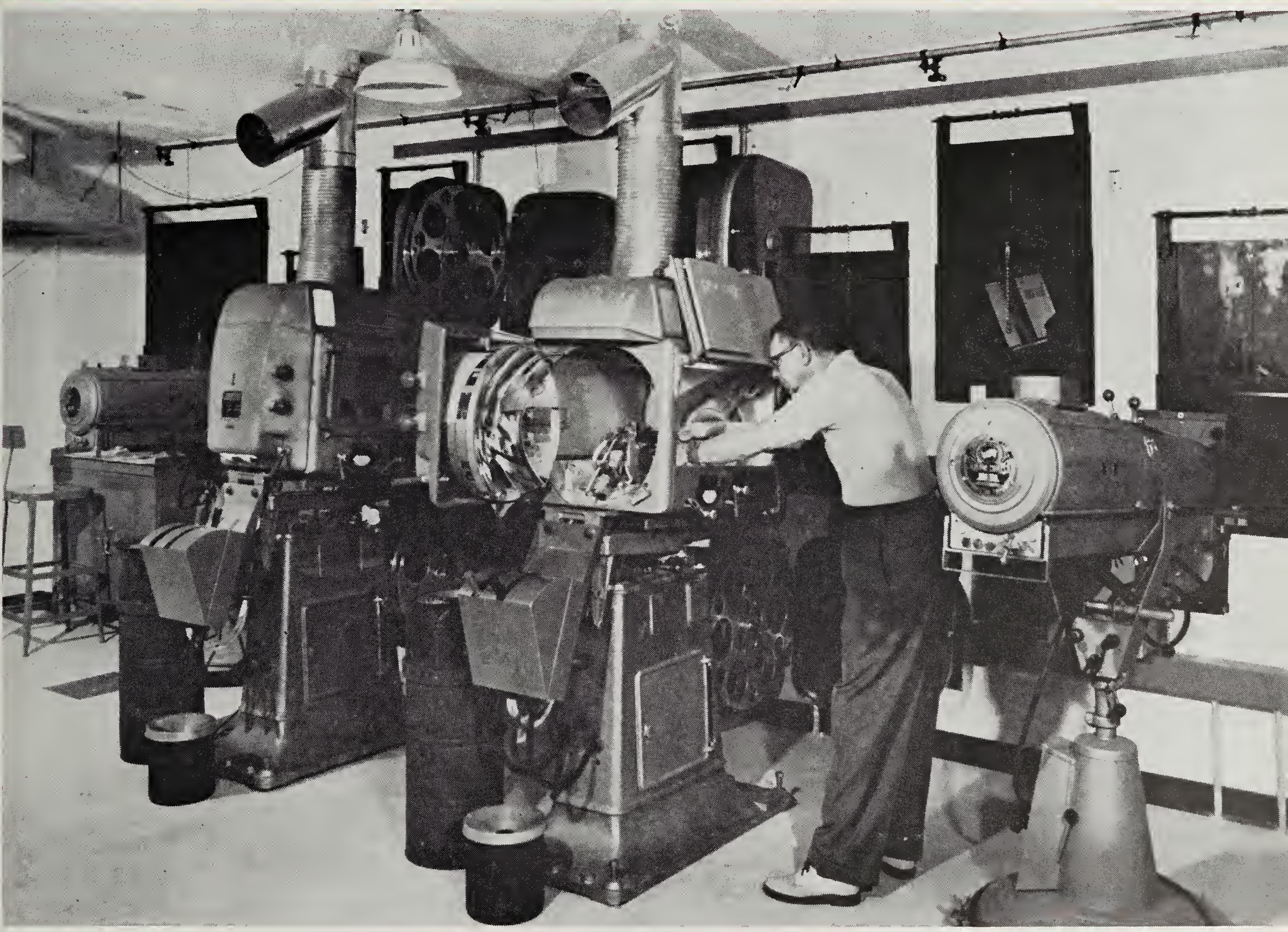

COVER PHOTO • Fred Warendrop, projectionist at the new Detroit Mai Kai Theatre, is shown with the two Strong Constellation projection lamps and the two Strong Super Trouper carbon arc follow spotlights installed in the deluxe suburban house located at Plymouth and Farmington Roads.

Volume 18 Number 6
June 12, 1963

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refrshment operations and management.

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Editorial

Competition Spurs "Great Leap"

During the past few years, some of the greatest strides since the introduction of sound on film have been made by the designers and manufacturers of equipment for the motion picture theatre booth. Theatremen shopping for new booth equipment will be pleasantly surprised at the impressive variety of new projectors, lamps, sound equipment, and rectifiers currently on the market.

Far from creating a "what do I buy?" headache, or crowding the field with unnecessary duplications in design, most of the new equipment boosts singular features that make one manufacturer's product better suited to fit the requirement of a specific situation than another's. In some instances, the equipment manufacturer's have examined present day requirements seeking to develop highly specialized booth components that will fill an existing gap in the equipment line-up. For instance, many of the new projectors using Xenon light sources will be earmarked for one segment of the total equipment market—the smaller theatre. Other manufacturers of carbon arc machines rest on firm ground since these 'big babies' have yet to be successfully challenged at the drive-in or larger-sized indoor theatres.

The competition is stiff for the buyer's dollar, and, as a direct result, manufacturers are both constantly improving present designs, trying to think three steps ahead of their competitors, and engaging in vigorous research projects.

The net beneficiary of this great leap forward is, of course, the movie patron. There is no longer any excuse for poor screen light, flickering, dim corners, and sound that might have come from a Five-and-Dime store radio rather than the track on a costly print.

Whether or not the equipment manufacturers will eventually rejoice over their all-out research and development efforts depends entirely on the exhibitor. As in the purchase of any complex piece of machinery or electrical equipment, there are no real "bargains" to be found among the newcomers. A well engineered piece of technical apparatus is designed to do a specific job within its stated performance range. In this sense, the frequent claims of "Ours is the best!" can be substantiated. Today, the exhibitor need only know the capacity of his theatre, the throw to the screen, the screen size, and a few other factors to find out what he needs.

More and more, we are coming to feel that the way to "lure them back to the boxoffice" is far less occult than it has been made out to be. A good part of the answer lies in more exhibitors taking advantage of the technical strides in this "Great Leap."

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

Al deProspero, editor

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PROJECTION AND SOUND

THE TWIN BOOTH

UNIQUE PROBLEMS ARE BEING MET IN BOOTH LOCATION FOR "TWIN" CINEMAS OF TODAY

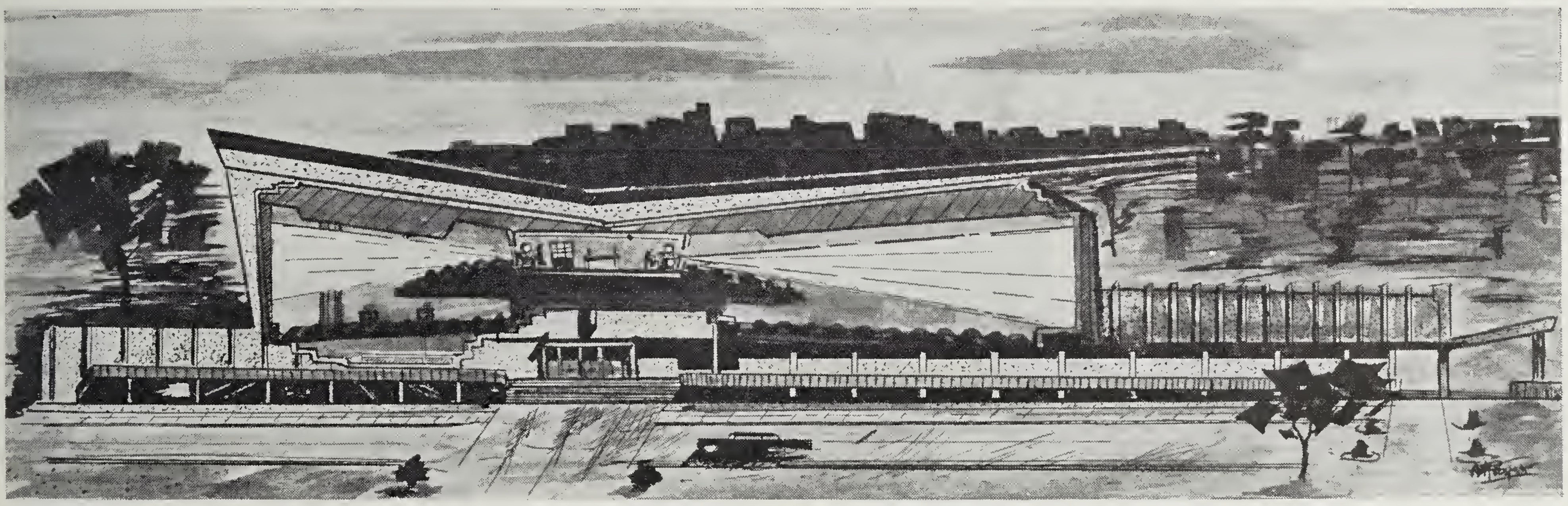
■ Within a year, several dozen theatres of the twin design will be in operation, or in the final stages of construction.

To some industry interests, this signals the advent of a new course for the exhibition of motion pictures in its entirety. Firstly, the twin's equipment requirements differ substantially from the usual indoor theatre. It requires, in effect, projection and sound equipment for two normal theatres. It requires two separate screens.

The twins do, however, use common lobby, lounge, and service areas. The tendency to date has been to construct two auditoriums totally different in decor, size, and purpose. The larger auditoriums in the new twins are sometimes held for presentation of mass appeal films, while the smaller ones are designed for the intimate environment being created for the exhibition of art films.

A twin theatre also gives the booker leeway never before possible. Management has the choice of booking one film, to be shown at staggered running times, or booking two different attractions when it is felt that a balance should be struck up in the program to allow for differences in taste on the part of patrons.

In the cutaway drawing on this page, the smaller auditorium at the left might be reserved for specialty or limited appeal product, while the opposite wing could be used for films with mass appeal. This policy of staggering or varying product means that the operator can gain sufficient versatility to effectively book programs in family trade areas where it is important to run product suitable for viewers of all ages.



CUTAWAY OF TWIN THEATRE SHOWS COMMON BOOTH SERVING TWO AUDITORIUMS

PHYSICAL THEATRE
Vol. 18, No. 6 June 12, 1963

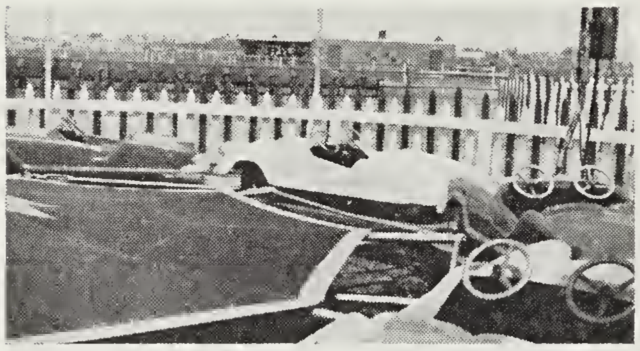
The theatre with twin auditoriums usually must be designed with this purpose in mind, though we know of instances where larger theatres have been "cut down" and converted to twin auditorium usage. Since the newer theatres are built from scratch, considerations in booth location appear to determine the seating arrangements for the both wings. In the illustration on this page, space utilization is the foremost consideration. With the common booth located at the rear of small balcony sections, the area immediately under the booths can be used for a common lobby centrally situated between the two entrances to the auditoriums. Problems of crowd control, service facilities, etc., are immediately simplified.

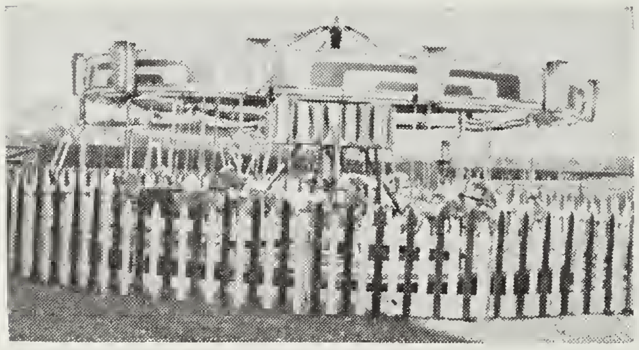
An alternate approach to the location of the booths is in the piggy-back type of design featuring one auditorium situated atop another. One particular design had the upper booth flush with the auditorium ceiling. The lower booth was located in a pod suspended from the ceiling in the downstairs theatre. Booth facilities must be kept separate, whereas, in the common booth area, such things as workbenches, rewinds, reels, and spare parts can be pooled.

MECHANIZED PLAYGROUND
6
No. 6

MECHANIZED PLAYGROUND

Rocketship Ride


Miniature Autos


Merry-Go-Round

N.J. Drive-In Play Park Offers Patrons Motor Rides

■ The Tacony Palmyra Drive-In Theatre is a sprawling, 30 acre Redstone Circuit airie situated on Route 73 close to the busy Tacony-Palmyra Bridge.

With a car capacity of approximately 1,900 cars, it is one of the largest and busiest in the area, drawing mostly from the heavily-populated Philadelphia Metropolitan area.

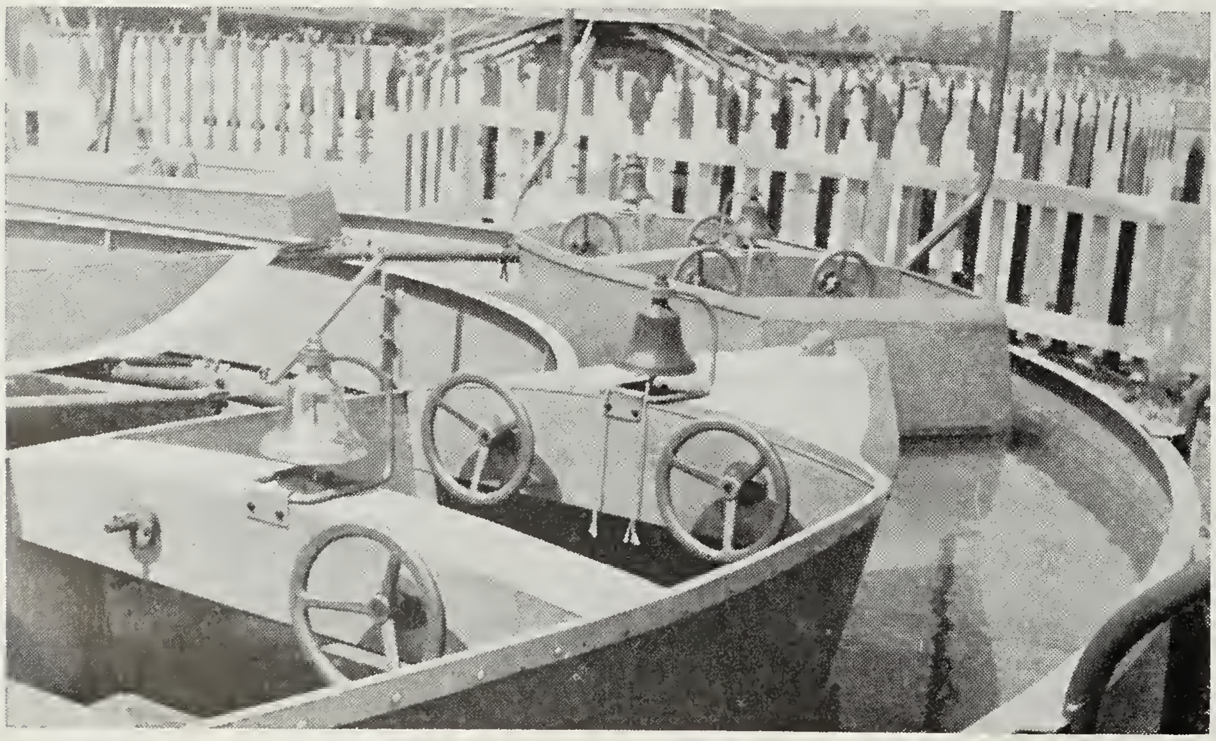
One of the attractions at the theatre has been its $50,000 mechanized playground. Located at the base of the screen tower, the D-I's playground rivals a small amusement park, containing, in addition to many pieces of static equipment, four motorized rides.

Manager Frank Diamond, veteran of another large area D-I, reports that about 1,000 kids crowd the theatre's huge playground on weekend nights through the summer. The playground has a boat ride, miniature autos, a scale of the big, fun park merry-go-rounds complete with lights and riding horses, and a rocket ship ride.

The theatre's boxoffice opens at 7 o'clock, and until the picture goes on at 8:15, part of the regular staff of 30 supervises playground activity. One usher is kept on duty at each of the mechanized rides, and Diamond insists on strict vigilance. Kids that misbehave are removed from the rides in the interest of safety.

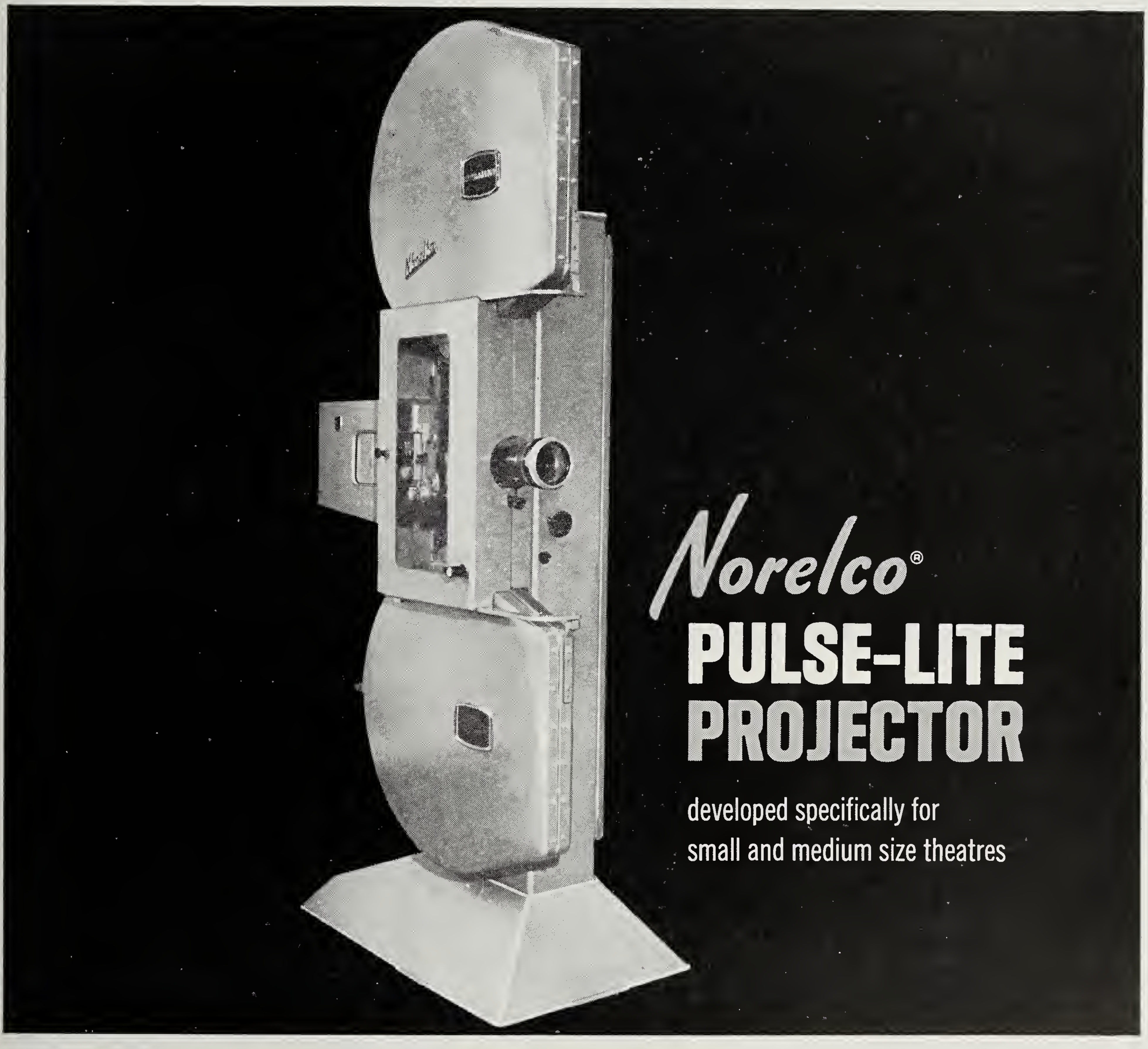
Theatre also contains variety of static pieces, including swings, boards, a slide, and the playhouse above.

Boat Ride



Above photo shows fence which separates play area from the front-most traffic lanes of the theatre. Benches are provided for parents to sit while kids busy themselves on the variety of equipment available.

The first truly new 35mm projector in 40 years!!!



Norelco® PULSE-LITE PROJECTOR

developed specifically for
small and medium size theatres

NO SHUTTER! Flickerless image at high screen brilliance

NO ARC LAMP! Constant, uniform light without carbon adjustments

Meet the remarkable Norelco Pulse-Lite projector. Remember it well because for years it will be the standard for efficient, reliable projection in moderate size theatres, art houses, studios, screening rooms, etc.

This projector is completely different from others. Imagine... its light source is smaller than a cigarette. It doesn't even use a shutter. There's no exhaust system, no rectifier, no generator, no carbons.

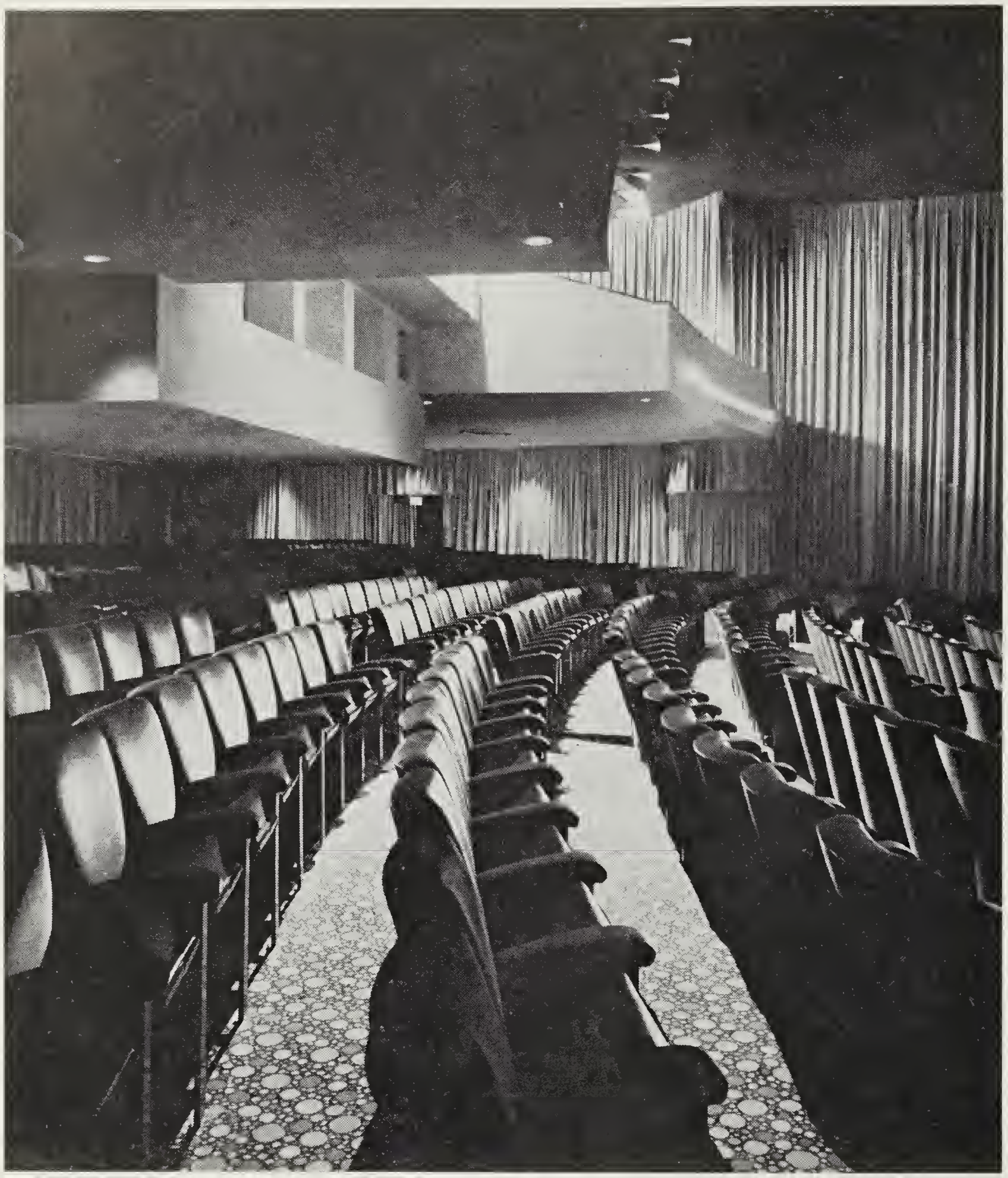
The 3" long SPP pulsed discharge lamp, heart of the mechanism, flashes on and off 72 times per second. That's 3 times per frame! Result is an absolutely flickerless image. This lamp is so efficient it produces light only while required for actual projection. A light-devouring mechanical shutter is superfluous.

Another thing about the lamp. It runs at a constant output of light for the duration of its life. And, when necessary, a new lamp automatically drops into place within a split second! Operating costs with the SPP lamp are much less than they are with carbons.

There's much more to tell you about the Norelco Pulse-Lite projector. Send for complete information now!

Norelco® MOTION PICTURE EQUIPMENT DIVISION

NORTH AMERICAN PHILIPS COMPANY, INC. • 100 E. 42nd STREET, NEW YORK 17, N.Y. • TEL. 212 OX 7-3600



Seen above are some of the 1,005 Heywood Wakefield Seats that were installed in the Windsor auditorium by the Avants Associates, Fort Worth, specialists in public seating.

Windsor Cinerama Theatre

DeLuxe Showplace At Windsor Plaza Is First Houston Indoor In 15 Yrs.

■ One of the newest and most elegant indoor theatres to be constructed in Texas in recent years is the Windsor Cinerama Theatre. The Windsor Plaza house is currently the only theatre in the state specially designed and built to show Cinerama Productions. The opening attraction at the Windsor was "Wonderful World of the Brothers Grimm."

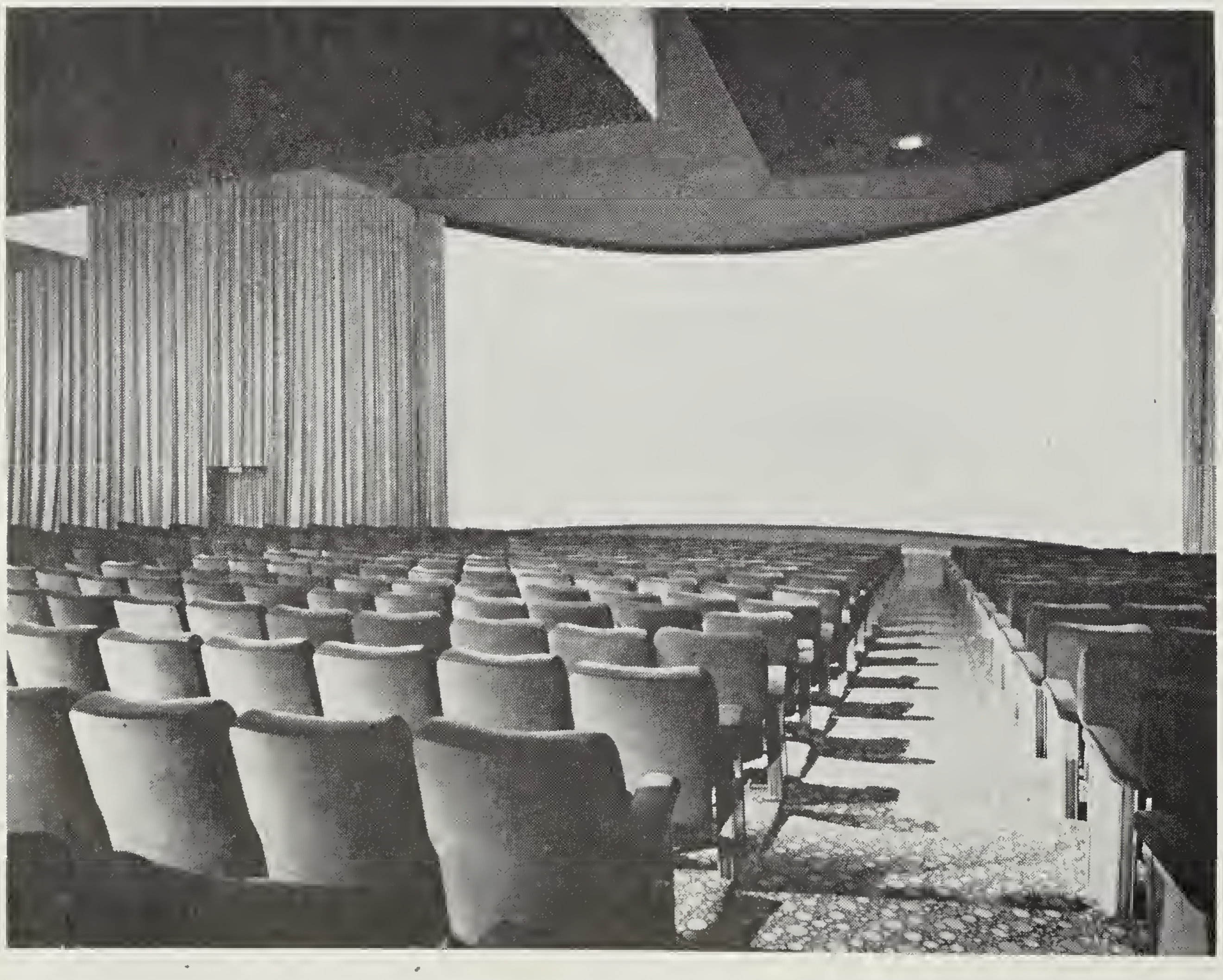
The new theatre was built for J. P. Boone, developer of the Windsor Plaza Shopping Center here. It will be operated by the Jefferson Amusement Company, of Beaumont. Manager of the new 1,005 seat house is Billy Sims.

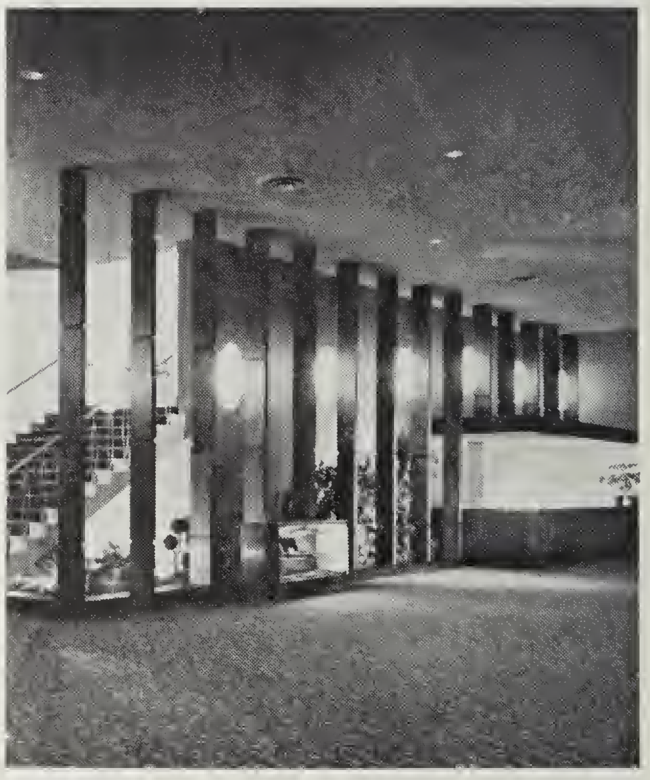
Unusual attractions at the theatre are the indoor ticket booth and the huge sweeping Cinerama screen, composed of thousands of vertically strung, fibre-glass coated plastic ribbons. Eighteen speakers are distributed around the auditorium, and individually controlled from the projection booth. The three projectors and sound systems are hooked up on an electric pulse interlock, which automatically compensates for variations in the rpm of moving parts.

The luxurious lobby area is paneled in walnut with touches of gold added to contrast beautifully with the theatre's deep blue wool carpet which contains bubbles of mauve and soft green.

The theatre's auditorium features a 1,005 seat installation of plush Heywood-Wakefield "rocking chairs." The deep blue, thickly upholstered chairs rock to and fro to adjust to patron's postural variations. Floor to ceiling drapes grace the auditorium walls, as can be seen in the accompanying photograph. Drawn on hidden rods, the apricot colored, cotton satin drapes can be drawn around to conceal the giant screen.

The $1 million house is said to be the largest installation of dry wall to date. Completely fireproof, the theatre contains about 35,000 square feet of space.





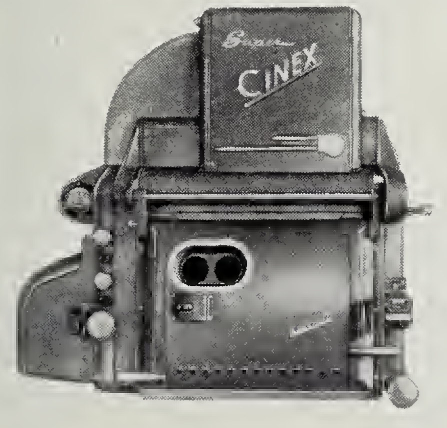
Walnut Panels, decorator lighting, and antique mirrors are gracefully blended to lend the large lobby area warmth and spacious dignity. The theatre is carpeted throughout in the specially designed pattern visible in the accompanying photographs.

Ashcraft

PROVED BY TEST...BY FAR THE BEST

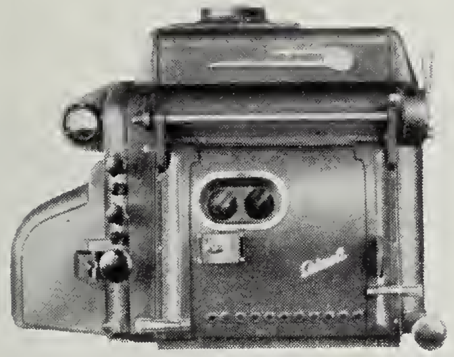
Arc lamps and Rectifiers For Every Projector
...For Every Theatre...The World's Finest!

HERE ARE THE FACTS



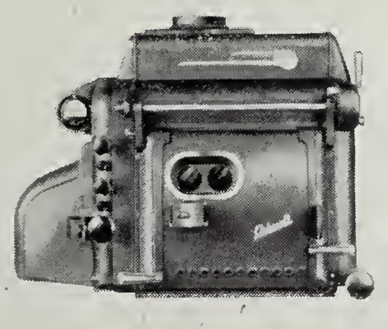
Ashcraft

SUPER CINEX . . . The masterpiece of the most experienced projection lamp designer. No other lamp has even remotely approached its perfection from every point of view—mechanically, electrically, optically, hydraulically or its fine air-conditioned system. Its durability and stamina have been proved. More and more fine theatres and drive-ins are re-equipping with Ashcraft Super Cinex daily due to their fine reputation for perfect screen light and service. Current range with 13.6 mm carbon, 125-165 amperes.



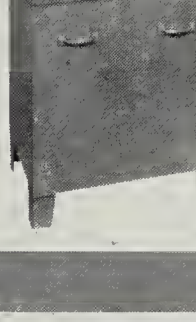
Ashcraft

CINEX 35/70 SPECIAL . . . The Great of the Ashcraft Arc Lamps is a modified Super Cinex. Like the Super Cinex no third element or relay lens is necessary regardless whether 35 mm or 70 mm film is being projected. Uses a 13.6 mm high intensity positive carbon at current ranges between 125 and 140 amperes.



Ashcraft

CORE-LITE . . . the latest and most phenomenal producer of white light at lowest possible operating cost in the family of Great Ashcraft Arc Lamps. Same arc burner and arc controls as the SUPER-CINEX. Same quality and built-in reliability. The lamp is optically designed to give greater white light distribution at less cost for carbons and electricity. There is none better—anywhere. 75-110 amp.



Ashcraft

RECTIFIER . . . THE SPECIAL CORE-LITE 12 PHASE HIGH REACTANCE RECTIFIER . . . designed for the requirements of the Core-Lite lamp, this rectifier will give the best results. Low reactance 6 phase rectifiers should not be used. Certain motor generators, but not all, are acceptable. The special Core-Lite S/1212 rectifier will give you long, excellent service with an absolute minimum expense. Other Ashcraft rectifiers available for every power need. The cost is no more than for inferior rectifiers.

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EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al DeProspero, Editor

June 12, 1963

Heavy Turnout For NAC Board's Pre-N. Y. Meet

The Board of Directors of National Association of Concessionaires held their Midyear Meeting at the Sherman House in Chicago recently, with twenty-four of the 30 man board in attendance.

Committee meetings were held paying close attention to details of association management.

The Board met for breakfast and opened their business meeting at 9:30 A.M., with Augie J. Schmitt, president, Houston, presiding.

Edward S. Redstone, executive vice-president and general convention chairman, Boston, outlined plans for the forthcoming industry convention and trade show at the Americana Hotel, New York City, Oct. 27-31.

Bert Nathan, NAC past president and 1963 NAC exhibit chairman reported that only 17 of the 125 available exhibit booths for the trade show remain unsold. He predicted an early complete sell-out. Attendance at the New York show is expected to reach an all time industry high as concessionaires' interest in the new equipment and products to be exhibited is very keen.

In the absence of Lee Koken, convention program chairman, committee member Van Myers of Miami outlined the tentative business program for the convention which will include a trip to three conventional and two drive-in theatres which are examples of some of New York City's most beautiful and well operated concession locations. This field trip will include opportunity to see these outstanding concessions functioning, as well as a "look-see" behind the counter.

Spiro J. Papas, board chairman and chairman of the NAC public relations committee introduced Irwin N. Rosee, Irwin N. Rosee Co., New York based NAC public relations firm, who described his ideas for upgrading and building the concession industry and strengthening NAC. He brought with him the second issue of the new SNACK publication through which media 10,000 concessionaires in many amusement-recreation areas are being reached.

James O. Hoover, NAC's first vice-president of Columbus, Georgia, in his capacity as chairman of the membership committee, outlined methods for acquainting potential members with the values to be gained by NAC membership. He declared that person-to-person contact cannot be excelled for this purpose.

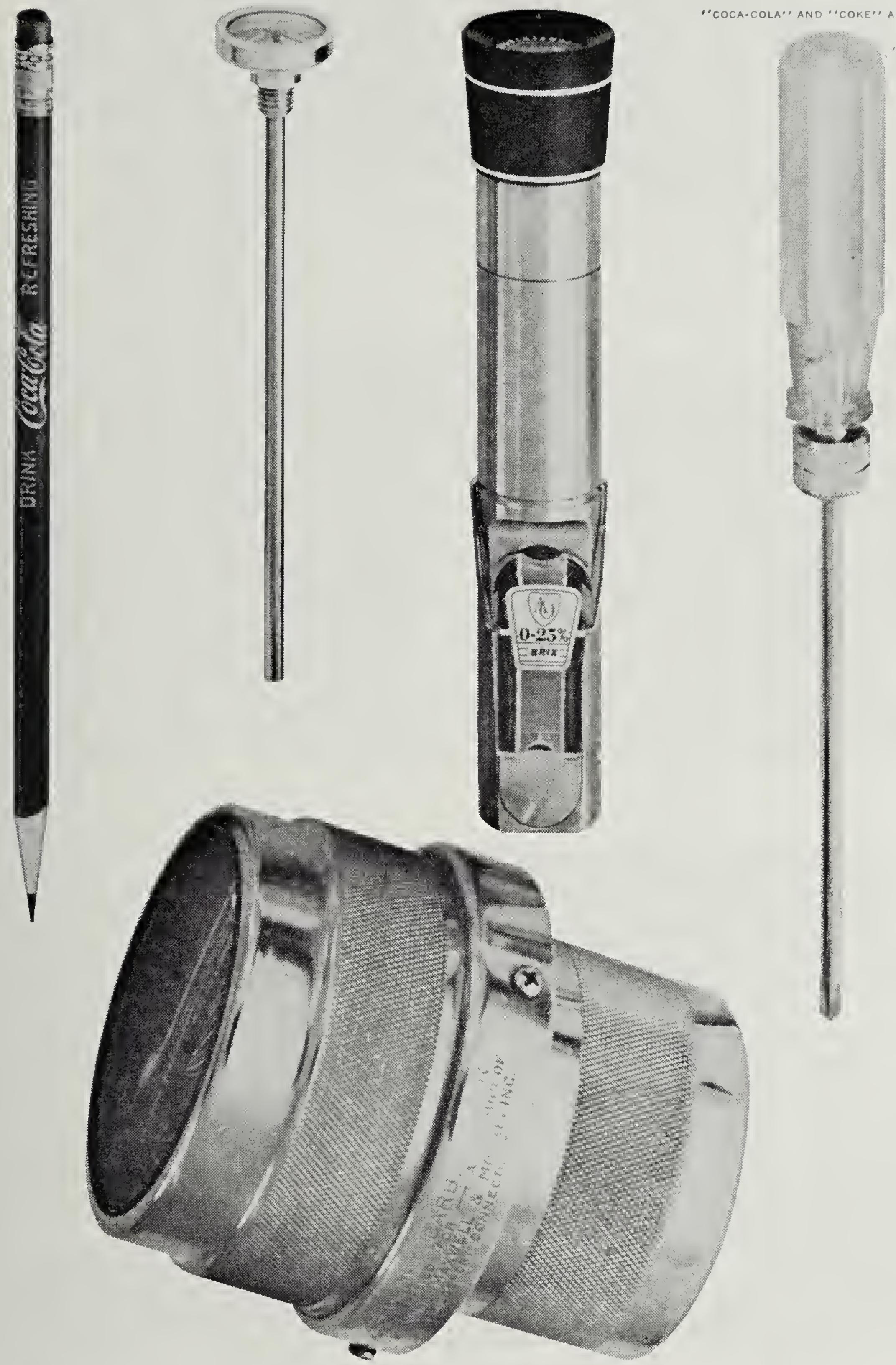
Jack O'Brien, Boston, chairman of the special services committee explained that additional articles are now being gathered for a supplement to the very popular "Concession Handbook" which his committee edited and published several months ago. It is the aim of the committee to build this handbook into a veritable encyclopaedia of information on the concession industry.

Louis L. Abramson, NAC executive director gave the board a complete report on organization activities during his first year in

(*Continued on page PE-20*)

Members of the board of directors of National Association of Concessionaires paused for luncheon and fellowship during their all-day Midyear Meeting at the Sherman House, Chicago. They are (seated) left to right: Van Myers, director-at-large; Irving Singer, supplier segment director; H. E. Chrisman, committee chairman; Edward S. Redstone, executive vice-president; Augie J. Schmitt, president; Spiro J. Papas, board chairman; James O. Hoover, first vice-president; Sydney Spiegel, second vice-president; and Harold F. Chesler, treasurer. Standing, left to right are: Bert Nathan, past president; C. S. Baker, regional vice-president; Fred N. Schonlau, Larry Blumenthal, Clifford Lorbeck and Floyd Bennett, all four directors; J. C. Evans, regional vice-president; Welcome I. Weaver and Jack O'Brien, directors; and Louis L. Abramson, executive director.

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS WHICH IDENTIFY ONLY THE PRODUCT OF THE COCA-COLA COMPANY.



These are the tools of a specialist. He uses them to solve problems.... quality control problems in soft drink dispensing for men like yourself.

That's not all. He can advise you on industry trends, new equipment, and modern merchandising methods. He's a Special Representative of The **Coca-Cola** Company. A man trained to give you on-the-spot services. And all this is yours...for the price of a phone call.

The Trans-Lux East

The Grecian design of the Trans-Lux East, seen in the accompanying photographs, is unique and promises to make the house one of the most elegant new theatres constructed in New York recently.

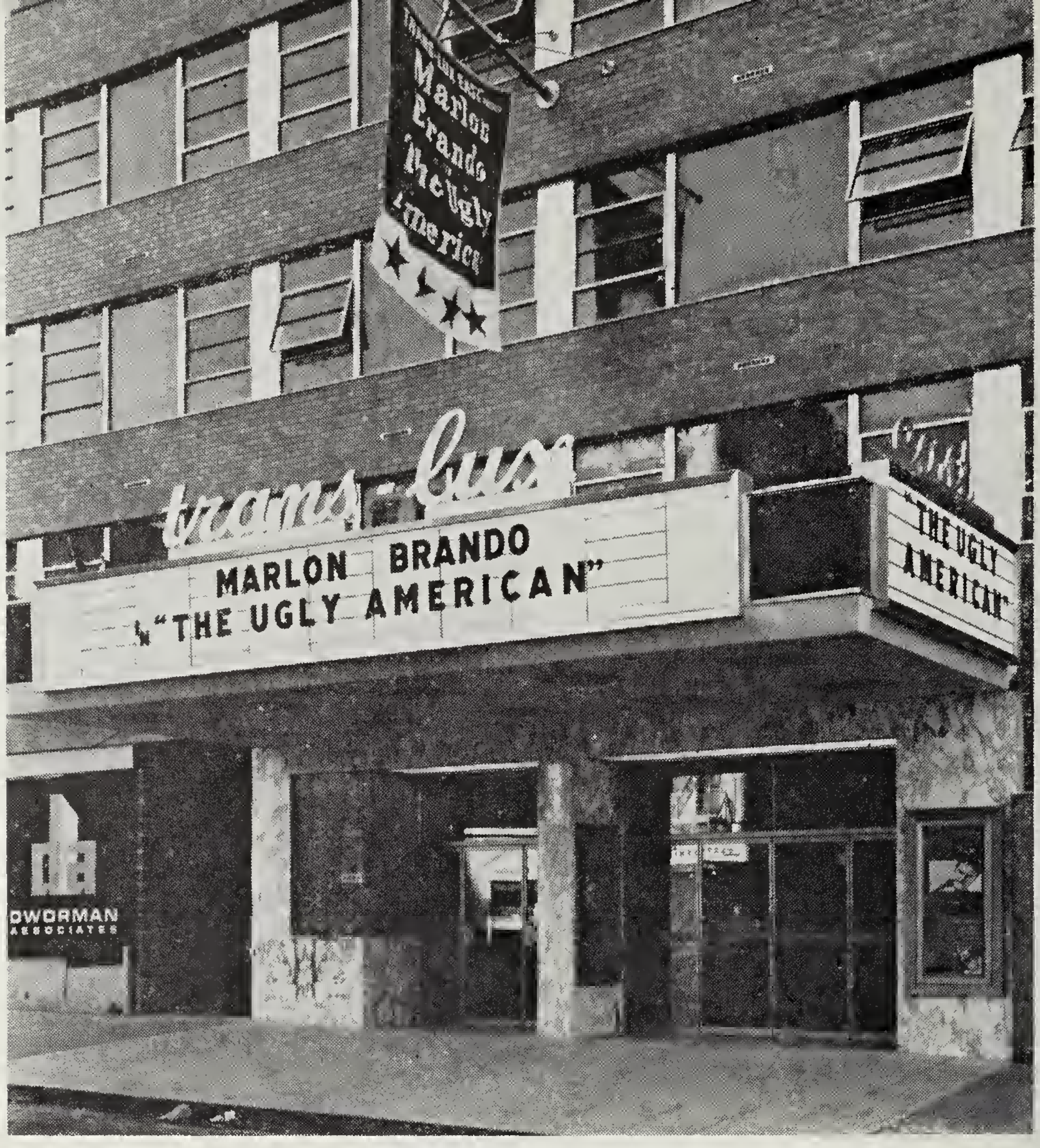
Principal decorations are works of sculpture. In the entrance lobby is a free standing statue of Nike of Samothrace, 300 B.C., better known as "The Winged Victory." The panel on the main stair is an exact replica of the "Young Men on Horseback" from the Parthenon Frieze.

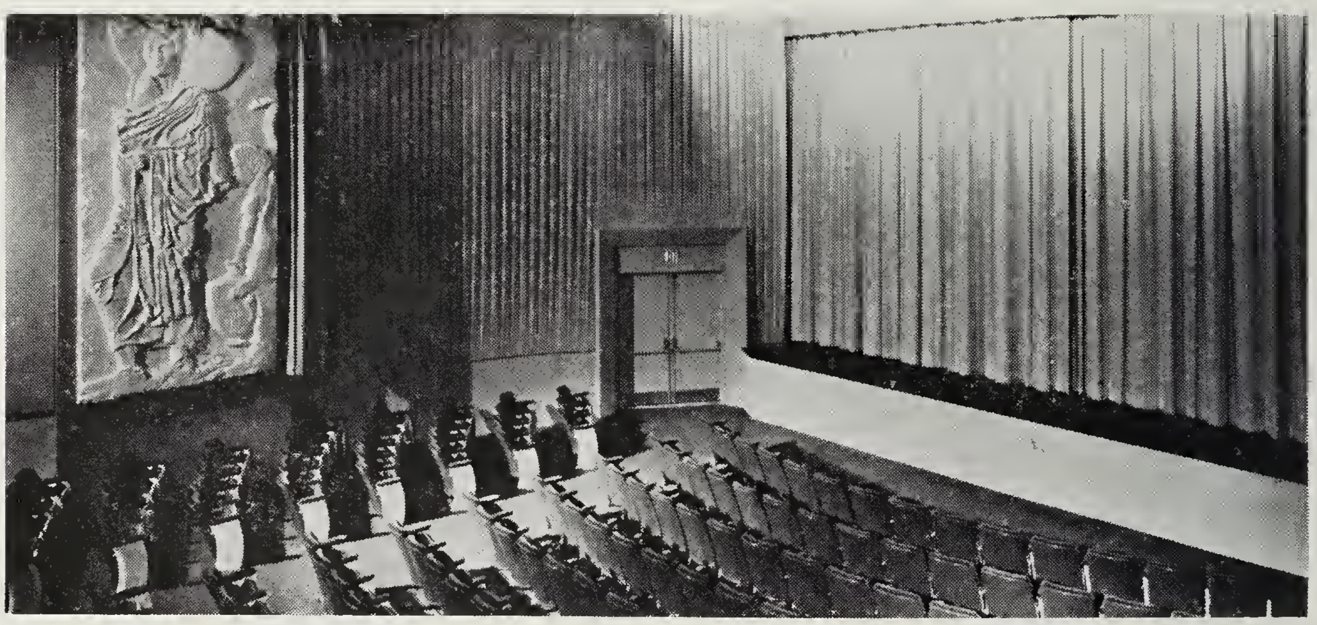
The decorative sculptured panels in the auditorium depict the works of such sculptors as Myron, Phidias and Praxiteles, copied from the ruins of various Greek edifices built in the Fifth Century, B.C., and were executed by Mr. Shirley W. E. Simmons, the noted sculptor. The auditorium has been carefully designed to offer the finest audio-visual qualities. Fabric and sculptured panels are placed to blend in a harmonious design incorporating correct accoustical engineering. Sculptured medallions depicting famous Greek coins from 400 B.C. are also utilized as accoustical reflecting areas in the auditorium.

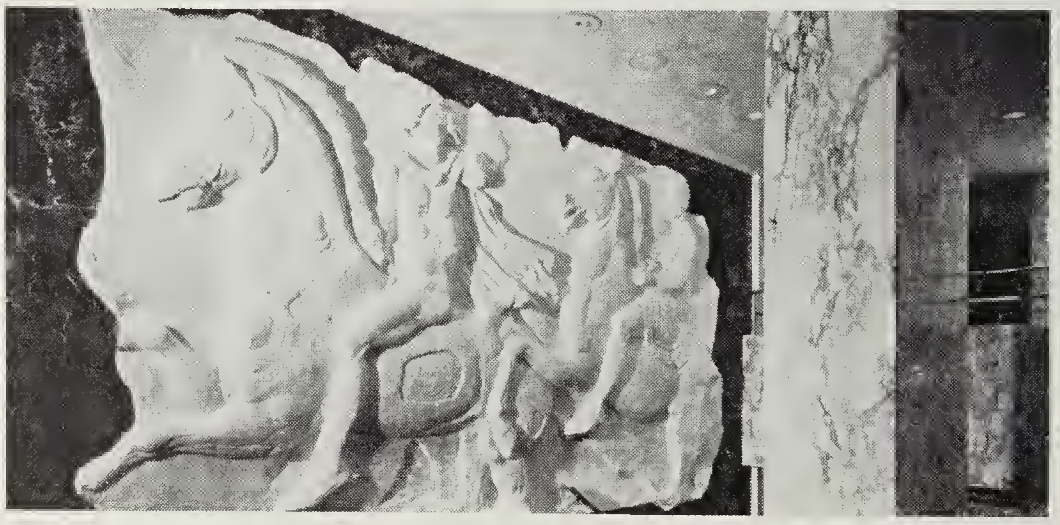
The wall covering in the foyers and lobbies are unusual in that they were created from rubbings actually taken in Athens from the existing ruins perched high on the Acropolis. In order to obtain these rubbings, the artist placed an onion skin type of paper over the exact fragmentations he had selected, rubbed the paper with charcoal so that the insized design was transferred to the paper in its exact proportions. The rubbings were then assembled into a pattern and printed on gold foil. Thus, a unique permanent wall covering was created which was utilized in the Trans-Lux East.

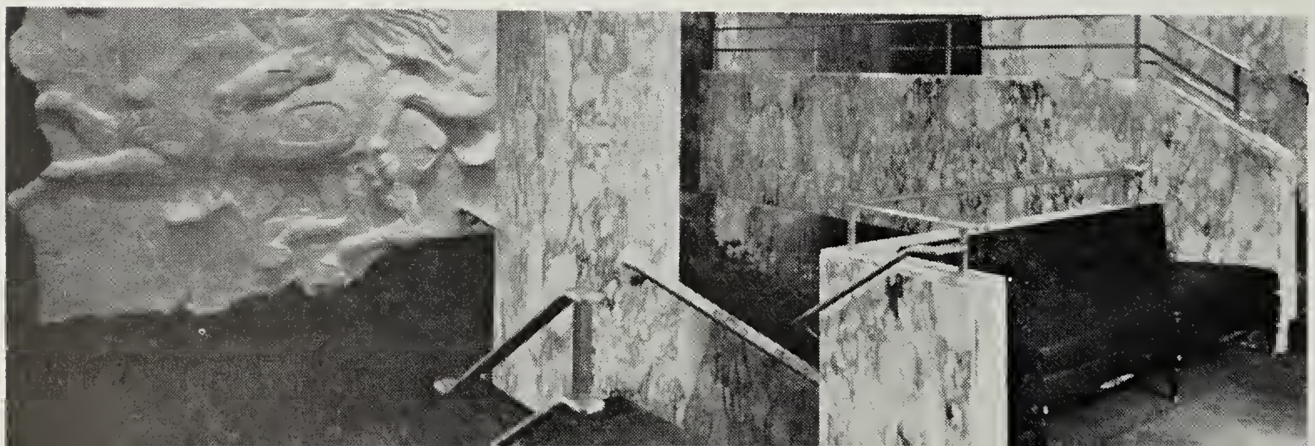
In the niches of the foyer are two vases which are museum replicas of vases ascribed to Psia, who did his most famous work in the decades around 520 B.C. On the body of one vase, or lekithos, is pictured a herald announcing to fighting soldiers the end of a war, in-

(*Continued on page PE-17*)









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PEPSI-COLA

Cincinnati Theatre Co. Gets In Step With Modern Tastes

CINCINNATI—The habits of area moviegoers are undergoing a change. The amusement dollar being slightly bent and time being stiffly competed for, patrons are becoming more selective in their film entertainment.

Today, patrons look upon going to the movies as a pleasureable outing, and have become more discriminating in the choice of the film they wish to see and where it is being played. Gone is the day when movies were used to while away a few hours.

Cincinnati Theatres Co. sensed this trend and is attempting to provide the best possible films in desirable surroundings by improving the appearances of its first-run theatres, the Keith, Esquire and Hyde Park.

During the past several months the company has invested $75,000 in renovating the three houses.

The downtown Keith has a new screen curtain and the seats have been refurbished. The auditorium, foyer and two lobbies have been repainted. There is a new carpet in the outer lobby, and the worn carpets in the foyer and inner lobby were replaced.

A new, streamlined concession stand has been installed in the inner lobby, and patrons hear soft music from a new stereo-record player when they enter the outer lobby. Also in the outer lobby there is a new dome ceiling fixture, and the huge mirrors above the marble dado of the side walls have been re-silvered, and the sidelights, re-gilded. The ushers wear new, beautifully fitted uniforms.

The Esquire is ideally situated for an art house. It is located in the center of the one-street shopping center in Clifton, which the citizens prefer to a large shopping area. The theatre is within walking distance from the University of Cincinnati.

THE FOUR DAYS OF NAPLES
COMING SOON

Jack Haynes, Cincinnati Theatres' general manager, smilingly approves the refurbishing just completed at the Esquire. Seated left to right are: Manager Thomas Chase, wearing his summer tux; Dolores Martini, hostess for the coffee bar, and assistant manager, Michael Krause.

The small, distinguished looking coffee bar at the Esquire, adds immeasurably to the charm of the art house.

The theatre did have some problems, however. Its 500-seat auditorium was sufficiently commodious but the foyer proved too cramped. In order to provide the proper atmosphere for an art house in creating the desired charm of intimacy and comfort for patrons, the foyer had to be streamlined.

A small but elegant coffee bar was installed between the doors leading into the auditorium. Low, black benches were placed on the two outer walls, where patrons may sit on white and black plastic cushions to sip the coffee, read the art-movie magazines which have been provided by a thoughtful manager, and listen to soft music coming from a player hidden within the bar.

The walls were painted a dark charcoal grey. Coming attractions are tastefully arranged within stark-white wood frames on the outer walls. They even found room on the inside walls for the display of paintings from the U. C. art department. The floor is covered with a deep, rich-red carpet.

The 600-seat Hyde Park is still in the process of having its face lifted. Accomplished thus far are—improved projection; walls, ceiling and floor in the auditorium repainted; seats refurbished, and the lobby recarpeted. In process is the painting of the exterior.

One thing more—the managers of the three houses wear tuxedos after six p.m.

New Gladieux Mgr. Named

TOLEDO—Robert Veitch, of Grosse Pointe Park, Mich., has been appointed manager of Gladieux Vending division of the Gladieux Corp., according to Virgil Gladieux, president.

In his new position, Veitch will be responsible for Gladieux's expanding automatic vending activities, reporting to Herbert H. Gill, director of operations of industrial division.

Long identified with the industrial vending field, Veitch operated his own company, Veitch Catering, Inc., in the Detroit area, for 22 years.

He developed many streamlined fast food innovations during World War II to meet the demands imposed by the 15-minute lunch break in Detroit defense plants. Many of these service concepts were prototypes for today's food automation.

Educated at Detroit public schools and Wayne State University, Veitch entered the vending business founded by his father. He is past-treasurer of the Food Service Executives Association.

Gladieux Corp., has been expanding in the automatic food vending field since its consolidation with ABC Vending Corp., New York, in Feb., 1961. Primary growth has been in the industrial field, with major installations currently including operations for Chrysler Corp. and its Dodge divisions in the Detroit area and AC Spark Plug and Buick divisions of General Motors in Flint, Mich.

Continental Shifts Execs

WESTBURY, N.Y.—A new lineup of duties and functions for executive personnel of Continental Vending Machine Corp., its subsidiaries and divisions, was announced here by John P. Campbell, court appointed Conservator.

These included: Continnetal Vending Machine Corp.: Melville B. Rapp, director of sales; Paul Hawkinson, director of manufacturing; Sidney Friedman, chief engineer; Melvin Bacigalupi, director of route operations; James Nunneley, director of industrial route operations; Irving Bordan, assistant director of route operations; Lawrence Ferber, treasurer; Felix A. Regenie, secretary; Irving Kalan, controller.

Continental-Apco, Inc.: Melville B. Rapp, director of sales; Samuel Weinberg, controller; Zachary Katz, term payment, credit & collections; Irving Edelson, order dept.; Lawrence Ferber, treasurer; Felix A. Regenie, secretary; Irving Kalan, controller.

Manufacturing Division: Paul Hawkinson, director of manufacturing; Sidney Friedman, chief engineer.

Vending Division: Melvin Bacigalupi, director of route operations; Irving Bordan, assistant director of route operations; James Nunneley, director of industrial route operations.

Continental-APCO National Service Parts Division, Continental Vending Machine Corp.: Larry Schwartz, manager, Lou Strauss, national service engineer.

RC is the *goingest* cola because:

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There's more profit per gallon!

Royal Crown Cola is the lowest priced, national cola brand. Of course, that means more profit for you. And check these additional advantages: ♛ *theater parties (write for details of 1500 successful promotions for kids)* ♛ *liberal jug return allowance* ♛ *leading cola, all flavors from one source* ♛ *local pick-up and delivery* ♛ *no shipping delays, low inventories* ♛ *local participation in promotions.* Add up the advantages – then add to your profits with RC, goingest cola of the leading three.

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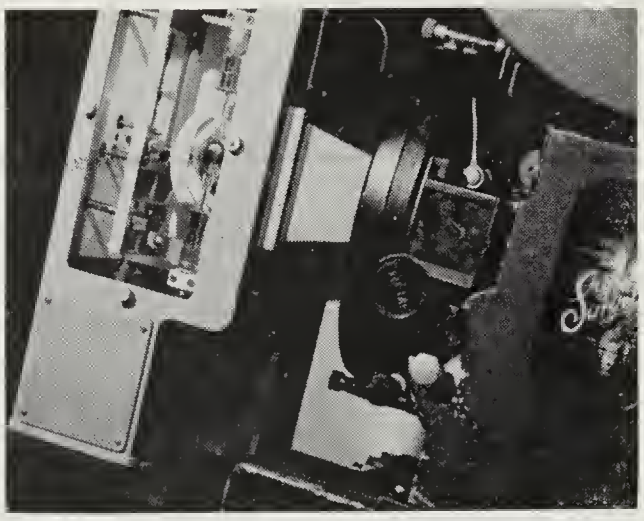
Other fine products of Royal Crown Cola Co.: Diet-Rite Cola, Nehi, Upper 10, Par-T-Pak.

Carbons, Inc. Enters Xenon Field •

BOONTON, N.J.—Carbons, Inc., announced the launching of its XeTRON Division as their entry into the Xenon light field.

This will be in addition to the Lorraine Arc Carbon Division which supplies the "Orlux" arc carbons to the Motion Picture Industry; "Actina" carbons to the Graphic Arts Industry, and "Solar" carbons to the Environmental Sciences Industry. Both divisions have a common interest—the production of light for specialized applications.



Above is unique 450 watt XeTRON CX unit. It is designed specially for small art theatres and screening rooms. Too, it may replace the 1000/1200 watt tungsten bulb in Studio Processing and film examination rooms.

The XeTRON Division will be built around the sale of Xenon short arc bulbs, highly efficient XeTRON lamphouses, XeTRON Silicon power supplies and associated items.

Heading up the XeTRON Division as technical director and general manager will be Frank H. Riffle, a veteran of thirty-five years in theatre projection and sound work. Riffle is a professional registered engineer whose experience includes twenty years with ERPI and Altec Service, eight years as Chief Engineer with Motiograph, Inc. and three years as Field Engineer with Carbons, Inc. He is an active member in the Society of Motion Picture and Television Engineers, as well as I.A.T.S.E. Local 163, and keeps abreast with all developments and requirements in this field.

Edward Lachman, president of Carbons, Inc. said "Light is our business. The growing interest in Xenon as a new source for motion picture projection and other applications cannot be ignored. During the past years we have watched carefully the development of the enclosed short arc and have seen it improved through the use of patented features to a point where it is a very reliable high quality light source suitable for color as well as black and white projection, in the range of 1 to 2 kilowatts. For the present time, needless to say, for the large theatre or drive-in, the carbon arc remains still unmatched and cannot be replaced.

"Our laboratories in France and Italy have cooperated to develop these advances in this Xenon field of applications. The lamphouses and the enclosed short arcs have been proven and are now used the world over. Originally there may have been some deficiencies in the spectral output but by careful lamp and optic design this was corrected and/or changed to match the color quality of the high intensity carbon arc lamp."

"We feel that the XeTRON lamphouse can meet the very exacting requirements for screen brightness and color demanded by the studios of Hollywood and a great number of theatres in America."

Therefore, Carbons, Inc. through its new XeTRON Division, proudly announces that it is the distributor for the XeTRON lamphouses, manufactured by Cinemeccanica of Milan, Italy, who are one of the worlds outstanding manufacturers of sound, screen and projection equipment.

These lamphouses will be available in two basic sizes. The XeTRON CX unit will use a 450 watt Xenon bulb and is destined for the 16mm and 8mm projection and, too, for small screen and studio 35mm applications. The larger XeTRON lamphouses are designed for 900, 1600 or 2500 watt Xenon bulbs, and can be used with screen sizes up to 40 feet wide. Specially designed, patented front surface "cold" reflectors are standard equipment. The coating, made by one of the foremost specialists in the field, is "super hard" and withstands repeated cleaning without losing its characteristics.

XeTRON is also happy to announce that they have been selected by the Christie Electric Co. of Los Angeles, as the exclusive distributor for their power supplies for those fields in which the XeTRON Division is primarily concerned. Christie Electric Co. is recognized as one of the finest power supply manufacturers. Their power supply has been approved by the Osram Company as being satisfactory for use with their Xenon bulbs, which therefore assures that the warranty will be honored.

The XeTRONPOWER units use highly efficient and fully field-proven silicon rectifiers. They have the proper volt-ampere characteristics, current ripple and of 1 per cent RMS or less, current regulation as specified for proper Xenon operation. These features provide XeTRON equipment users with maximum protection as far as trouble-free, low cost operation is concerned.

The same type of customer service by Field Technicians, for which Lorraine Carbons has been commended, will be available from the XeTRON Division.

The motto—"A sale is not the final contact with our customer"—will also be carried over to the new division.

For those not familiar with the Xenon short arc and its characteristics, the following information may be helpful.

The Xenon bulb consists of a quartz envelope containing two tungsten electrodes in an atmosphere of Xenon gas.

Some of the important characteristics are outlined hereinafter: (1) Average color temperature is 6,000 degrees Kelvin which is considered best for motion picture projection. (2) Color remains unchanged even when input power is varied over a wide range. (3) Maximum arc stability. (4) Constant light output over rated average life when bulb is operated according to specifications. (5) Very clean operation.

The bulbs must be operated from direct current with the proper polarity. The power supplies are designed especially for the Xenon operation and must meet several requirements, such as: (1) Proper no-load voltage. (2) Satisfactory voltage regulation to reduce arc voltage to proper operating level after arc is established. (3) Low current ripple to prevent damage to Xenon bulb and give a flicker-free picture. (4) Provide a fine type of current control in order to adjust the bulb current to the needed value.

The correct design of the power supply is of utmost importance to a successful Xenon operation, such as Christie's, otherwise it can reduce bulb life considerably and create several hazards to a normal operation. Due to electrode spacing and pressure of Xenon gas inside the bulb, a certain procedure should be followed to start the arc. When the start button is depressed a high voltage of high frequency of 40,000 volts is developed and applied across the bulb electrodes for a fraction of a second. This ionizes the gas in the bulb and reduces the resistance of the gap.

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SOS Reduction Editor

NEW YORK—A new data reduction editor was announced by S.O.S. Photo-Cine-Optics, Inc., patterned after an original design made by S.O.S. Engineers for use at the U. S. Naval Air Station, Point Mugu, Calif., following rigid specifications.

The purpose of this equipment is to provide a data reduction group with the facility of rapidly and conveniently scanning or otherwise viewing 16mm, 35mm and 70mm film sizes as received from the motion picture cameras actually on the range at the time of firing. This data reduction editor in no way takes the place of the large measurement type viewers, but enables a group to operate more efficiently culling out pictures of no importance at high speed.

The editor is set up in such a manner a person can slew the film rapily in either direction, but the Variac Control allows good control at the extremely slow speeds necessary when viewing the target.

The S.O.S. Data Reduction Editor is equipped with a solenoid actuated mechanical brake doing away with over film spillage, giving a fine control on the film tension. It also has the facility of positioning six adjustable index pointers, which can be moved at will to conform with timing marks on other indicators on the film itself.

TRANS-LUX

(*Continued from page PE-12*)

terwoven in a scheme of precise calligraphy. On the other vase, Psia renders a resolute and interesting study of Eros and Adonis.

Various tales of Greek mythology are depicted on the wall covering used in the powder room. These classical fantasies were painted in gold on a white background. In the foyer, the mythology motif is also carried out in the tall, columnar lamp supported at the base by the Goddesses Aphrodite, Athena, Artemis and Demeter.

Furniture designs were inspired by paintings on Greek vases from the Fifth and Fourth Centuries, B.C. It is interesting to note that the furniture of this period was of such pure design that in the classic revival of the French Empire period, furniture designers reverted to the early Greek style. This resulted in the similarity of Grecian design to that of French Empire.

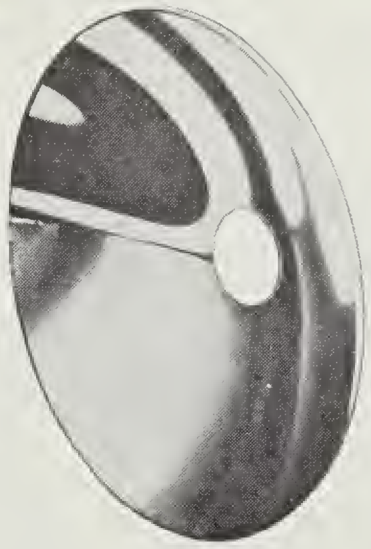
The carpet in the lobby was specially designed by the architect to follow Greek motifs, and utilizes a typical Greek key border pattern.

The costumes for the usherettes were designed to emulate the simplicity and grace that were inherent in clothing worn by Grecian women during the Golden Age of Pericles.

An unusual feature of the theatre is a viewing window, through which the heart of the theatre, the sound and projection equipment, may be viewed by the public, while it is in operation.

Construction cost for the 600-seat Trans-Lux East exceeded $500,000. Stage curtains, drapes, wall coverings, electrically operated curtains masking the sculpted panels on the side walls during performances, were supplied by Novelty Scenic Studios.

Drew Eberson, architect of the Trans-Lux East, heads an organization which has been serving the motion picture industry in creating new theatre designs for over 50 years. Peggy Eberson, noted interior decorator, created the interior of this luxurious new theatre.



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PIC "good-will" size coils, are said to provide four-hour protection. Larger "take-home" boxes are also available and a free 35mm color sound trailer is available to boost concession stand demand and sales.

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"Quiet" Trash Can

A new line of "quiet," decorator-finished trash containers is designed for rugged service in hospitals, schools, public buildings and apartments. The plastic-impregnated molded fibre cans are made by Western Molded Fibre Products, Inc.

The trash containers are guaranteed for one year against dent, rust, breakage or collapse in normal use.

They come in three standard sizes: 22 gal., 40 gal. and 52 gal., with or without matching lids. To save storage space when empty, the lids and containers are designed for "nesting."

Western's new trash containers are lightweight—from smallest to largest size, they weigh 7, 9 and 12 pounds each, including the lid.

Quiet handling is a major advantage of the containers. Where the need for noise-free conditions is critical, as in hospitals, schools and apartments, these cans are a low-cost answer to a serious problem.

Plastic-impregnated molded fibre used for making the containers, has resiliency to withstand repeated abusive shocks, while retaining the original shape. In normal use, sharp objects won't damage the containers. Tight-fitting lids insure sanitary conditions at all times.

The new trash containers were extensively tested in hospitals and restaurants under severe condtions of moisture and temperature exposure and abusive handling.

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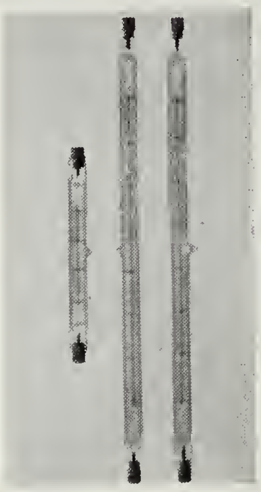
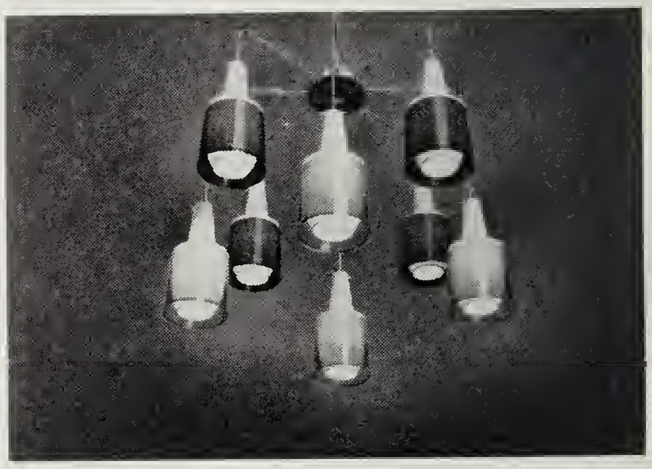


Increased versatility of General Electric's Quartzline incandescent lamps is expected as a result of the introduction of frosted types which diffuse the light with only a small reduction of light output. The new line includes three sizes. They are, left to right: 500 watts (120-volt), 1250 watts (208-volt) and 1500 watts (240-volt). The frosted quartz-iodine lamps produce smoother beam patterns and reduced beam striations. They are expected to find use in TV and movie background lighting, building floodlighting, outdoor advertising, and show-window lighting.

New Spacer



The Heifetz Company has introduced a new wide span ceiling-level spacer called "Series V." These are made of fine woods and solid brass in various dimensions for either 3, 4, 6 or 8 lights.

The design versatility of components allows for arrangement of lights in round, oval, square, diamond, rectangular or triangular pattern, staggered or level suspension.

Combined with Rotaflex globes in the vast selection of forms, colors and color combinations, "Series V" lend themselves to many applications, both commercial and residential.

Brochure containing illustrations and specification data for "Series V" may be requested on professional stationery from The Heifetz Company, Clinton, Conn.

Pacific Buys Hollywood House

HOLLYWOOD—Pacific Drive-In Theatres and Principal Theatres announced the acquisition of Hollywood's 1000-seat Marcal. The Hollywood Blvd. landmark is due for a complete remodeling, including a new name, and will hold a gala reopening in mid-July.

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SMPTE Program Chairman

NEW YORK—Morton H. Read of Bay State Film Productions, Springfield, Mass., has been named program chairman for the 94th Convention of the Society of Motion Picture and Television Engineers. The convention will be held Oct. 13-18 at the Somerset Hotel in Boston.

Read is serving under SMPTE's Papers Committee Chairman, C. Loren Graham of Eastman Kodak's Color Technology Dept., Rochester, N.Y., and the Society's Editorial Vice-President, Herbert E. Farmer of the University of Southern California.

Associate Program Chairman is Lowell Wentworth, also of Bay State Film Productions. Roger J. Ross of Canadian Broadcasting Corp., Toronto, is Associate Chairman for papers from abroad:

Topics and Topic Chairmen for scientific and engineering papers to be presented at the semiannual convention are: Photography in Medicine: Mr. Wentworth; 8mm and Small-Format Film: William D. Hedden, Calvin Productions, Kansas City, Mo.; Instrumentation and High-Speed Photography: Charles W. Wyckoff, Edgerton, Germeshausen & Grier, Boston; Laboratory Practices: John J. Kowalak, Movielab, Inc., New York City; Motion Pictures, Television and Education: Hartford W. Gunn, Jr., WGBH-FM and TV, Cambridge, Mass.

Also, Sound Recording: Robert C. Lovick, Eastman Kodak Co., Rochester, N.Y.; Space Technology: Edward W. Palmer, New England Telephone & Telegraph Co., Boston; Television Engineering Developments: Willard H. Hauser, WBZ-TV, Boston; Short Film Subjects: John C. Mahon, Jr., New York University, New York City.

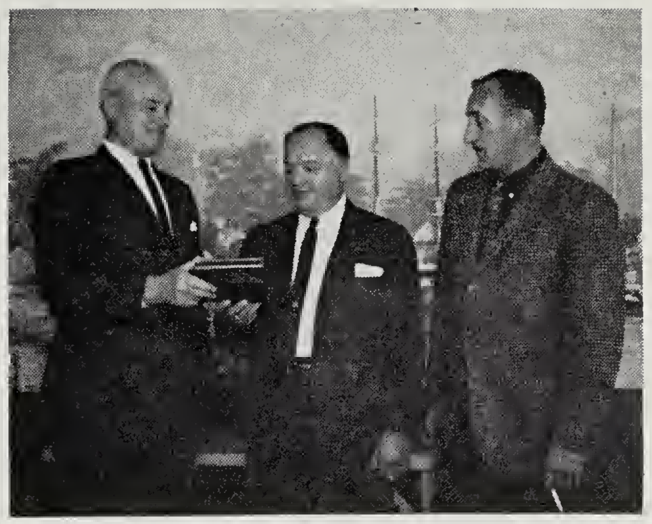

Photo shows Bill Hutchins, Philadelphia Branch Manager for National Theatre Supply Co., presenting a gold watch to Mickey Lewis upon his completion of 25 years service. Bud Miller, also a 25 year veteran, looks on. The total years of service for these three Philadelphians totals 83.

Societies Hint Merger

NEW YORK—Three national engineering societies are proceeding with merger plans following preliminary approval by their governing bodies.

The groups are the Society of Motion Picture and Television Engineers (SMPTE), the Society of Photographic Scientists and Engineers (SPSE), and the Society of Photographic Instrumentation Engineers (SPIE).

Representatives of the three societies have met to start work on a constitution for the proposed consolidated society and to make preliminary merger plans. Heading the liaison committees have been Ethan M. Stifle of Eastman Kodak, who is executive vice-president of SMPTE; George Eaton of Eastman, representing SPSE, and A. J. Carr, executive secretary of SPIE.

If the constitution and plans are approved by the boards of the three societies, they will be submitted to a referendum of the individual members.

Five Second Processing

WASHINGTON, D. C.—Certain photographic films can be developed and fixed in less than five seconds with little loss in quality, it was reported in a paper by Louis Fortmiller and John C. Barnes of Kodak Research Laboratories at a symposium on photography of electronic displays in Washington, D. C.

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New Kodak Appointments

ROCHESTER—Regional sales appointments for four Eastman Kodak executives were announced today by Gerald B. Zornow, vice-president, marketing.

K. B. Rusch moves from the Midwestern Sales Division to San Francisco as sales manager for amateur products at the Pacific Northern Sales Division.

Peter J. Barton becomes assistant sales manager for amateur products at the Midwestern Sales Division, Oak Brook, Ill.

Glen E. Duke succeeds Barton as photofinishing sales supervisor at the Midwestern Sales Division.

Robert A. Perko has been appointed manager of the photofinishing sales laboratory in Rochester, N.Y. He succeeds Duke.

NAC MEET

(Continued from page PE-10)

office and brought them up-to-date on many new member services which have been instituted.

Reports of very successful regional meetings held in Dallas and Kansas City were given by President Augie J. Schmitt.

Harold Chesler, NAC treasurer, Salt Lake City, is program chairman for a joint conference scheduled for San Francisco, June 27 with members of the Northern California Theatres Association. Andrew Berwick and Arthur Unger of San Francisco are local coordinators for the first NAC conference to be held in San Francisco.

Charles Sweeney, NAC regional vice-president, Toronto, Canada, presented the complete program for the NAC Canadian Regional Convention and Trade Show. The Canadian contingent have made very fine contributions to programs held in the States for many years and are masters in staging outstanding programs presenting top flight speakers on concession management and operation.

H. E. Chrisman, Nashville, chairman of the bylaws revisions committee reported on several changes designed to clarify points in the bylaws. One proposed revision dealt with the procedure for selection of nominating committees and their functions.

In commenting on the meeting, Augie J. Schmitt had this to say: "It is indeed gratifying to witness the intense and keen interest which the association officers and directors are taking in many of the current problems facing the concessions industry. Besides all of the vast organizational matters which occupied the board's attention, they concerned themselves with such matters as the film ban on the sale of popcorn at so-called "Hard Ticket" engagements; and the ban on the sale of certain food items by concessionaires at the New York World's Fair. One of the edibles being excluded is cotton candy, which traditionally has always been as much a part of any fair as the fair itself. Another important area which the NAC Board considered was the field of state legislation and in this connection authorized the appointment by the NAC president of a legislative committee to watch and report on harmful tax bills and licensing regulations affecting concessionaires. Members of this committee are: Van Myers, chairman; Harold Chesler, Bert Nathan, J. C. Evans and Melville B. Rapp.

Summing up, I am confident that the NAC Board had a very constructive and productive meeting in Chicago and the attendance was one of the organization's best.

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....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
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....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
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....Snow Cones

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....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
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....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

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....Curtain Controls & Track
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....Flooring
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....Admission Control Systems
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....Directional Lights
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....Fireworks
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....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
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....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
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REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR

SECTION TWO
VOL. 69 No. 24
JUNE 12, 1963

COLUMBIA

Jason And The Argonauts

Fantasy
104m.

Columbia
(Eastman Color)

Estimate: Entertaining fantasy features top special effects.

Cast: Todd Armstrong, Nancy Kovack, Gary Raymond, Laurence Naismith, Niall MacGinnis, Michael Gwynn, Douglas Wilmer, Jack Gwillim, Honor Blackman, John Cairney, Patrick Troughton, Andrew Faulds, Nigel Green, John Crawford, Douglas Robinson, Gernando Poggi. Produced by Charles H. Schneer; directed by Don Chaffey; a Morningside World Wide Film.

Story: Douglas Wilmer wins the throne of Thessaly but learns from an oracle that he will lose it to one of the former ruler's children. He kills a daughter but is forced by the gods to spare the life of a son, Jason. Years later, Jason (Todd Armstrong) returns to Thessaly determined to rescue the land from Wilmer's misrule. He is in search of the magical golden fleece which has the power to bring peace and happiness to Thessaly. Wilmer recognizes him and sends his son, Gary Raymond, to undermine the arduous voyage of the Argo, Armstrong's ship. The goddess Hera is Armstrong's protector and she assists him in overcoming many perils along the way. They include battles with a bronze giant, Harpies, etc. The gallant band makes its way to Colchis, where the golden fleece is kept. Armstrong is attracted to the land's high priestess, Medea (Nancy Kovack). Raymond turns traitor, telling the king that Armstrong intends to steal the magic fleece. The Argonauts are imprisoned but are freed by Kovack. Raymond scatters the teeth of the Hydra in Armstrong's path, and the men are forced to fight skeleton warriors. Finally, Raymond perishes, and the Argo, with Armstrong and Kovack happily aboard, makes its victorious way back to Thessaly.

X-Ray: This is Schneer's most ambitious project to date, and should be an entertainment feast for fans of fantasy and mythology, as well as the mass of filmgoers that just wants action and fun. Excellent production values and fine direction keep things moving at a fast pace, with the fearless crew of the Argo overcoming a host of supernatural obstacles. One of the biggest stars is Ray Harryhausen, associate producer and creator of the truly remarkable visual effects. Monsters, battling skeltons, bronze giants, Harpies, all come vividly to life on the colorful screen. It's a supernatural bonanza. The whole thing is not to be taken seriously in dramatic or story terms, but performances are energetic and capable, with Armstrong properly rugged and Kovack extremely decorative. The youngsters should enjoy it most, but their parents will get a kick out of it as well. It's a fun-filled fantasy romp, and should acquit itself well in those important summer dates. Screenplay is by Jan Read and Beverly Cross.

Tips On Bidding: Better program rates.

Ad Lines: "For The First Time On The Screen . . . The Greatest Odyssey Of The Ages"; "Make Way For The Mightiest Warriors The World Has Ever Known . . . In Search Of The Greatest Prize The Gods Ever Gave."

MGM

Cattle King

Western
89 m.

MGM
(Color)

Estimate: Large scale western.

Cast: Robert Taylor, Joan Caulfield, Robert Loggia, Robert Middleton, Larry Gates, Malcolm Atterbury, William Windom, Virginia Christine, Ray Teal, Richard Devon, Robert Ivers, Maggie Pierce, Woodrow Palfrey, Richard Tretter, John Mitchum. Produced by Nat Holt; directed by Tay Garnett.

Story: In the Territory of Wyoming in 1883, Robert Taylor is a successful rancher who believes in controlled grazing as against open range, and breed stock against scrub cattle. Living with Taylor are his niece, Maggie Pierce; a nephew, Robert Ivers; while working for him are foreman Ray Teal; his wife, Virginia Christine; and "Johnny Quatro," Robert Loggia. Cattle speculator Robert Middleton, a proponent of the proposed National Cattle Trail, a strip of land to run from Texas to Canada, with free grazing for all, is Taylor's opponent. He hires gunman Richard Devon and his gang of outlaws to cut the offending fences and stir up trouble between Taylor and his neighbors, such as William Windom, weakling brother of Joan Caulfield, whom Taylor hopes to marry, and sheep-herder Malcolm Atterbury. Taylor's fenced land lies directly in the path of the Trail. Matters are complicated by a visit to the Territory by President of the U.S. Chester A. Arthur (Larry Gates), whom Taylor wins over to his way of thinking after Middleton thought he had the inside track. Devon slays Caulfield, and a showdown results in Taylor killing Middleton and Loggia shooting down Devon.

X-Ray: This large scale western is enhanced by top performances by the entire cast, good color, and ace production and direction. There is plenty of action after things get started, with the show-down climax packing plenty of punch. With screenplay by Thomas Thompson, this should do well as part of any program, particularly in action spots.

Tip on Bidding: Fair program rates.

Ad Lines: "An Outdoor Drama In The Best Tradition Of The Moving Picture—Action-Full And Trigger-Swift"; "A Power Packed Action Drama Of Old Wyoming."

NOTICE

In order to bring reviews to readers as soon as possible, the REVIEWS section of MOTION PICTURE EXHIBITOR has been expanded to eight pages this issue. In it will be found reviews of 25 feature pictures, plus the semi-annual listing of sources for foreign and specialty films. There is no EXPLOITATION Section this week.

THE EDITORS

Corridors Of Blood

Melodrama
87m

MGM
(English-made)

Estimate: Exploitable horror item.

Cast: Boris Karloff, Betta St. John, Christopher Lee, Finlay Currie, Adrienne Corri, Francis De Wolff, Francis Matthews, Frank Pettingell, Basil Degnam. Produced by John Croydon; directed by Robert Day.

Story: Boris Karloff is a surgeon in London in 1840, who deplores the lack of anesthetics for patients who never quite recover properly after undergoing surgery with the aid of leather bands and the restraint of attendants. He experiments with various substances and thinks he has it, but a demonstration before other doctors is a failure. He leaves the hospital and becomes an addict of the experimental drugs. He gets involved with a crooked gang who supply bodies for dissection. They can use his signature on false death certificates in return for the drugs he craves. The police arrive to break it up, but not before Karloff is fatally wounded by one of the murderers in the group. Before he dies, he passes his records on to his son, Francis Matthews, also a doctor, who vows to carry on. Eventually, a successful anesthetic is found benefitting mankind.

X-Ray: There's lots of horror, blood, and blood-curdling situations, etc., to be found here, and the presence of Boris Karloff plus the title should make for a saleable entry for the program that can be exploited. The cast is good and direction and production are adequate. The screenplay is by Jean Scott Rogers. It is being sold with "Werewolf in a Girls' Dormitory" and an exciting campaign.

Ad Lines: "A Shocking Thriller;" "A Most Terrifying Experience."

The Main Attraction

Drama
90 m.

MGM
(Seven Arts)
(Metrocolor)
(Filmed in England and Italy)

Estimate: Adult drama of young love with circus background.

Cast: Pat Boone, Nancy Kwan, Mai Zetterling, Yvonne Mitchell, Kieron Moore, John LeMesurier. Produced by John Patrick; directed by Daniel Petri.

Story: Pat Boone quits his guitar-playing job in a dingy Italian cafe and takes a job as assistant to circus ventriloquist Mai Zetterling, a woman older than he, who leaves little doubt that she wants him to be more than a mere employee. At the small circus he meets equestrienne Nancy Kwan; her crippled sis-

(*Continued on page* 5056)

FOREIGN and SPECIALTY PICTURE SOURCES

A semi-annual service, to those theatremen who wish to locate distribution outlets and sources of supply, for imported and off-beat features and shorts, that may prove attractive to particular cultural levels or nationality groups. Every effort will be made to re-edit and re-check all data in the following lists, each time used. As many are fringe enterprises, not too closely identified with the domestic motion picture industry, however, MOTION PICTURE EXHIBITOR cannot accept responsibility for accuracy or completeness.

The name and address of the company itself, the name of at least one executive to whom inquiries can be directed, and a rough idea of the number and type of product available is as follows:—

ACADEMY PRODUCTIONS, INC. Exec: Ursula Lewis—1501 Broadway, New York 36, N. Y. (11 features—mainly of French, German and Spanish origin)

WILLIAM J. AHERN, Owner—3 Hutton St., Troy, N. Y. (Religious & silent features, shorts, varied foreign origin)

AJAY FILM CO. Exec: Arnold Jacobs—200 Park Ave., New York 17, N. Y. (numerous features, varied origin)

AMERICAN NEWSREEL Exec: E. M. Gluckman, Pres.—Box 831 Grand Central Station —New York, N. Y. (4 features, mainly all-negro casts, origin USA)

GEORGE K. ARTHUR—GO PICTURES, INC. Exec: George Brest, Pres.—37 W. 57 St.—New York, N. Y. (6 features, English and Dutch origin, 101 foreign short subjects)

ARTKINO PICTURES, INC. Exec: Mrs. Rosa Madell, Pres.—723 Seventh Avenue—New York 19, N. Y. (110 features, short subjects, documentaries—all of U.S.S.R. origin)

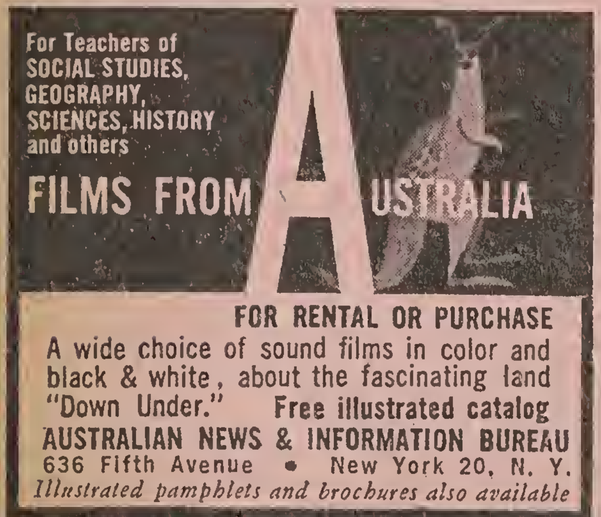
ATLANTIC PICTURES CORP. Exec: George Roth—37 W. 57 St., New York 19, N. Y.

ATLANTIS FILMS, INC. George Morris, President; Louis Milkowitz, Vice-President —117 1st Ave., New York 3, N. Y. (10 features—varied foreign & American origins)

AUDUBON FILMS, 1600 Broadway, New York, N. Y. (Exploitation films, French origin)

AUSTRALIAN NEWS AND INFORMATION BUREAU Exec: Mel Pratt — Frank Long, Film Officer—636 Fifth Avenue, New York 20, N. Y. (Numerous short subjects on life, travel and scenic features of Australia)

AZTECA FILMS, INC. Exec: Juan Bueno, Pres.—1743 S. Vermont Ave., Los Angeles 6, Calif. (100 features—Mexican origin)



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LESTER A. SCHOENFELD FILMS
247 W. 42 St., New York 36, N. Y.

SAM BAKER ASSOCIATES—1501 Broadway, New York 36, N. Y. (16 features—German origin)

B. C. G. FILMS Exec: Nat Gassman—405 Lexington Ave., New York 17, N. Y. (6 features, U. S. & foreign origin)

BALSAM, JEROME FILMS, INC. Exec: Jerome Balsam, Pres. — 1501 Broadway, New York 36, N. Y. (2 features—English and French origin)

BEAUTIFUL PRODUCTIONS, INC. Exec: Irving Klaw, Pres.; P. Kramer, Secty.—212 East 14th St.—New York 3, N. Y. (3 burlesque show features—all of U.S. origin)

BEAVER-CHAMPION ATTRACTIONS, INC. Exec: James A. Mulvey, Pres., N. A. Taylor, David Griesdorf, V.P.'s, Harry S. Mandell, Treas., Stephen W. Mulvey, Secy.—1270 Ave. of Americas, New York 20, N. Y. (3 features—varied origin)

BECKMAN FILM CORP. Exec: Alexander Beck, Pres.; Edmund Goldman, Vice Pres.—9145 Sunset Blvd., Hollywood 69, Calif.

BRANDON FILMS, INC. Exec: Thomas J. Brandon—200 West 57th Street, New York 19, N. Y. (40 foreign features—mainly French, several Japanese, some silent)

BRENNER, JOSEPH ASSOCIATES Exec: Joseph Brenner—251 West 42nd Street, New York, N. Y. (24 features—varied foreign origins)

BURSTYN, JOSEPH, INC. Exec: Fae R. Miske, Pres.—1674 Broadway, New York 19, N. Y. (17 features—varied foreign origins, plus 7 short subjects)

CARI RELEASING CORP.—15 Central Park West, New York, N. Y. (Several features)

CAMEO INTERNATIONAL PICTURES Exec: Wm. Sheldon, Pres.—701-7th Ave., New York 19, N. Y. (varied features)

CARILLON PICTURES Exec: Irving Lesser, Gen. Mgr.; Leo Abrams, Sales Mgr.—527 Madison Ave., New York 22, N. Y. (6 features—action and documentary, 6 shorts)

CASINO FILMS, INC. Exec: Munio Podhorzer, Pres.; Nathan Podhorzer, Vice Pres.; Lise Weingarten, Treas.—1546 Broadway, New York 36, N. Y. (40 features mainly of German and Austrian origin with English subtitles. Numerous short subjects)

CASOLARO GIGLIO FILM DISTR. CORP. Exec: Salvatore Casolaro, Gen. Mgr.—277 Canal St., New York 13, N. Y. (Over 300 Italian features, with and without English subtitles)

CAVALCADE PICTURES, INC. Exec: Harvey Pergament—959 No. Fairfax Ave., Hollywood 46, Calif. (30 features, featurettes, shorts, varied foreign origin)

CINEMA CORPORATION OF AMERICA Exec: Alan F. Martin, V.P.—55 Valhalla Way, Wayne, N. J. (1 religious feature)

COLORAMA PICTURES Exec: Leo F. Samuels, V.P. Sales—16 W. 46 St., New York 36, N. Y. (4 features—Italian and Spanish origin)

CONTEMPORARY FILMS, INC. Exec: James W. Britton, Pres.; Leo R. Dratfield, Dir. of Distr.—267 West 25th Street, New York 1, N. Y. (3 features—French and Japanese origin)

CONTINENTAL DISTRIBUTING, INC. Exec: Walter Reade, Jr., Ch. of Bd.; Irving Wormser, Pres.; 1776 Broadway, New York 19, N. Y. (81 features—English and European origins—11 shorts)

CROWN INTERNATIONAL PICTURES Exec: Newton P. Jacobs, Pres.—1918 S. Vermont Ave., Los Angeles 7, Calif. (6 exploitation features)

D&F DISTRIBUTION CORP.—1270 6th Ave., New York 20, N. Y. (1 feature—German origin)

DAVIS-ROYAL—130 E. 58 St., New York 22, N. Y.

LOUIS de ROCHEMONT ASSOCIATES Exec: Borden Mace, Pres.; Barney Pitkin, Gen. Sls. Mgr.—380 Madison Ave., New York 17, N. Y. (5 features—foreign & U. S. origin)

DOGU TRADING COMPANY Exec: M. S. Dogu—162 Water Street, New York 38, N. Y. (1 feature, Turkish origin)

ELLIS FILMS, INC. Exec: Jack Ellis, Pres.—1501 Broadway, New York 36, N. Y. (15 features—French and Italian origin)

ENTERPRISES COMBINED, INC. Exec: Aslam Khan—565 5th Ave., New York 17, N. Y. (Several films, from India).

EUREKA PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—153 Neptune Ave., New Rochelle, N. Y. (6 features—French and other origin)

EXCELSIOR PICTURES CORP. Exec: Walter Bibo, Pres.—1564 Broadway, New York 36, N. Y. (4 features—miscellaneous origin)

EXCLUSIVE INTERNATIONAL FILMS—1776 Broadway, New York 19, N. Y. (21 features—U. S. & foreign origin)

FANFARE FILMS Exec: Jos. Solomon—1239 Vine St., Philadelphia, Penna.

FAIRVIEW FILMS, INC. Exec: S. S. Isquith—26 Broadway, Suite 765, New York 4, N. Y. (U. S. & English films)

FILM REPRESENTATIONS, INC.—251 West 42 Street, New York 36, N. Y. (8 features—English, French & Italian origin)

FILMS AROUND THE WORLD, INC. Exec: Irvin Shapiro—745 Fifth Avenue, New York 22, N. Y. (numerous features—European origin)

FILMVIDEO RELEASING CORP. Exec: Maurice H. Zouary—333 W. 52nd St., New York 19, N. Y. (Documentary films for theatrical and television)

FINE ARTS FILMS, INC. Exec: Arthur M. Epstein, Pres.; Rita C. Eagle, Sec.-Treas.—1501 Broadway, New York 36, N. Y. (10 features—varied foreign origin)

FOUR CROWN PRODUCTIONS—7165 Sunset Blvd., Hollywood 46, Calif.

FRENCH FILM OFFICE—654 Madison Ave., New York, N. Y. (French films)

GOTHAM RELEASING CORP. Exec: Sam Lake, Pres.—630 Ninth Ave., New York 36, N. Y. (10 features—varied foreign origin)

GOVERNOR FILMS Exec: Dave Emanuel—509 Madison Ave., New York, N. Y. (numerous features, various foreign origin)

GRAND PRIZE FILMS INC. Exec: Sidney Kaufman, Pres.; George Hirchfeld, Sec.—565 Fifth Ave., New York 17, N. Y. (36 features—varied foreign origin)

GREEK MOTION PICTURES, INC.—358 W. 44 St., New York 36, N. Y. (21 features, Greek origin—1 English)

GRESHLER, ABNER J. PRODUCTIONS, INC. Exec: Abner J. Greshler, Pres.; Fred Harris, N. Y. Exec.—1270 Ave. of Americas, New York 20, N. Y. (5 features—English origin)

HARRISON PICTURES CORP. Pres. Edward Harrison—1501 Broadway, New York 36, N. Y. (14 features—varied foreign origin—8 U. S. shorts)

HOFFBERG PRODUCTS, INC.—362 West 44 Street, New York 18, N. Y. (34 features—150 shorts, varied foreign origin)

INTER CONTINENT RELEASING ORGANIZATION—1456 Bronson Ave., Hollywood 28, Calif.

INTERNATIONAL FILM ASSOCIATES CORP. Exec: B. B. Kreisler, Pres.; Edw. Kreisler, VP—550 Fifth Avenue, New York 36, N. Y. (5 features and 16 shorts—varied foreign origin)

INTERNATIONAL FILM UNIT Exec: Paul Street, Exec. Prod.—103 Park Ave., New York 17, N. Y. (2 features, 5 shorts, 26 half-hour shorts, U. S. and foreign origin)

INTERPROGRESS TRADING CORP. Exec: Jovan Petrovic—501 5th Ave., New York 17, N. Y. Rep. of Yugoslavia Film, Belgrade (Numerous features and shorts, Yugoslavian origin)

INTERWORLD FILM DIST. INC. Exec: Nicholas J. Papadakos, Pres.; Maurice Kesten, V.P. Foreign Sales—1776 Broadway, New York, N. Y. (2 features—French origin)

JANUS FILMS, INC. Exec: Bryant Haliday, Pres.; Ira Michaels, V.P.; Cyrus I. Harvey, Jr., Treas.—The Wellington, 55 St. & 7th Ave., New York 19, N. Y. (45 features—varied foreign origin)

JEWEL PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—153 Neptune Ave., New Rochelle, N. Y. (10 features—varied foreign origin)

SAM LAKE ENTERPRISES, INC.—630 9th Ave., New York 36, N. Y. (35 features—varied foreign origin)

LOPERT PICTURES CORP. Exec: Ilya Lopert, Pres.; Leon Brandt, Gen. Sls. Mgr.—729 7th Ave., New York, N. Y. (foreign films varied origin)

LUX FILMS Exec: Bernard Jacon — 1501 Broadway, N. Y.

MAC DONALD PICTURES Exec: B. R. Schrift, Pres.; Daniel McDonald, Treas.—200 West 57th St., New York 19, N. Y. (7 features—varied foreign origin)

MACO FILM CORP.—37 W 57 St., New York, N. Y.

MANHATTAN FILMS INTERNATIONAL, INC. Exec: Robert I. Kronenberg, Pres.—1920 S. Vermont Ave., Los Angeles 7, Calif. (110 foreign and exploitation films)

MANSON DISTRIBUTING CORP. Exec: Edmund Goldman, Pres.; Michael Goldman, V.P.—9145 Sunset Blvd., Hollywood 69, Calif.

McLENDON CORP. Exec: Gordon McLendon, Pres.; Mitchell I. Lewis, Dir. Adv.—2008 Jackson St., Dallas, Texas

MEADOW, NOEL Exec: Noel Meadow, Owner—229 West 42nd Street, New York 36, N. Y. (5 features—varied foreign origin, also 4 short subjects)

MEDALLION PICTURES B. R. Schrift, Pres.; Daniel McDonald, Treas.—200 West 57 St., New York, N. Y. (86 features, foreign and U. S. origin)

MEL O'DEE FILM PRODUCTIONS Exec: Ray Lewis, George Weiss—333 W. 52 St., New York 19, N. Y. (American exploitation and road show films)

MISHKIN, WILLIAM Exec: William Mishkin, Owner—1564 Broadway, New York 36, N. Y. (24 exploitation features, some American, some French)

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PACEMAKER PICTURES, INC.—1790 Broadway, New York 19, N. Y. (4 features—English and French origin)

PARADE RELEASING ORGANIZATION Exec: Robert Patrick, Gen. Sls. Mgr.—6253 Hollywood Blvd., Hollywood 28, Calif. (7 features, varied origin)

PARALLEL FILM DISTRIBUTORS, INC. Exec: George Borden, Pres.; Sam Nathanson, Sales Mgr.—1150 S. Beverly Drive, Los Angeles 35, Calif.

PREMIER PICTURES CO. Exec: Sam Lake, Pres.—630 Ninth Ave., New York 36, N. Y. (5 features—varied foreign origin)

PRESIDENT FILMS, INC. Exec: Joseph Green, Pres.—37 W. 57 St., New York, N. Y. (16 features—varied foreign origin and Yiddish)

PAN-WORLD FILM EXC. Exec: George Waldman—630 9th Ave., New York, N. Y. (Various features, foreign and domestic)

SCHOENFELD, LESTER A., FILMS Exec: Lester A. Schoenfeld, Owner; Sadie Nash, Booker—247 W. 42 St., New York 36, N. Y. (500 short subjects—varied foreign origin)

SCREEN ARTS SALES COMPANY—723 Seventh Avenue, New York 19, N. Y. (3 features—Italian and Spanish origin)

SENECA INTERNATIONAL, INC. Exec: Benjamin D. Gladstone, Gen. Sls. Mgr.—21 W. 46 St., New York 36, N. Y. (Various features—Japanese origin)

SEVEN ARTS ASSOCIATED CORP. Exec: Arnold Jacobs, Gen. Sls. Mgr.—200 Park Ave., New York 17, N. Y. (numerous features, varied origin)

SHOCHIKU FILMS OF AMERICA Exec: Mitsugu Mizuno—2320 S. Hill St., Los Angeles, Calif. N. Y. office: 551 5th Ave., New York 17, N. Y. Exec: Samuel Ishikawa (Numerous features, Japanese origin)

SHOWCORPORATION OF AMERICA Exec: C. R. Manby, Pres.; Fred Schneier, V.P.—45 Rockefeller Plaza, New York 20, N. Y. (50 features—British, French, Irish and German origin)

SONNEY AMUSEMENT ENTER., INC. Exec: Dan Sonney, Pres.; Edward Sonney, V.P.—1664 Cordova St., Los Angeles 7, Calif. (Exploitation features and foreign films)

TIMES FILM CORP. Exec: Jean Goldwurm, Pres.; Irving Sochin, Sales Dir.; Felix Bilgrey, Secy. & Counsel.—144 West 57th St., New York 19, N. Y. (19 features—varied foreign origin)

TOEI PICTURE COMPANY, LTD. U. S. Representatives Exec: Hiroshi Ikuina—165 W. 46 St., New York 36, N. Y. (Numerous features—Japanese origin)

TOHO INTERNATIONAL, INC. Exec: Yukio Kaise, Gen. Mgr.; Tetsu Aoyagi, Asst. Mgr.—1501 Broadway, New York 36, N. Y.—West Coast Office: Sekido Shinichiro, Mgr.—369 E. First St., Los Angeles 12, Calif. (52 features—Japanese origin)

TOPAZ FILM CORP. Exec: Paul Schreibman, Pres.; Edmund Goldman, V.P.—9145 Sunset Blvd., Hollywood 69, Calif.

TRANS-LUX DISTRIBUTING CORPORATION Exec: Richard P. Brandt, Pres.; Ed. R. Svigals, V.P.—625 Madison Avenue, New York 22, N. Y. (25 features—varied foreign origin)

ULTRA PICTURES CORP. Exec: Budd Rogers, Pres.—1270 Ave. of Americas, New York, N. Y.

UNION FILM DISTRIBUTORS, INC. Exec: Peter P. Horner, Pres.; Phil Levine, V.P.—37 West 57th St., New York 19, N. Y.

UNITED MOTION PICTURE ORGANIZATIONS, INC.—130 E. 58 St., New York 22, N. Y. (17 features—French, Italian, Spanish)

UPA PICTURES INC. Exec: Henry G. Saperstein, Pres.; Hal Elias, V.P. & Studio Mgr.—4440 Lakeside Dr., Burbank, Calif.; 527 Madison Ave., New York, N. Y. (animated cartoons and live action films, theatrical, commercial, industrial and television)

VALIANT FILM CORP. Exec: Bernard Jacon, Sls. Dir.—1501 Broadway, New York 36, N. Y. (34 features—varied foreign origin)

WESTFIELD PRODUCTIONS Exec: Alexander Westfield, Pres. & Sales Mgr.; Doris Wishman, V.P. Production; Cy Eichman, Sec'y.-Treas., Director Adv.—1501 Broadway, New York, N. Y.

ZENITH INTERNATIONAL FILM CORP. Exec: D. Frankel, Pres.—1501 Broadway, New York 36, N. Y. (4 features—3 French—1 German)

THE MAIN ATTRACTION

(Continued from page 5053)

ter, Yvonne Mitchell; and her sister's husband, Kieron Moore; as well as clown John LeMesurier, who wants Zetterling himself and is immediately jealous of Boone. Moore realizes Kwan and Boone are falling in love. Kwan berates Moore for ignoring his crippled wife and interfering with her life. He kisses her violently, and she runs away from the circus. Meanwhile, Zetterling, spurned by Boone, fortifies herself with drink and threatens suicide in a showdown with Boone. LeMesurier is accidentally knifed when he interferes in what he believes to be a quarrel between the two, and Boone flees. He meets Kwan on a bus and they live a 24-hour idyll in a mountain chalet. They almost lose their lives in a snowslide, but Boone rescues her. They return to the circus to find LeMesurier only wounded, and Moore and his wife reunited.

X-Ray: This adult romance certainly offers Pat Boone a different type of role, in which he acquits himself nicely. The entire cast is good, with Nancy Kwan giving an outstanding performance as the young equestrienne, and Mai Zetterling as the older ventriloquist not far behind. The atmosphere of the small circus is excellently captured, and the natural scenery of the Italian Alps is magnificent. There are thrills, heart tugs, and plenty of romance here—something for almost every taste. Boone sings several songs, and the color enhances things. The picture should do well in most spots, and direction and production are fine. Original screen play is by John Patrick and Marguerite Roberts.

Tip on Bidding: Better program rates.

Ad Lines: "Their Love Was 'The Main Attraction'"; "Pat Boone In A Thrill Packed Romance Of The Circus World."

Werewolf In A Girls' Dormitory

Melodrama
84m

MGM
(The Ghoul in School)

Estimate: Okay horror entry.

Cast: Barbara Lass, Carl Schell, Curt Lowens, Maurice Marsac, Maureen O'Connor, Mary McNeeran, Grace Neame, Alan Collins, Anni Steinert. Produced by Jack Forrest; directed by Richard Benson.

Story: When the body of a young reform school girl is found mutilated by claw marks in the woods, wolves are at first suspected, but the human element is not neglected, with a number of the school staff suspected. Just before the murder, Carl Schell is added to the staff, and as he was once tried for the murder of a girl but declared innocent, he is also a suspect. He and student Barbara Lass become friendly, and she confides some of her suspicions regarding the death of her friend to him. He has ideas that a werewolf could be involved, and after several murders, it turns out that the head of the school is indeed a werewolf who changes each time there is a full moon. Schell is forced to shoot him to save his life and that of Lass, and only then is that aspect of the situation cleared up. The other murders are cleared up as well with the proper people being brought to justice.

X-Ray: This yarn is a bit involved, but aside from this there are enough angles for the exhibitor to get his teeth into and exploit properly. There's horror, murder, illicit romance, wolves, and werewolves, plus a good-looking leading man and some cute-looking gals. The acting is average and direction and production are adequate. This is being coupled with the company's "Corridors of Blood." The story and screenplay is by Julian Berry. An all-out exploitation campaign replete with gimmicks should mean extra business.

Ad Lines: "A Reign of Murder Created By Man Or Werewolf? Hold On Tight For The Gripping Answer"; "The Shocker Of The Century."

PARAMOUNT

Gunfight At The O.K. Corral

Western
122 m.

Paramount
(Reissue)
(Technicolor)

Estimate: Super western rates high.

Cast: Burt Lancaster, Kirk Douglas, Rhonda Fleming, Jo Van Fleet, John Ireland, Lyle Bettger, Frank Faylen, Earl Holliman, Ted De Corsia, Dennis Hopper, Whit Bissell, George Matthews, John Hudson, DeForest Kelley, Martin Milner, Kenneth Tobey, Lee Van Cleff, Joam Camden, Olive Carey, Brian Hutton, Nelson Leigh, Jack Elam, Don Castle. Produced by Hal B. Wallis; directed by John Sturges.

For complete review please refer to page 4326, May 15, 1957.

The Last Train From Gun Hill

Western
94 m.

Paramount
(Reissue)
(Technicolor)

Estimate: Suspenseful, big scale western.

Cast: Kirk Douglas, Anthony Quinn, Carolyn Jones, Earl Holliman, Brad Dexter, Brian Hutton, Ziva Rodann. Produced by Hal B. Wallis; directed by John Sturges.

For complete review please refer to page 4578, April 22, 1959.

20TH-FOX

Marilyn

Documentary
83m.

20th-Fox
(Color and black and white)
(CinemaScope)

Estimate: Mildly impressive documentary on late Marilyn Monroe.

Credits: Narrated by Rock Hudson, who also appears therein.

Story: The career of Marilyn Monroe is neatly wrapped up in this presentation, and she is seen in the small parts that introduced her to film audiences everywhere, as well as in starring roles in her later films. Among her films that are seen in part are "A Ticket To Tomahawk," "All About Eve," "Love Nest," "We're Not Married," "Don't Bother To Knock," "O. Henry's Full House," "Monkey Business," "Niagara," "Gentlemen Prefer Blondes," "How To Marry A Millionaire," "There's No Business Like Show Business," "The Seven Year Itch," "Bus Stop," and sequences from her last, never completed picture, "Something's Got To Give."

X-Ray: It gave this viewer an eerie feeling and one of waste, too, as the career of the late Marilyn Monroe is unreeled in various sizes, in bits and pieces, and in black and white and color on the screen in a mish-mash that could attract some and possibly repel others. The presence and narration of Rock Hudson could be a selling point. No one wants credit for assembling the footage to be found here, which could fit in the program. Mayhaps the result would have been of greater interest had someone bothered to dig through the film files for some off-beat footage, for appearances at outside affairs, as well as in the studio rehearsing for scenes etc., by the former glamour queen. One also misses a reference to the non-20th-Fox films in which Miss Monroe starred.

Ad Lines: "A Tribute To 'Marilyn' By Rock Hudson, One Of Her All-Time Fans"; "The Career Of A Hollywood Queen."

UNITED ARTISTS

The Big Risk

Drama
111 m.

United Artists
(Robert Amon)
(Franco-Italian co-production)
(Dubbed in English)

Estimate: Interesting crime meller.

Cast: Lino Ventura, Sandra Milo, Jean-Paul Belmondo, Marcel Dalio, Claude Cerval, Jacques Dacqmine, Bernard Dheran, Michel Ardan. Produced by Jean Darvey; directed by Claude Sautet; co-production of Mondex Films-Les Films Odeon-Filmsonor (Paris) and Zebra Films (Rome).

Story: Lino Ventura is a desperate criminal trying to escape from Italy to France with his companion, his wife, and two young sons. He robs a messenger, and police track him down. In a gun battle, Ventura's wife and friend are killed. He and the children escape. He contacts his gang in Paris, hoping they will rescue him. They are afraid, and instead, a stranger, Jean-Paul Belmondo, shows up with an ambulance to spirit Ventura back to Paris. On the way, Belmondo saves the life of Sandra Milo. They are attracted to one another. Fearing for their lives, Ventura's gang decides to kill him before he can cause them further trouble. Belmondo warns him, and he kills them first. Belmondo hides him and sees that the two young boys are taken to the home of Ventura's uncle. Belmondo is wounded in a gun battle and gives himself up to police to enable Ventura to escape. Realizing that he has brought nothing but suffering to those he has loved, Ventura gives himself up. He hopes his sons will lead a better life with him out of the way.

X-Ray: This is a powerful drama of a criminal on the run. The character studies are well etched, and superior direction and top acting from all concerned keep interest on high throughout. Perhaps too much sympathy is engendered for the criminal hero, but audiences will certainly feel for his plight. The story explodes into violent action several times, and is perhaps best suited to adult audiences. Dubbing is remarkably good, with none of the drawbacks evident that generally accomplish this manner of presentation. Though perhaps best suited for art houses, where Belmondo's name will be an asset, this can play in regulation houses as well, where the crime action will also be welcome. Some cutting would be of assistance, although the dramatic pace seldom lags. It is a good import, although its boxoffice possibilities are decidedly limited.

Ad Lines: "The Big Crime . . . The Big Chase . . . The Big Risk"; "Fever-Pitch Tension Grips The City As The Manhunt Spans A Continent."

Irma La Douce

Comedy
149 m.

United Artists
(Mirisch)
(Technicolor)
(Panavision)

Estimate: Highly entertaining entry for adult audiences.

Cast: Jack Lemmon, Shirley MacLaine, Lou Jacobi, Bruce Yarnell, Herschel Bernardi, Hope Holiday, Joan Shawlee, Grace Lee Whitney, Paul Dubov, Howard McNear, Cliff Osmond. Produced and directed by Billy Wilder.

Story: Near the wholesale food market in Paris is a street where the streetwalkers ply their trade, and one of the more successful of these is Shirley MacLaine (Irma La Douce), who is always with her poodle. Like all the other girls, she has a protector to whom she gives her earnings and by whom she is mistreated. He is a bully, Bruce Yarnell. The girls and their men hang out in a bistro owned by Lou Jacobi, who claims to have been everywhere and done everything. When young and honest policeman Jack Lemmon is assigned the street as his beat, he is amazed by the open breaking of the law and surprised that MacLaine is one of the for-hire girls. When he thinks he has enough evidence, he calls for the paddy-wagon and has the girls and the men clients arrested and brought to the station. Among the clients is inspector Herschel Bernardi, and subsequently, Lemmon is fired from the force on trumped-up charges. He goes back to the bar in civilian clothes and makes friends with MacLaine. When Yarnell tries to mistreat her again, Lemmon manages to knock him out, whereupon MacLaine takes him to her apartment and has him spend the night with her. The next morning, she invites him to stay permanently after getting rid of Yarnell's things. She also wants to work for him, and Lemmon, in love with her, reluctantly agrees temporarily. He confesses to Jacobi that he can't stand her romancing other men, and he wishes he could do something about it. He decides to disguise himself and become her only client by paying her extraordinarily well. He poses as an English lord who visits Paris twice a week. She likes the arrangement as she can now spend more time with Lemmon. The latter, in order to get the money, spends each night in back-breaking jobs in the food market. She mistakes his tiredness as a sign that he is no longer in love with her, and is spending time with another girl, which creates a situation between them. Liking the lord, she asks that he take her back to England with him so that she can get away from Lemmon. The latter decides to dump the lord's costume in the river. He is followed by Yarnell, who suspects foul play and summons the police. A circumstantial case gets Lemmon a prison term, but Jacobi helps him escape when MacLaine is found to be pregnant. Lemmon asks her to marry him so their child can be legitimate, but she informs him that the child isn't his but the lord's. He still wants to marry her, and she agrees. Lemmon dresses up as the lord again, which breaks the case wide open, and he is freed. They get married and the baby arrives at the conclusion of the ceremony. Bernardi asks Lemmon to rejoin the force and help him solve the baffling case. Meanwhile, a real British lord resembling the Lemmon characterization is seen passing the scene, but that's another story.

X-Ray: How does one go about evaluating a film about a prostitute, comic and amusing though it may be? Bookers of the film will have to provide their own answers in part since they know their audiences best. First of all, the film is highly entertaining though a bit of snipping with the editing shears in the middle would have improved things even more. Secondly, it is suited only for adult audiences because of the subject matter, the situations, dialogue, costuming, etc. Also, the film is based on a hit play by Alexandre Breffort, which provides a good enough excuse for the material on screen, and many can state that what's good for the stage is good for the screen. The players are very good in their roles, and the direction and production by Wilder are superior, with the addition of color a welcome item. To sum up, "Irma La Douce" is great fun for adults who like their amusement a bit on the naughty and spicy side but with the proper moral values in sight at the conclusion.

Tips On Bidding: Higher rates in many situations.

Ad Lines: "The Hit Stage Comedy About A Naughty But Nice Girl Is An Even Greater Hit On The Big Screen"; "This Fun Is For Adults Only."

UNIVERSAL

A Gathering Of Eagles

Drama
115m.

Universal
(Color)

Estimate: The Strategic Air Command in action.

Cast: Rock Hudson, Rod Taylor, Mary Peach, Barry Sullivan, Kevin McCarthy, Henry Silva, Leora Dana, Robert Lansing, Richard Anderson, Leif Erickson. Produced by Sy Bartlett; directed by Delbert Mann.

Story: A surprise inspetcion of a Strategic Air Command base by Inspector General Kevin McCarthy uncovers some faults, and the command is changed with Col. Rock Hudson going in as commander. Hudson is pleased to learn that an old friend, Rod Taylor, is his next in command. Hudson calls his wife, Mary Peach, in London to join him. Hudson sets about tightening all of the routines and procedures which dosen't make some of the men or their wives very happy. Hudson is being checked out in a jet bomber when the fuel line breaks while they are refueling in mid-air. The whole crew has to avoid setting off a spark with part of the plane flooded. In checking his men, he notices that Colonel Barry Sullivan drinks too much, and he washes him out of the service, after which Sullivan shoots himself and winds up in the hospital. While Hudson is busy, he asks Taylor to take Peach out to the various functions which causes quite a bit of talk. Hudson turns his attention to Taylor, and thinking he is too busy winning friends instead of concentrating on efficiency, he asks that he be transferred. Peach begins to crack under the strain, and she is thinking of going away. Hudson goads Sullivan into wanting to recover and prove him wrong in his action. A sudden surprise inspection alert by McCarthy is in order again while Hudson is off the base, and Taylor handles the situation well until Hudson arrives. The test of men and machines is successfully completed, and Hudson and Taylor patch up their differences. Peach too begins to understand Hudson a little better, and the future looks bright indeed.

X-Ray: Men and giant-sized airplanes are maneuvered to and fro and each manages a measure of dramatic effect in a yarn that is generally interesting and impressive. The Strategic Air Command shares honors with the machines and men in it as well as with their women. Sometimes, duty conflicts with personal feelings, and then the pace picks up. Especially interesting are the routines of the SAC and some of their maneuvers, as well as the tour through the base and the measures of protection and defense that are detailed. At any rate, the cast performs well; the direction and production are good; and there are names and armed forces glamour and color and intrigue and suspense to sell. Reaction should be generally pleasing. The screenplay is by Robert Pirosh based on a story by Sy Bartlett.

Tips On Bidding: Higher bracket.

Ad Lines: "The Strategic Air Command In Action"; "Men And Machines On An Around-The Clock Standby As Their Women Wait."

King Kong vs Godzilla

Melodrama
90 m.

Universal
(Made in Japan)
(Color)

Estimate: Exploitable science fiction entry for program.

Cast: King Kong, Godzilla, Michael Keith, James Yagi, Tadao Takashima, Mie Hama, Yu Fujiki. Produced by John Beck; directed by Thomas Montgomery and Inoshiro Honda.

Story: When an ice floe starts acting mysterious, a United Nations sub is sent to the Arctic to investigate, and it is destroyed when Godzilla emerges from the frozen depths. He heads for Japan where everything but the atomic bomb is used to destroy it to no avail. Godzilla then sinks into the sea out of sight. Meanwhile, a couple of employees of a Japanese drug company land on an island to seek a berry that can be used as a non-habit forming narcotic, and they discover King Kong, who is knocked out after drinking the juice of the berries. They take him back towards Japan to use for publicity purposes, but he breaks away near the coast. The two animals engage in battle, but King Kong gives up after a skirmish. They meet again, and this time King Kong emerges victorious, with Godzilla disappearing beneath the waves. The huge gorilla heads back towards his island after saving Japan.

X-Ray: The technical effects here deserve an "A" for effort and accomplishment, but the acting and story are a bit on the nonsensical side, or maybe comedy is intended. Anyhow, with the names of the monsters plus the other exploitation potential, this could serve as part of the show where audiences aren't going to be too fussy. Paul Mason and Bruce Howard are credited with the screenplay. The color and production values are quite good.

Ad Lines: "The Greatest Battle Of The Century"; "A Thrill A Minute."

The Thrill Of It All

Comedy
108m.

Universal
(Eastman Color)

Estimate: Highly amusing comedy.

Cast: Doris Day, James Garner, Arlene Francis, Edward Andrews, Reginald Owen, Zasu Pitts, Elliott Reid, Alice Pearce, Kym Karath, Brian Nash, Lucy Landau. Produced by Ross Hunter and Martin Melcher; directed by Norman Jewison.

Story: Arlene Francis, wife of soap tycoon Edward Andrews, gives credit for her pregnancy to the advice of gynocologist-obstetrician James Garner. The happy pair invite Garner and his wife, Doris Day, to a celebration dinner in their home. Day is a thrifty housewife who is impressed with the invitation and the home, where also lives Reginald Owen, who founded the soap dynasty. He has been unimpressed with the tv commercials, but he is impressed with the down-to-earth comments by Day about the soap and the way it is treated in her home. He orders Andrews and the agency to let Day do the commercials for a fantastic amount of money, which the thrifty Day has difficulty turning down. She is nervous, but her charm and sincerity bring about much favorable comment among tv reviewers and audiences. She is given a long term contract. This doesn't make Garner too happy as he gets very little chance to see her. They eventually get into a hassle, and Garner decides to embark on a campaign to bring her back. This consists of putting lipstick on his shirts and staying away from home for unaccountable periods. His scheming visibly affects Day. Comes time for the Francis baby to be born and a traffic jam holds up the limousine containing a nerve-wracked Andrews as well as Day. Garner reaches the car in time, and with Day's help delivers the baby. Day and Garner are reunited, and she wants only to be a doctor's wife in the future.

X-Ray: Take a substantial cast—both as to talent and name value; put it into a lightweight, improbable story that tickles the funnybone; dress it up in color, glamour, and cuteness; and you've got a contribution that will benefit both boxoffices and audiences. Acting, direction, and production are good, and it should prove a hot-weather treat for the non-sophisticated numbering in the many millions. There is a song to be heard-same as the title. Carl Reiner, who appears briefly in the film, wrote the screenplay based on a story by Larry Gelbart and Reiner, which contains the unbelievable premise that a wife of a gynocologist-obstetrician needs money.

Tips On Bidding: Higher bracket.

Ad Lines: "The Laugh Hit Of The Season"; "The Best Blues-Chaser In Many A Year."

The Traitors

Melodrama
71 m.

Universal
(English-made)

Estimate: Suspense meller for supporting slot.

Cast: Patrick Allen, James Maxwell, Ewan Roberts, Jacqueline Ellis, Zena Walker, Jeffrey Segal, Anee Padwick, Harold Goodwin, John Brown. Produced by Jim O'Connolly; directed by Robert Tronson.

Story: When a civilian airliner crashes near an American base in Germany, a roll of microfilm headed for Russia is discovered in the baggage of one of the passengers. It contains details of a secret British project. NATO security agent James Maxwell and British security agent Patrick Allen are assigned to the case under Ewan Roberts. A scientist is trailed to a movie house where he passes information on to another contact, Dr. Jeffrey Segal. Both are trailed. Another meeting sees the scientist demand more money, and Segal kills him. His office is wired for sound. His wife is observed making another contact in the park with an employee in the Foreign Office. Segal's contact appears at a rendezvous in a public swimming pool. A trap is set, and the agents are nabbed.

X-Ray: Here is a tight, little espionage meller that has its moments of suspense and a few thrills. It should do okay in the supporting slot of the program. There are a lot of espionage-seekers around if all of the books sold on the subject are any criterion, so let them know that this is such a thriller. The acting, direction, and production are average. The screenplay is by J Levy and J. P. O'Connolly.

Ad Lines: "A Suspenseful Espionage Thriller"; "Spies In Action In Peacetime."

MISCELLANEOUS

Trauma

Melodrama
92 m.

Parade

Estimate: Satisfactory chills for horror fans.

Cast: John Conte, Lynn Bari, Lorrie Richards, David Garner, Warren Kemmerling, William Bissell, Bond Blackman, William Justine, Roy Lennert, Renee Mason, Robert Totten, Alfred Chafe, Ruby Borner. Produced by Joseph Cranston; written and directed by Robert Malcolm Young; an Artists XVI Production.

Story: Lorrie Richards is left sole survivor to a huge family fortune when she witnesses the death by drowning in the pool of her aunt, Lynn Bari. The shock is so great that Richards suffers a complete loss of memory. A beau of Bari's, John Conte, is named Richards' guardian, and he later marries her to get at the fortune. It will be hers when she reaches 21. They return to the estate, which is under the care of family retainer Warren Kemmerling. His nephew, architect David Garner, also lives there. As Conte ignores his wife, she and Garner are drawn together. Garner tries to help her recapture her memory. The house has an eerie effect on Richards. She questions Conte and he reluctantly tells her of Bari's adopted child. This boy was mentally retarded and later died. Conte attempts to arrange her death, but Garner foils his scheme. Meanwhile, Richards regains her memory and remembers that Kemmerling was the killer of Bari. It turns out that the dead boy was the illegitimate son of Bari and Kemmerling. He perishes as he tries to drown Richards.

X-Ray: An errie house, strange noises in the night, dark passages all contribute to the atmosphere of suspense and horror in this satisfactory melodrama for the program. It is similar in execution to many others in the same dramatic family, but that should not bother horror fans, who should get their share of thrills and chills. Performances, direction and production are adequate. Coupled with another program feature, it shapes up as satisfactory fare for the not too discriminating filmgoers. There are a few good shock sequences, and the title is exploitable.

Ad Lines: "A Psycho-Thriller That Is A Living Nightmare"; "So Terrifying She Couldn't Remember . . . To Save Her Life."

When The Girls Take Over

Comedy
80m.

Parade
(Technicolor)

Estimate: Strictly for the lower half.

Cast: Robert Lowery, Marvin Miller, Jackie Coogan, Jimmy Ellison, Ingeborg Kjeldsen, Jeff Stone, Don Durrell, Tommy Cook, True Ellison, Gabe Dell, Paul Bailey. Produced and directed by Russell Hayden.

Story: A small Caribbean republic is seeking outside investment to bolster its economy, but the noisy activities of revolutionist Robert Lowery is embarrassing to the administration. Bumbling minister Marvin Miller and his loyal but stupid police chief, Jackie Coogan, try to capture Lowery, but only succeed in getting Miller's daughter, Ingeborg Kjeldsen, kidnapped by Lowery. She proves to be more than he can handle, and he falls in love with her. Two U. S. aviators, Jeff Stone and Don Durrell, interest wealthy Jimmy Ellison in investing in the nation's industry, and the trio, aided by some shapely gals, invade the revolutionary headquarters. The love-starved men succumb rapidly, Lowery is captured, and all is well. Lowery even takes a job as Miller's chauffeur.

X-Ray: This mediocre comedy entry makes little sense, and that is putting it mildly. It is heavy-handed in all departments, and the kindest thing would be to single no one out for special criticism. The color is nice, and a few of the girls are shapely, and that is about it. Apparently, the idea is to make Castro the butt of the joke, but it never comes off. It is suitable only for the lower half of the bill in areas where they laugh at just about anything. To those who had a hand in the making, we'll say "Better luck next time."

Ad Lines: "A Wacky Army Is Up In Arms Over Female Charms"; "Everything Happens When The Girls Take Over And Turn An Island Paradise Into Laffville."

FOREIGN

The Army Game

Comedy
87m.

Bleeker Street Cinema
(French-made)
(Franscope)
(English titles)

Estimate: Fair comedy import.

Cast: Christian De Tiliere, Ricet-Barrier, Jacques Balutin, Serve Davri, Annie Lefebure, Germaine Risse, Odile Geoffrey, Annette Augay, Jean-Louis Walmond, Bernadette Lafont. Directed by Claude De Givray; co-directed by Francois Truffaut.

Story: Both socialite Christian De Tiliere and his chauffeur-valet, Ricet-Barrier, are drafted into the French Army at the same time. De Tiliere assumes that their relationship will be the same, but Ricet-Barrier has other ideas, like all privates are equal. The latter does well, making the most of the situation. His former master is a bumbler encountering a multitude of accidents and errors, and he soon becomes the scapegoat of the company. They train and train until they become soldiers of a sort. De Tiliere winds up in the brig but is saved when he agrees to appear in a play put on by the company. He spends much time with the colonel's daughter and by the time it is over, the pair have decided to get married.

X-Ray: This may seem a lot funnier in France where the gags and situations are more "native," although the slapstick can be understood anywhere. Here it is moderately amusing and fairly interesting, with performances, direction, and production average. It could provide some lighter moments for art house audiences. The screenplay is based on the vaudeville farce, "Tire-Au-Flanc."

Ad Lines: "Fun, Fun, Fun—The Army Way" "Draftees On A Spree Mean Fun For All."

As Nature Intended

Novelty
65 m.

Crown International
(Eastman Color)
(English-made)

Estimate: Travel and nudist novelty.

Cast: Pamela Green, Jackie Salt, Petrina Forsyth, Bridget Leonard, Angela Jones, Stuart Samuels. Produced and directed by Harrison Marks.

Story: Three girls take a motor holiday through the British countryside. Two others decide on a hiking trip cross-country. They visit Stonehenge, Tintagel Castle, Clovelly, the Minnack Open-Air Theatre, Bedruthan, Lands End, etc., finally meeting up at a Nudist Club, where they are converted and join.

X-Ray: This well photographed subject takes a long time getting around to the usual scenes in a nudist camp, which take care of the final two or three reels, but devotees of this type of film fare will sit it out and not be disappointed. The color enhances things, and some of the scenic spots visited are seldom seen. For adult showings in exploitation spots, this will serve its purpose.

Ad Lines: "A Picture Of Nu-Dimensions"; "Actually Filmed At Terwyn Sun Club."

The Girl Hunters

Melodrama
103m.

Colorama
(Panavision)
(Filmed in England)

Estimate: Well-paced Spillane who-dun-it.

Cast: Mickey Spillane, Shirley Eaton, Hy Gardner, Lloyd Nolan, Scott Peters. Directed by Roy Rowland; produced by Robert Fellows.

Story: After a seven-year binge sparked by the disappearance and probable death of his former secretary, with whom he was in love, Mickey Spillane as the private eye, Mike Hammer, is picked up in the gutter and taken before former friend, police captain Scott Peters, who wants him to talk to a dying seaman. The sailor had been shot with the same gun that killed a prominent U. S. Senator some years earlier. The seaman would talk to no one but Spillane. The latter learns that his secretary could still be alive but is in danger of being killed by the Dragon, an assasin of the Communists. Information has been left at a newsstand frequented by Spillane. Spillane refuses to tell Peters what was said and is detained at an alcoholic ward until Federal agent Lloyd Nolan appears to tell him he has an interest in the dead man, who was also a Federal agent, and he wants to see the murderer brought to justice. Spillane agrees to tell him after doing some investigating, and Nolan arranges for his release. He finds the news dealer murdered. He gets pertinent information regarding the death of the Senator from his friend, newspaper columnist Hy Gardner, and goes to see the Senator's widow, Shirley Eaton. They are attracted to each other. The trail includes violence and more murder and a torrid love affair develops between Eaton and Spillane, although he retains a sense of loyalty to his missing girl. He eventually tracks down the Dragon and leaves him to await the arrival of Nolan. The trail leads to Eaton, who is killed by a blocked shotgun when she attempts to kill Spillane. The latter hopes to arrive in time to free his girl.

X-Ray: Famed fictional private eye Mike Hammer hits the deduction trail played by none other than the author himself, Mickey Spillane, and he evidently knows how his character should be played for he turns in a creditable job in the rough and tough leading role. Viewers, if they have not read the book, are kept guessing pretty much throughout, and there is enough action and suspense to attract audiences. The others in the cast perform well, and direction and production are good. The screenplay is by Spillane, Rowland, and Fellows, and it should work out okay as part of the show. A bit of extra selling could show up accordingly at the boxoffice.

Tips On Bidding: Higher program rates.

Ad Lines: "Mike Hammer At His Toughest And Roughest"; "The Toughest Private Eye Swings Into Action With Revenge On His Mind And Blood In His Eye."

Lazarillo

Drama
100m.

Union Films
(Filmed in Spain)
(English titles)

Estimate: Good entry for art spots.

Cast: Marco Paoletti, Juan Jose Menendez, Carlos Casaravilla, Memmo Carotenuto, Margarita Lozano, Antonio Molino. Directed by Cesar Ardavin; Hesperia Films Production presented by Myron Bresnick.

Story: In 1503, Marco Paoletti is the young son of a widowed mother, who agrees to let a wandering blind beggar take him along on his travels and teach him the ways of the world while the boy guides him. The blind man is a hard master, keeping the boy on the brink of starvation, and he therefore has to get food and drink as best he can. Eventually, he leaves the blind man. He finds another master in a Sacristan-Priest, who dispenses food for the soul but very little for the body, and again the boy has to scheme for nourishment. When discovered, he is ejected. His next master looks like a wealthy squire complete with sword, but in actuality he is very poor, seldom having anything to eat. Paoletti shares with him what he can beg or steal. His next association is with a group of traveling gypsy players headed by Memmo Carotenuto. The latter decides to outfit himself as a friar as they come near a town and to sell Papal indulgences, and he makes a deal to work with the town bailiff, Antonio Molino. The boy is shocked at how the townsfolk are fleeced, and he begs forgiveness from a real priest. When the troupe leaves town, he is uncertain what to do but then runs after them and feels ready for the adventurous future sure to come.

X-Ray: Twelve-year-old Marco Paoletti brings charm and character to the title role playing the part of a lad who learns to make his way in the world via experience and hard knocks. It is interesting, amusing at times, and ably made and presented. The acting is good, as are the direction and production, and presumably it should find favor in the art spots especially after having won a number of prizes at the various film festivals. Director Cesar Ardavin wrote the screenplay based on the novel "Lazarillo de Tormes (His Fortunes and Adversities)."

Ad Lines: "A Child Shall Lead Them . . . But Only Until He Gets Fed"; "An Unusual Prize Winning Film From Spain."

Le Amiche (The Girl Friends)

Drama
103m.

Premiere Films
(Italian-made)
(English Titles)

Estimate: Talky import misses the mark.

Cast: Eleanora Rossi Drago, Valentina Cortese, Yvonne Furneaux, Madeleine Fischer, Anna Maria Pancani, Gabriele Ferzetti, Franco Fabrizi, Ettore Manni. Directed by Michelangelo Antonioni; a Titanus Production.

Story: Eleanora Rossi Drago returns to her native Turin to manage a dress shop, and she becomes involved with others in the society circle of the city, the bored and sophisticated women and the men who are looking for a good time. She falls in love with one of the men she meets, but it doesn't quite come off. After a number of incidents, she decides to leave and return to Paris.

X-Ray: This import is more or less of a bore, filled with meaningless and brittle conversation, incidents of little consequence, okay performances, and adequate direction and production. Art house audiences may accept it to a degree because of the reputation of director Antonioni. It is based on the novel "Ira Donne Sole" by Cesare Pavese, and it was the winner of the Silver Lion of the Venice Film Festival.

Ad Lines: "Society Women On The Loose"; "The Girl Friends And Their Boy Friends Have Their Own Niche In Italian Society."

The Pillar Of Fire

Drama
75m.

Kassler
(Filmed in Israel)
(English language)

Estimate: Interesting import.

Cast: Michael Shillo, Lawrence Montaigne, Nehama Hendel, Moshe Yaari, Amos Mocadi, Uri Zohar. Directed by Larry Frisch; produced by Izhak Agadati, Mordehay Navon, and Larry Frisch.

Story: In 1948, during Israel's war for independence, a number of desert outposts were used as observation and warning posts against the invading Arab hordes. One such post is covered by the camera, and its men and women are seen relaxing and in battle when Arab tanks invade the area. A patrol is sent out to reconnoiter, and they find that the Arabs are massing large offensive forces for a strike against one of the Israeli cities. After some skirmishes, the only survivors are a boy and girl, who find they are in love. Even though he is wounded, they manage to get back to their outpost and give the word about the attack. Despite the losses, the outpost is expected to send out another patrol the next day.

X-Ray: The barren Israeli desert is used as a setting for this simple, yet effectively interesting tale about a country and its people, who stand ready to fight for freedom despite overwhelming odds. There's action, suspense, adequate performances, good direction and production, and a spirit of naturalness that pleases. It can go in the specialty spots or in the regulation houses in the supporting slot of the program. Hugh Nissenson wrote the screenplay.

Ad Lines: "Action In The Desert"; "Desert Warfare—An Isolated Army Outpost OverComes Overwhelming Odds."

Sanjuro

Melodrama
96m.

Toho
(Tohoscope)
(Japanese-made)
(English titles)

Estimate: Good import.

Cast: Toshiro Mifune, Tatsuya Nakadai, Reiko Dan, Yuzo Kayama, Takashi Shimura. Executive producers are Ryuzo Kikushima and Tomoyuki Tanaka. Directed by Akira Kurosawa.

Story: All is not right in a part of Japan some 100 years ago, and when a group of nine progressives set about to try and clear up their clan, they are threatened by the forces of evil. They are overheard by unwashed and unshaven Samurai Toshiro Mifune, and he tells them to beware after analyzing the situation. He saves them from death. After this, they still are not ready to obey him, but they do listen. The uncle of one of the nine and head majordomo is kidnaped by the forces of evil and threatened in the hope that he will confess to false charges. Mifune rescues the wife and daughter of the kidnapped man and eventually the man himself, after overcoming the forces of evil. He is asked to remain but tells his new found friends that he is going to travel on.

X-Ray: Lots of intrigue, action, drama, and charm are to be found in this tale of yesteryear, when the Samurai were to Japan what King Arthur's knights of the roundtable were to England. Toshiro Mifune is fine in the lead, and he is given good support, while the direction and production are capable. Audiences who saw Mifune in a prior release, "Yojimbo," will know a little of what to expect as his portrayal is a bit on the similar side. It should make an attractive release for the art spots, with color adding to the film's effectiveness.

Ad Lines: "He Had A Fast, Sharp Sword Feared By Evil Doers"; "An Action Adventure Experience From The Land Of The Samurai."

Sparrows Can't Sing

Comedy Drama
94 m.

Janus
(English-made)

Estimate: Excellent true-life picture of "East End" Cockneys.

Cast: James Booth, Barbara Windsor, Roy Kinnear, Avis Bunnage, George Sewell, Barbara Ferris, Murray Melvin, Griffith Davies, others. Produced by Donald Taylor; directed by Joan Littlewood.

Story: Merchant seaman James Booth returns to Stepney after two years at sea. He can find neither his home, which has been demolished, nor his wife, Barbara Windsor, who is now living with bus driver George Sewell, who is married but not to her. Helped or hindered by his relatives and friends, Booth contrives a meeting with Windsor, intent on winning her back. He even "accepts" Windsor's new baby, obviously not his, and buys her a double bed. His rough, roustabout-like charm eventually proves irresistible and at film's end, Booth and Windsor, although fighting at the pub, are destined to get together again, while Sewell considers returning to his own wife.

X-Ray: The big thing here, of course, is the absolute naturalness of the acting and the creating of an atmosphere of authenticity in the on the spot filming of the slice of East End life. It is packed with down to earth humor and character studies and genuine Cockney dialogue, which is a trifle hard to understand at times. Joan Littlewood's first film, based on a play by Stephen Lewis which had no central theme, truly puts "the real thing" on celluloid. The acting by the leads as well as the bit players and types is superb, as, indeed, is photography and all technical details. A racy, invigorating slice of life, this is at once highly hilarious and poignantly touching. This has both appeal for the art houses and other spots that can play English-made product. A title song and several others heard during the film are more than listenable. This is a fine film boasting no names, but loaded with quality.

Ad Lines: "The Funniest English Film In Many A Year"; "Fast-Paced and Laced With Salty Cockney Wit—It's Certain To Be A Hit!"

The Season For Love

Drama
103 m.

Hakim Productions
(French-made)
(English titles)

Estimate: Fair import for art spots.

Cast: Daniel Gelin, Francoise Arnoul, Pierre Vaneck, Francoise Prevost, Alexandra Stewart, Anne-Marie Bauman. Written and directed by Pierre Kast.

Story: Author Pierre Vaneck goes to live in the country to work on his second novel, encouraged by his wife, Francoise Arnoul. Their existence is quiet. Their isolation is broken when they meet Daniel Gelin, who was the youngest French minister, and who is headed for political stardom aided and abetted by his wife, Francoise Prevost. Their marriage has deteriorated to one of convenience rather than romance, with the wife and husband seeking their amour elsewhere. Prevost is attracted by Vaneck. Arnoul is shocked when she discovers that he has not been writing but rather pretending. Mean-

(*Continued on page* 5060)

ALPHABETICAL GUIDE TO 286 Features Reviewed

This Index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

A

Air Patrol—70m.—Fox 5014
Almost Angels—93m.—BV 4989
Amazons Of Rome—93.—UA 5025
Antigone—88m.—For. 4983
Army Game, The—87m.—For. 5058
Arturo's Island—90m.—MGM 5009
As Nature Intended—65m.—For. 5058

B

Bad Sleep Well, The—135m.—For. 5018
Badjao—100m.—For. 4991
Balcony, The—84m.—Misc. 5035
Barabbas—134m.—Col. 4977
Battle Beyond The Sun—67m—A-I 5033
Big Risk, The—111m.—UA 5056
Billy Budd—123m.—AA 4981
Billy Rose's Jumbo—125m.—MGM 5001
Birds, The—120m.—U 5034
Black Fox—89m.—Misc. 5043
Black Gold—98m.—WB 5050
Black Zoo—88m.—AA 5041
Blaze Starr Goes Back To Nature—79m.—Misc. 4983
Brain That Wouldn't Die, The—71m.—A-I 5021
Bunny Yeager's Nude Camera—60m.—Misc. 5018
Bye Bye Birdie—112m.—Col. 5037

C

Cairo—91m.—MGM 5017
Call Me Bwana—103m.—UA 5050
Candide—90m.—For. 5011
Carnival Of Souls—80m.—Misc. 5031
Carry On Constable—86m.—For. 5023
Carry On Teacher—86m.—For. 5023
Cattle King—89m.—MGM 5053
Centurion, The—77m.—For. 5023
Chapman Report, The—125m.—WB 4979
Child Is Waiting, A—102m.—UA 5014
Come Fly With Me—109m.—MGM 5034
Cleo From 5 To 7—90m.—For. 4991
Come Blow Your Horn—112m.—Par. 5049
Come September—112m.—U-RE 5017
Confess Dr. Corda—95m.—For. 5015
Constantine and the Cross—114m.—Emb. 5001
Corridors Of Blood—87m.—MGM 5053
Counterfeiters Of Paris, The—99m.—, MGM 8 5029
Courtship of Eddie's Father—117m.—MGM 5029
Crime Does Not Pay—159m.—Emb. 4993
Critic's Choice—100m.—WB 5035
Crooks Anonymous—85m.—For. 5026
Cross Of The Living—90m.—For. 5027

D

Damon And Pythias—99m.—MGM 4978
Dangerous Charter—75m.—Misc. 5007
David And Lisa—94m.—Misc. 5011
Day Of The Triffids, The—93½m.—AA 5041
Day Mars Invaded Earth, The—70m.—Fox 5050
Days of Wine and Roses—117m.—WB 5004
Devil's Hand, The—71m.—Misc. 5043
Devil's Messenger, The—72m.—Misc. 5032
Devi (The Goddess)—96m.—For. 4992
Diamond Head—107m.—Col. 5009
Diary Of A Madman—96m.—UA 5025
Dime With A Halo—94m.—MGM 5030
Divorce—Italian Style—104m.—Emb. 4981
Dr. No.—111m.—UA 5034
Drums Of Africa—92m.—MGM 5042

E

East Of Kilimanjaro—75m.—Misc. 5043
Electra—110m.—For. 5012
Elusive Corporal, The—108m.—For. 5027
Escape From East Berlin—94m.—MGM 4989
European Nights—82m.—Misc. 5043
Europe In The Raw—70m.—Misc. 5051

F

Face In The Rain, A—81m.—Emb. 5029
Fallguy, The—70m.—Misc. 5051
Fancy Pants—92m.—RE.—Par. 4989
Fatal Desire—80m.—For. 5018
Fiasco In Milan—104m.—For. 5044
55 Days At Peking—150m.—AA 5041
Firebrand, The—63m.—Fox 5010
First Spaceship On Venus—80m.—For. 4995
Five Miles To Midnight—110m.—UA 5023
Flamboyant Sex, The—76m.—For. 5031
Flame In The Streets—93m.—For. 4987
Flipper—90m.—MGM 5045
Follow The Boys—95m.—MGM 5022
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40 Pounds of Trouble—106m.—U 5003
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Free, White And 21—102m.—AIP 5045
Frightened City, The—80m.—AA 4977
Fruit Is Ripe, The—90m.—For. 5051

G

Gathering Of Eagles, A—115m.—U. 5057
Gay Purr-ee—86m.—WB 4991
Giant—201m.—WB-RE 5017
Girl Hunters, The—103m.—For. 5058
Girl Named Tamiko, A—110m.—Para 5001
Girl With The Golden Eyes, The—90m.—For. 4979
Girls, Girls, Girls—106m.—Par. 4994
Great Escape, The—168m.—UA 5038
Great Caruso, The—109m.—Misc.—Re. 5013
Great Chase, The—77m.—Misc. 5011
Great Van Robbery, The—73m.—UA 5014
Gunght At The O.K. Corral—122m.—Par.—RE. 5056
Gypsy—149m.—WB 4986

H

Hand Of Deoth—60m.—Fox 5038
Have Figure, Will Travel—70m.—Misc. 4986
Her Bikini Never Got Wet—74m.—For. 5027
Hercules And The Captive Women—91m.—For. 5047
Hero's Island—94m.—UA 4982
Hook, The—98m.—MGM 5013
Horror Hotel—76m.—For. 5015
House Of The Damned—60m.—Fox 5042
How The West Was Won—155m.—MGM-Cinerama 4997
Hud—112m.—Par. 5046
Huns, The—85m.—For. 5024

I

I Could Go On Singing—99m.—UA 5030
In The Cool Of The Day—89m.—MGM 5049
I Spit On Your Grave—100m.—For. 4987
I Thank A Fool—100m.—MGM 4982
If A Man Answers—102m.—U-I 4979
Il Grido—105m.—For. 5015
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In Search Of The Castaways—100m.—BV 5005
Invasion Of The Star Creatures—70m.—A-I 5021
Irma La Douce—149m.—UA 5056
Island Of Love—101m.—WB 5039
Island, The—96m.—For. 4995
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It's Only Money—84m.—Para. 4999
It's Wonderful To Be Young—92m.—Par. 4990

J

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Joseph And His Brethren—103m.—For. 5007

K

Kamikaze—89m.—Misc. 4991
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King Kong Vs. Godzilla—90m.—U 5057

L

La Viaccia—103m.—Emb. 4981
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Landru—114m.—Emb. 5037
Last Train From Gun Hill, The—94m.—Par.—RE. 5056
Lawrence Of Arabia—222m.—Col. 5005
Lazarillo—100m.—For. 5059
Le Amiche (The Girl Friends)—103m.—For. 5059
Legend Of Lobo, The—67m.—BV 4993
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Lion, The—96m.—Fox. 4978
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L-Shaped Room, The—125m.—For 5051
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M

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Monkey In Winter—104m.—MGM 5017
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Mystery Submarine—90m.—U 5010

N

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Nun And The Sergeant, The—73m.—UA 4990
Nutty Professor, The—107m.—Par. 5046

O

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Operation Snatch—83m.—For. 4987

P

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Paradise Alley—80m.—Misc. 4983
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Password Is Courage, The—116m.—MGM 5010
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Q

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R

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Reptilicus—81m.—A-I 5009
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Ring-A-Ding Rhythm—78m.—Col. 4985
Robe, The—133m.—Fox-RE 5017
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S

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Savage Sam—104m.—BV 5049
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T

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300 Spartans, The—114m.—Fox. 4978
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Thrill Of It All, The—108m.—U 5057
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Too Young, Too Immoral—87m.—Misc. 4991
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Traitors, The—71m.—U 5057
Trauma—92m.—Misc. 5058
Trial And Error—99m.—MGM 4998
Trial, The—118m.—For. 5028
Trouble With Harry, The—99m. Par.—RE 5046
Two For The Seesaw—120m.—UA 4995
Two Tickets To Paris—78m.—Col. 4997

U

Ugly American, The—120m.—U 5035

V

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Very Private Affair, A—94m.—MGM 4982

W

War and Peace—167m.—Par.-RE 5017
War Lover, The—105m.—Col. 4989
Warriors Five—84m.—A-I 4993
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What Ever Happened To Baby Jane?—132m.—WB 4995
When The Girls Take Over—80m.—Misc. 5058
Where The Truth Lies—83m.—Para. 4985
Wild Is My Love—74m.—Misc. 5018
White Slave Ship—92m.—A-I 4993
Who's Got The Action—93m.—Par. 5006
Wrong Arm Of The Law The—91m.—For. 5040

Y

Yellow Canary, The—93m.—Fox 5038
Yellowstone Cubs—47m.—BV 5049
Yojimbo—110m.—For. 4984
Young And The Brave, The—84m.—MGM 5046
Young Guns Of Texas—78m.—Fox. 4999

THE SEASON FOR LOVE

(*Continued from page* 5059)

while, she and Gelin fall in love. He decides to give up everything and let his wife take over while he goes off with Arnoul. She agrees to leave Vaneck. The morning they are to leave, she balks, realizing that she also still loves Vaneck and that she loves two men. At the climax, all three drive off together to start an unusual new life together.

X-RAY: Love makes their world go 'round, and the result is a moderately interesting entry for the art spots that takes its time in the telling. Performances are okay, and direction and production are adequate, with the screenplay wandering hither and yon trying to make up its mind.

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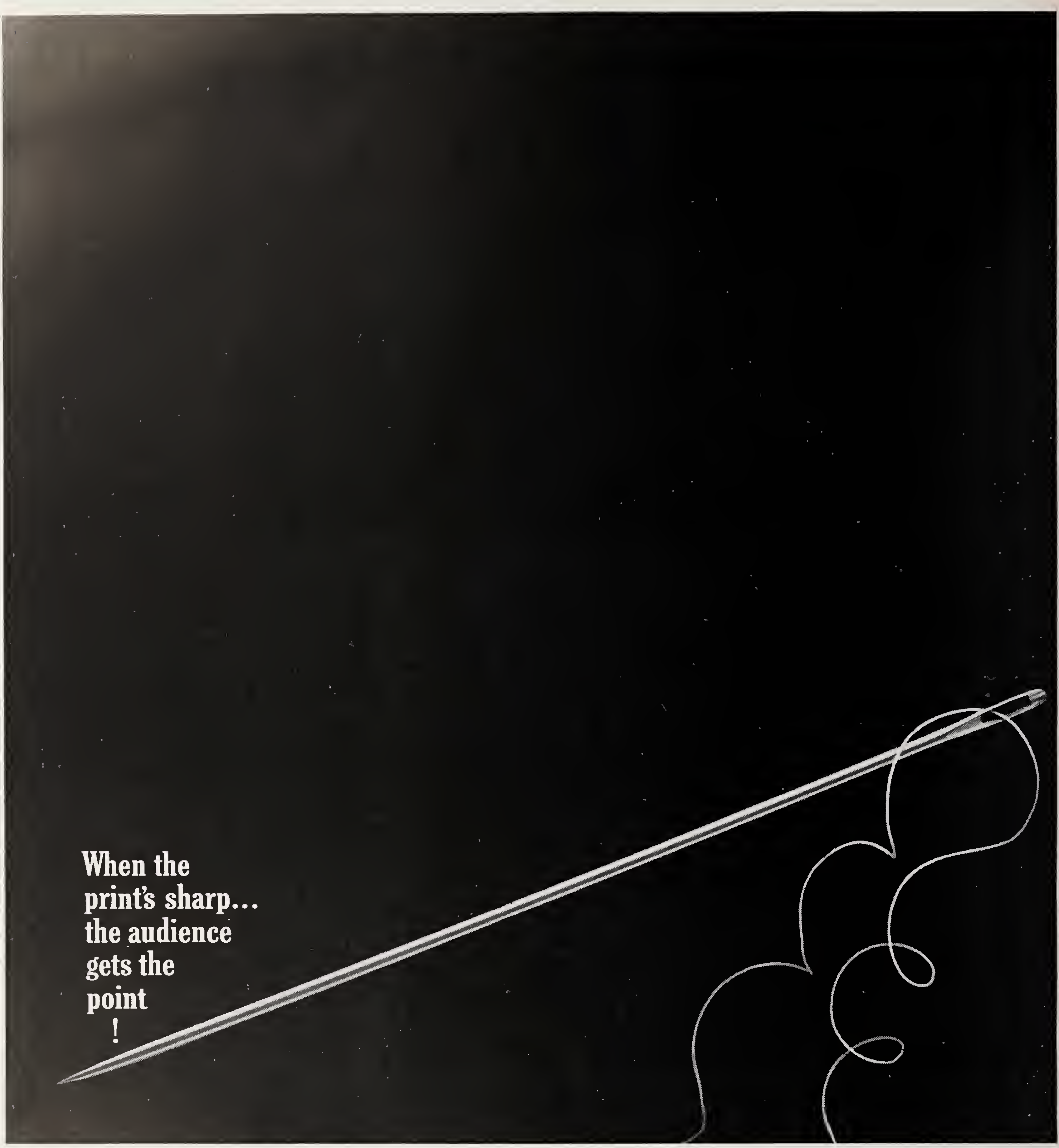

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MOTION PICTURE EXHIBITOR

JUNE 19, 1963
Volume 69 Number 25

IN TWO SECTIONS • THIS IS SECTION ONE

Critics, Public Hail "Cleopatra"

(See page 7)

UA Earnings Dip; '64 Upturn Expected

(See page 10)

Jay Emanuel (center), publisher of MOTION PICTURE EXHIBITOR and veteran theatre operator, discusses the thorny problem of competitive bidding with two distribution representatives who prefer to remain anonymous.

NOBODY LISTENS TO THE JUDGE . . .

see editorial—page 5

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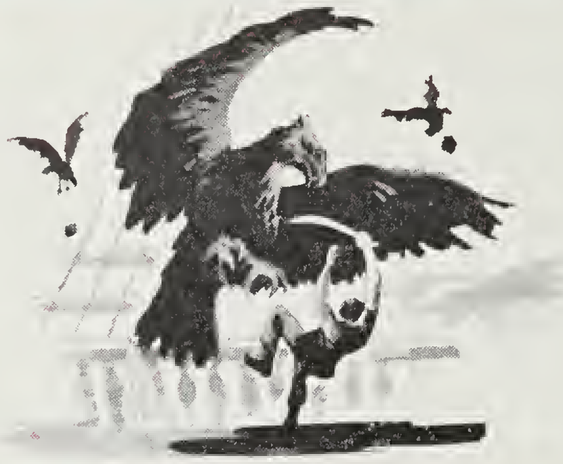

The attack of the giant rocs, fantastic birds of prey!

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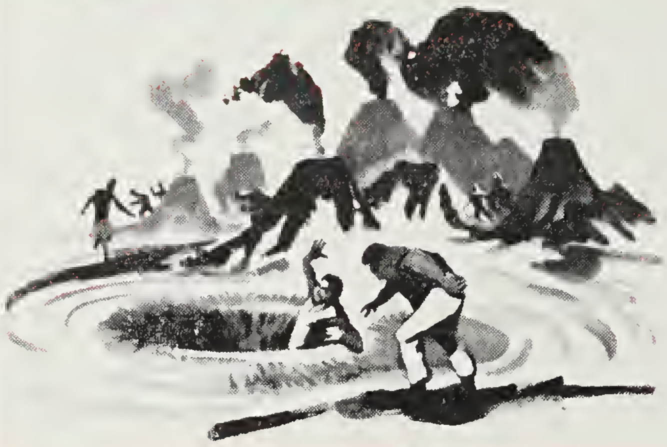
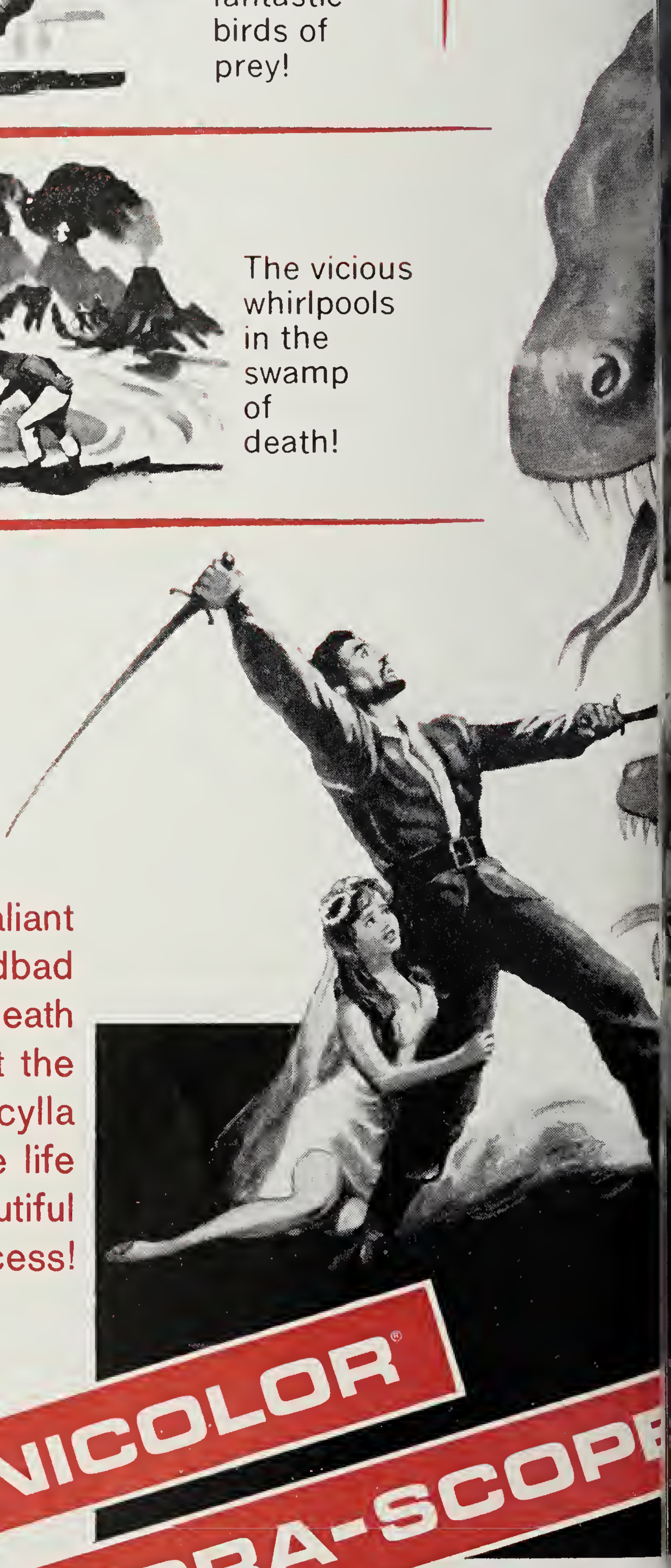


The vicious whirlpools in the swamp of death!



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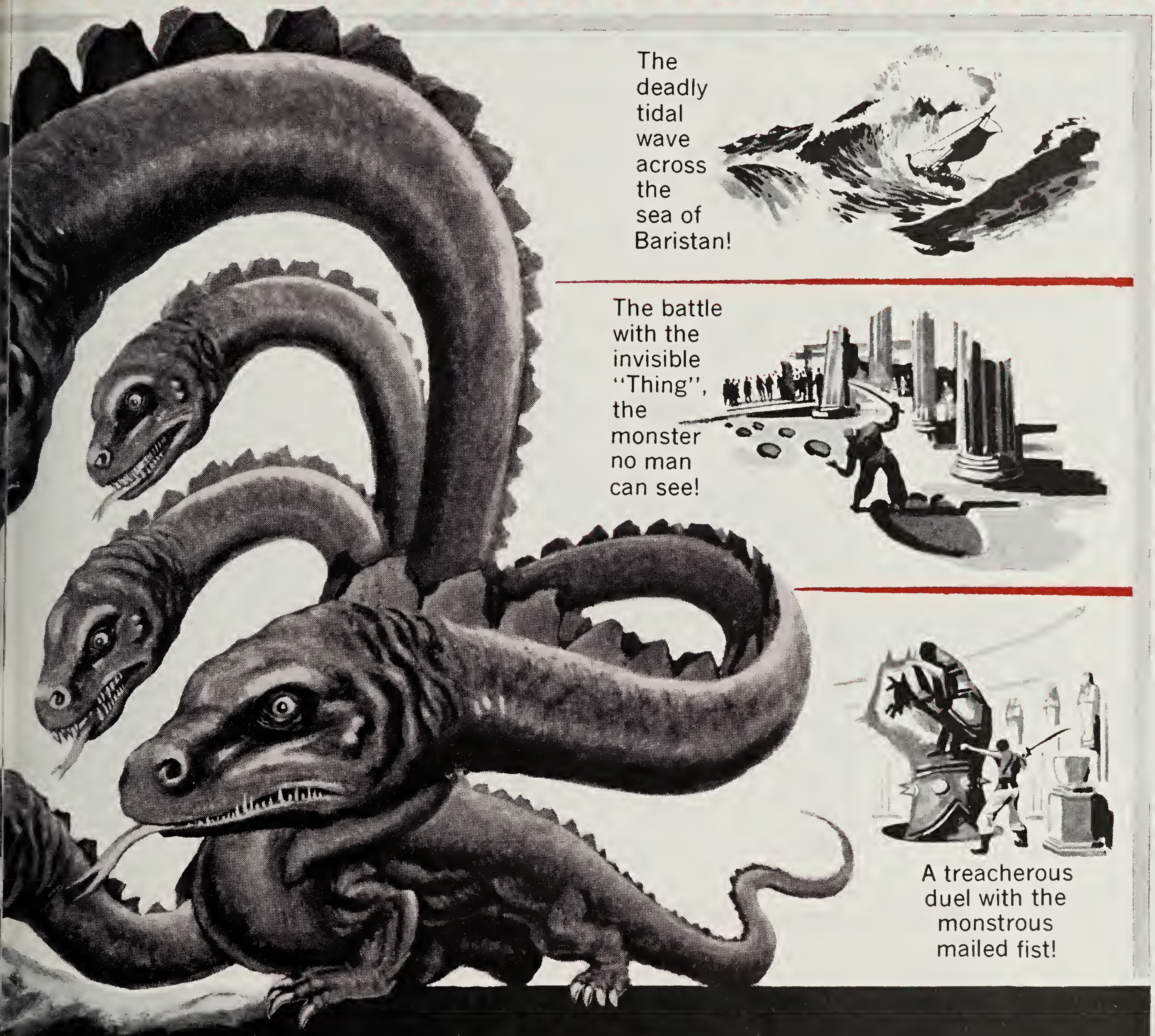

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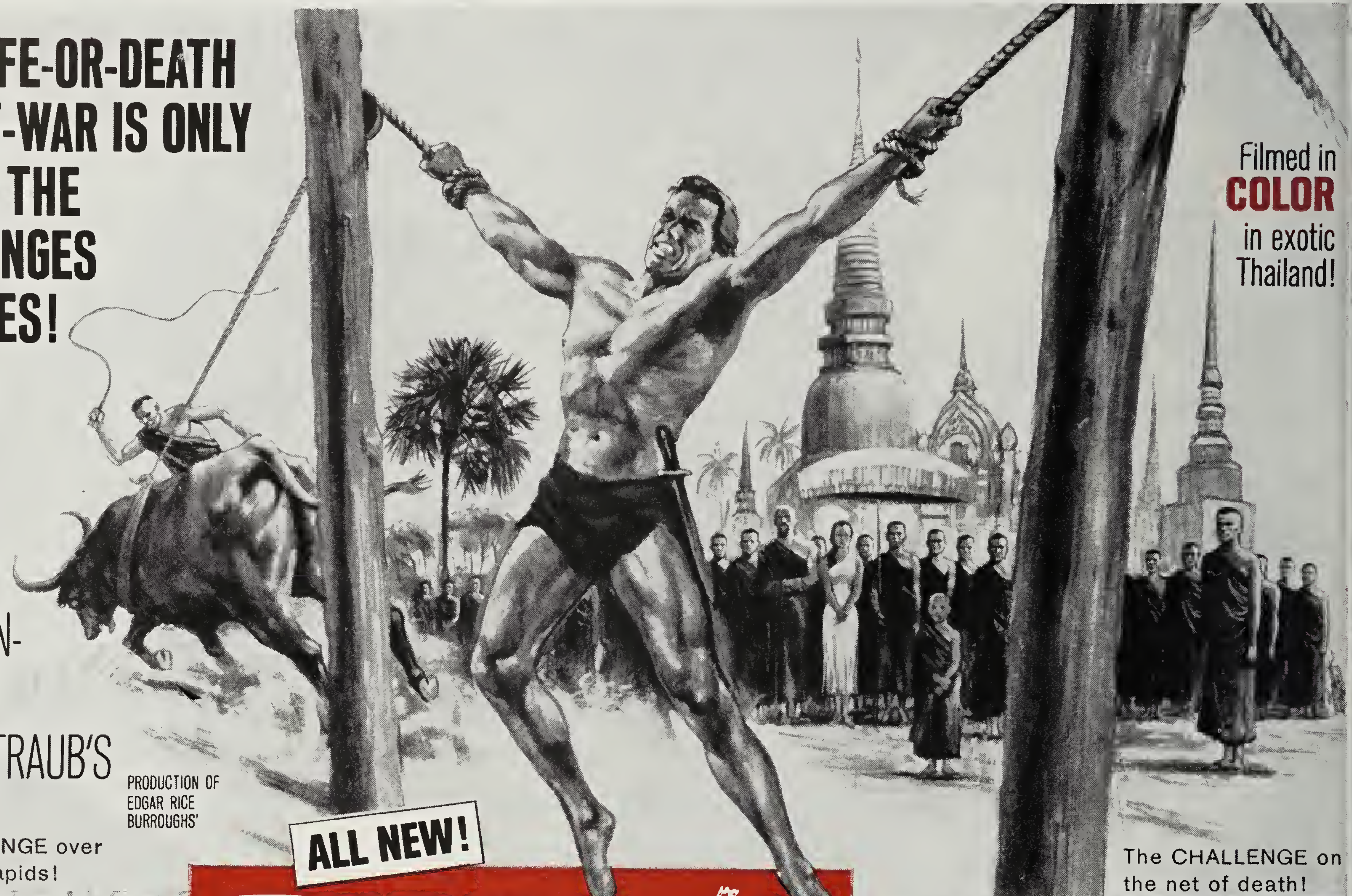

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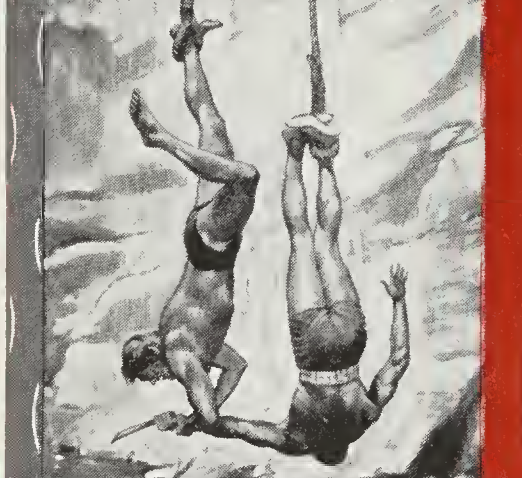

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MEMBER AUDIT BUREAU OF CIRCULATIONS

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JUNE 19, 1963

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

NOBODY LISTENS TO THE JUDGE

Let's talk about competitive bidding, distasteful though the subject is, particularly to the ever-growing number of exhibitors caught up in the practice. On the one hand, more and more situations are forced to bid for product; on the other hand, more and more distributors keep repeating that they really do not favor it.

This is a conflict that must be resolved if the motion picture industry is to return to a sensible, sane method of buying and selling film entertainment. There seemed to be reason for hope when Judge Gunnar H. Nordbye handed down his important decision in the Minneapolis case (reprinted in full by MOTION PICTURE EXHIBITOR in the April 3 issue).

Judge Nordbye ruled in effect that distributors could choose their customers, provided that there was no conspiracy aimed at damaging the position of any theatre. The ruling also reaffirmed the importance of an area's historic clearance pattern and the character and potential of the theatres involved in determining just how a picture's playoff pattern should be set.

Many hopeful exhibitors thought that the automatic moveup of theatres simply because they asked for it or threatened a law suit would cease. Legal departments, it was said, now had the weapons with which to resist unwarranted demands. Particularly hopeful were many theatre customers of long years' standing. They had supported distributors during times of industry stress and understandably resented being forced into bidding situations with the Johnny-Come-Lately theatres trying to elbow their way into first-run status.

The truth of the matter, however, is that little has changed. Judge Nordbye might just as well have never rendered his decision. Let one distributor okay bidding for his product in a given situation, and most other companies seem to get the same idea.

An examination of any situation where exhibitors, faced by a product shortage and competitive bidding, attempt to keep their screens alive reveals the same facts. No one wins. The theatre that "wins" a film on a bid often winds up a playdate with a gross that does not even cover the unrealistic guarantee, let alone his operating expenses.

So the bitterness grows, the wounds fester. In situation after situation, the playoff picture becomes confused. Unrealistic bids are made; pictures are awarded to theatres that have been moved up without justification; and the unrest grows from first run to last.

Theatres close their doors and some refuse to play pictures after houses that just do not belong ahead of them. Distributors chortle over the high terms won in a specific bidding situation but find their final grosses reduced as dissatisfied customers at every level refuse their product.

We are faced here with a business dilemma that must be solved. The solution is not to be found in the law courts or in name-calling battles between buyer and seller. The fault is not strictly with distribution or exhibition alone. The guilt must be shared by all, and all must participate in the search for the right answers.

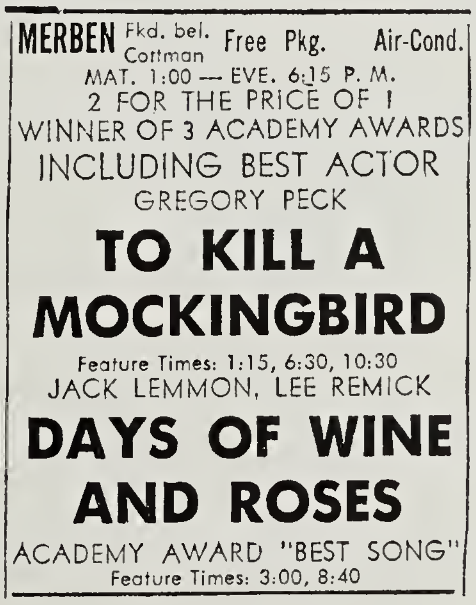
There are no easy answers, but there are valuable guideposts. First, buyer and seller must agree that all situations are not the same. Every theatre can not be a first-run operation. Distributor attorneys must recognize that and must show the courage to resist unwarranted changes in clearance and run. Exhibitors who are constantly at each other's throats must at last come to the realization that success can only come to one if it comes to all. Question: How would you, Mr. Exhibitor, like to have someone take your run away after years of doing business with a distributor? When theatres, regardless of run, can buy pictures at terms that enable them to live, the benefits will be felt throughout the industry. Distributors will find that a slightly smaller share of an infinitely larger melon will increase their profits as well.

It can happen—but not so long as the industry acts as though the business is going to disappear tomorrow. If we turn our attention to the future, tomorrow will be a good deal brighter than today. Only by working and planning together can the motion picture industry find its way out of the competitive bidding maze.

"DO UNTO OTHERS . . ."

Seen here is an advertisement from a Philadelphia newspaper that illustrates the problems brought about by the unfortunate imposition of competitive bidding. The Merben was involved in a bidding battle with the Orleans, a nearby theatre. The Orleans, a newly built theatre, won several top films, among them "To Kill A Mockingbird" and "Days Of Wine And Roses."

Thereupon, the Merben purchased both films and played them together approximately a week after the Orleans ended its single-bill run. It has been done before, but this case can only be an effort to embarrass the competitor. We can only ask, "How would the exhibitor playing the double feature feel if the positions were reversed?"


MERBEN Fkd. bel. Cottman Free Pkg. Air-Cond.
MAT. 1:00 — EVE. 6:15 P. M.
2 FOR THE PRICE OF 1
WINNER OF 3 ACADEMY AWARDS
INCLUDING BEST ACTOR
GREGORY PECK
TO KILL A MOCKINGBIRD
Feature Times: 1:15, 6:30, 10:30
JACK LEMMON, LEE REMICK
DAYS OF WINE AND ROSES
ACADEMY AWARD "BEST SONG"
Feature Times: 3:00, 8:40

Again, we are forced to the realization that no one can win such a battle. The conference table is a better place to settle such a controversy than the battlefield. After all, what can the exhibitor offer his public for an encore—"CLEOPATRA" doubled with "LAWRENCE OF ARABIA"?

NEWS CAPSULES

* FILM FAMILY ALBUM

Arrivals

Al Kaplan, MGM special projects manager, became a father for the second time when his wife, **Florence**, gave birth to a boy, **David Alan**, at Long Island Jewish Hospital.

Obituaries

Tom A. Ballas, 69, owner, Madison, Memphis, Tenn., whose industry career spanned 45 years, died at his home here. Survivors are his wife, a daughter, two brothers, and two grandchildren.

Francis C. "Frank" Lydon, 64, former theatre owner and exhibitor who was for the past 15 years executive secretary and director of Allied Theatres of New England, died at Milton, Mass. He was a well known figure at the State House and City Hall and over the years was a confidante of civic and political leaders throughout the New England area.

Nicholas W. Zeo, Jr., 56, attorney and owner of theatres and drive-ins in Connecticut, New Jersey, and Pennsylvania, died in Hartford after a brief illness. His interests included the Phillips, Springfield, Mass.; Parkway Drive-In, Plainfield, Conn.; Edgemere Drive-In, Shrewsbury, Mass., and others.

Md. Censors Back Down

BALTIMORE, MD.—An amicable agreement following a meeting in the censor's office was reached between the Maryland Board of Censors and representatives of exhibition and distribution, whereby the censors will not enforce censorship of trailers and all parties will work together on changes in the state censor law to present to the Maryland Legislature when it meets in January.

As a result of the censor board's decision, all trailer shipments into Maryland, which had been halted, will be resumed. Burton E. Robbins, head, National Screen Service, was present at the meeting. Allied Motion Picture Theatre Owners of Maryland represented the exhibitors, and representatives of the Motion Picture Association of America were on hand for distribution.

The 41-year-old censor law will be modernized, and since the Maryland law provided that "all film" be censored, it is believed that part of the modernization will be a clause to exempt trailers.

Marc J. Wolf, 1900-1963

Marc Wolf was a gentle but dynamic man, known for his tireless work on behalf of all underprivileged people, particularly children.

For two years, he served as Variety International's chief barker and was then named "Main Guy" for life, a title that is retired with his demise. His benevolence and boundless energy will leave a mark on the 10,000 members of Variety, his friends and associates.

Marc was a big man—physically, in his motion picture vocation and philanthropic avocation, and most important, in his heart. He will be missed.

EDWARD EMANUEL

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., JUNE 17

Minsky Leaves Telemeter; Winik Named President

NEW YORK—Howard G. Minsky has resigned as president of International Telemeter Company, the pay television division of Paramount Pictures Corporation, it was announced by Barney Balaban, president. It is reported Minsky will assume an important executive position with the Cinerama organization.

Balaban added that "we have accepted Mr. Minsky's resignation with the deepest regret, for he has been a valued executive for the past 13 years."

Minsky, citing the "inevitability of pay television," also expressed regret at leaving Telemeter "at a time when pay television is on the threshold of a major breakthrough in the United States and abroad. I am proud to have been part of this dynamic new industry in which Telemeter will continue to demonstrate its superiority as the outstanding pay TV system in the world."

It was reported later that Leslie Winik has been appointed president of International Telemeter Company. Winik has been executive vice-president of Telemeter.

Winik, a specialist in sports and entertainment programming, has been associated with Telemeter for the past years in a top executive capacity. As executive vice-president, he has been in charge of the company's programming activities.

Dale Robertson will receive the Maryland Theatre Owners Association award this year in recognition and appreciation of his production of motion picture entertainment for the entire family at the MPTOA's convention banquet on June 25 at the George Washington Hotel in Ocean City, Md. Robertson is hero of a new animated feature western titled "The Man From Button Willow." His appearance is a highlight of the convention.

* BROADWAY GROSSES

"Cleopatra" Conquers All

NEW YORK—The opening of 20th-Fox's "Cleopatra" to absolute capacity business for 13 shows was the big news on Broadway.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Hud" (Paramount). Paramount claimed $31,000 for the third week.

"Come Blow Your Horn" (Paramount). Radio City Music Hall, with stage show, did $108,000 on Thursday through Sunday, with the second session sure to reach $173,000.

"The List Of Adrian Messenger" (U). Warner had $20,000 for the third week.

"Irma La Douce" (UA). DeMille stated the second week was $32,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $46,000 on the 12th week.

"Mutiny On The Bounty" (MGM). Loew's State had $11,000 for the 30th week.

"Dr. No" (UA). Astor claimed $16,500 for the third week.

"Lawrence Of Arabia" (Columbia). Criterion, with added shows, did $42,000 on the 26th week.

"55 Days At Peking" (Allied Artists). RKO Palace reported $24,000 for the third week.

"Cleopatra" (20th-Fox). Opening week at the Rivoli, consisting of 13 shows, was reported at a capacity business of $71,000.

Legion Rating Switch

NEW YORK—The National Legion of Decency announced that in the future its "Separate Classification" will be known as "A-IV—Morally Unobjectionable for Adults, with reservations."

In making the change, the Legion noted that what is being changed is not the meaning of the "Separate Classification" but only its title. Therefore, the new "A-IV" classification will bear the same definition as the former "Separate Classification"—namely, it will be a classification "given to certain films which, while not morally offensive in themselves, require caution and some analysis and explanation as a protection to the uninformed public against interpretations and false conclusions."

The first film so classified is the Columbia Pictures-Davis-Royal release, "The L-Shaped Room."

Loew's Sells Warfield To NG

SAN FRANCISCO—A contract of sale of Loew's Warfield and office building here by Loew's Theatres, Inc., to the National-General Corp., was consummated, it has been jointly announced by Arthur M. Tolchin, assistant to the president of Loew's Theatres, Inc., and Robert Selig, vice-president in charge of theatre operations for National-General.

Replacing the Warfield on Loew's roster of theatres will be the new Loew's Embassy, Washington, D.C., scheduled for a late July opening.

Crist Blasts "Cleopatra" After Sermon On "Mount"

(Crowther, Others Cheer)

NEW YORK—Apparently still unsatisfied after her assault on Warner Brothers' "Spencer's Mountain," the New York Herald Tribune's most criticized critic, Miss Judith Crist, leveled her literary canon at 20th-Fox's "Cleopatra," irreverently dubbing the spectacle "a monumental mouse."

If "no man stands alone," critics do. Elsewhere, the $37 million epic production received rave reviews.

Though grievously out of tune with her fellow New York critics, the undaunted conquistador of celluloid windmills hacked with Amazon strength at nearly every frame of the Joseph L. Mankiewicz-directed production in a 52-column inch denunciation of this "major disappointment."

New York Daily News critic Wanda Hale advised, "If you go to leer, you will stay to cheer a magnificent spectacle that gratifies our desire for perfection, enriches our love of beauty and art, fulfills our admiration of brilliant acting and satisfies our demand for historical accuracy. . . . ."

The New York Times' dean of screen critics, Bosley Crowther, found the four hour pageant "a surpassing entertainment, one of the great epic films of our day."

Said Crist: "The . . . . . melange of cliches and pompous banalities is unworthy of him (Mankiewicz)."

Said Crowther: "In this exciting achievement, Joseph L. Mankiewicz, as screen playwright and director, has played the most influential role. For it is his fabrication of characters of colorfulness and depth, who stand forth as thinking, throbbing people against a background of splendid spectacle, that gives vitality to this picture and is the key to its success. . . . . These are plausible people, maturely conceived and turned loose in a realm of political intrigues, conflicts and thrusts for personal power. They are moved by considerable forces, emboldened by well-defined desires, and they speak literate words that crackle with sophisticated imagery and wit."

Judith Crist: ". . . . . a strangely static epic."

Rose Pelswick (New York Journal American): "The most dazzling screen spectacle ever made."

Alton Cook (New York World Telegram and Sun): "It is a joy to report that the picture is worth all the fuss."

Thumbs down were also found in the N. Y. Post's review. Archer Winsten's column, Reviewing Stand, said, "Cleopatra, in the person of Elizabeth Taylor, falls flat, disastrously so."

So it was all raves but Crist and Winsten, with Crist far in the lead when it comes to butchery, as opposed to critism.

The public is the final judge, however, and the general feeling is that the majority opinion will prevail as the crowds flock to see this motion picture milestone.

Talaria Demonstration Set

LOS ANGELES—A full-scale demonstration of Talaria, projection system for National General's new closed circuit pay-TV color theatre network, for the press and exhibitors is scheduled for July at the Fox Village Westwood, West Los Angeles. Gower Champion has been signed for a five-year contract as program advisor.

Cleopatra

Because of the importance of this motion picture to both exhibition and 20th Century-Fox, this publication is printing the following review in advance of its regularly scheduled pink section, in which it will appear next week. MOTION PICTURE EXHIBITOR thinks so highly of this film that the publisher has purchased tickets for the staff of 16 at $15 each to the Motion Picture Associates Philadelphia Benefit Premiere on June 28. Expectations are high following the publisher's viewing of the film in New York. Says he: "It's money in the bank."

20th-FOX **Todd-AO** **Color by DeLuxe** **Drama 243M.**

Estimate: Superior entertainment on epic scale.

Cast: Elizabeth Taylor, Richard Burton, Rex Harrison, Pamela Brown, George Cole, Hume Cronyn, Cesare Danova, Kenneth Haigh, Andrew Keir, Martin Landau, Roddy McDowall, Robert Stephens, Francesca Annis, Gregoire Aslan, Martin Benson, Herbert Berghof, John Cairney, Jacqui Chan, Isabelle Cooley, John Doucette, Andrew Faulds, Michael Gwynn, Michael Hordern, John Hoyt, Marne Maitland, Richard O'Sullivan. Produced by Walter Wanger. Directed by Joseph L. Mankiewicz. Screenplay by Joseph L. Mankiewicz, Ranald MacDougall and Sidney Buchman.

Story: At Pharsalia in Greece, Rex Harrison (Julius Caesar) fought Pompey in a civil war for control of Rome and defeated him. Pompey flees to Egypt. Harrison follows not only to catch his defeated enemy but also to settle the internal conflict in that country between Elizabeth Taylor (Cleopatra) and her brother, Richard O'Sullivan (King Ptolemy). Harrison gives orders that Richard Burton (Mark Antony) is to rule in Rome in his place. O'Sullivan tries to win Harrison's favor by presenting him with the head of Pompey, which upsets Harrison. Harrison meets Taylor, when she is smuggled into his chambers and each is impressed with the other. Once alone, Harrison undergoes an epileptic fit. When O'Sullivan's forces attack, Harrison turns the tables with the help of his own army which arrives in the nick of time. He puts down the rebellion and sentences O'Sullivan to banishment which means death and places Taylor on the throne of Egypt and they become lovers soon after. He remains in Egypt as long as he can and Taylor bears him a son. He marries her prior to the boy's birth. In Rome there is much discussion as to how this will affect the hopes of Roddy McDowall, Harrison's nephew. A group of conspirators led by Kenneth Haigh (Brutus) decide that death should come to him first.

Two years later, after Harrison's killers have been disposed of and Burton is at his peak as general, he forms a triumverate with McDowall and another general. While Burton lives lavishly in the East, his funds are being depleted. In Rome, McDowall has forced the other triumverate member into exile. Taylor knows he will have to come to her for money. She makes his journey easy by meeting him part way. They too become lovers. Their affair becomes the subject of much discussion in Rome where Burton's position weakens. He is finally convinced that he must go to Rome to solidify his post, where McDowall tricks him into marrying his sister, Jean Marsh, which infuriates Taylor. When his representatives are turned away by Taylor, he realizes he must go himself to negotiate a new treaty and he comes under her spell again—acceding to her demands for part of the Roman Empire. He also marries her and remains with her despite McDowall's preparation for a showdown war which is eventually declared by the Senate at the request of McDowall. Taylor attempts to manage the war and Burton loses. He follows her, leaving the battlefield in utter confusion, his love causing him to forget duty. In Egypt, he lives as if he were already dead, consumed by remorse and guilt. McDowall advances slowly and sends a request for Burton's head as the price for peace which is rejected by Taylor. Burton finally agrees to fight with the small force that is still with Taylor. His men desert him and McDowall's forces refuse to permit him an honorable death. He returns to Taylor's palace, from which she has sent her son with a guard. He is wrongly told that she is dead and he tries to take his life wounding himself. He is brought to Taylor and dies in her arms. Shortly after McDowall arrives, she kills herself by dipping her hand into a basket containing an asp and leaves the request that she and Burton be buried together.

X-RAY: Patrons able to acquire tickets to the hotly-publicized "Cleopatra" should certainly get their money's worth on several counts. In the four-hour-plus running time, there are to be found practically two films albeit one heroine. In the first half, there is Julius Caesar demonstrating his prowess on the fields of battle, politics and romance aided and abetted by Cleopatra. In the second half, Marc Antony gets his chance in the same areas and with the same girl, but the results are considerably different. There is dignified quality and a continuing interest in the on-screen proceedings which should keep audiences deeply absorbed despite the lengthy running time, the reduction of which could prove helpful. Some may note that part of what they are seeing looks familiar and to this must come the reply that if many delve into history, one area must be covered time and again. Quality is the keynote in all phases of the production from its generally excellent cast through the determined and fine direction and the opulent and impressive production values. Rex Harrison comes off wonderfully as Julius Caesar and should reap the major share of the kudos with Burton doing well while Taylor is not only generally proficient but she is still one of the beauties of the world, celluloid or otherwise. What more can one say, except enjoy it and make money. The film is aided tremendously, it should be noted, by the huge sets, the thousands of players, the lushness of the wealth of the period and certainly by the use of color and the large screen.

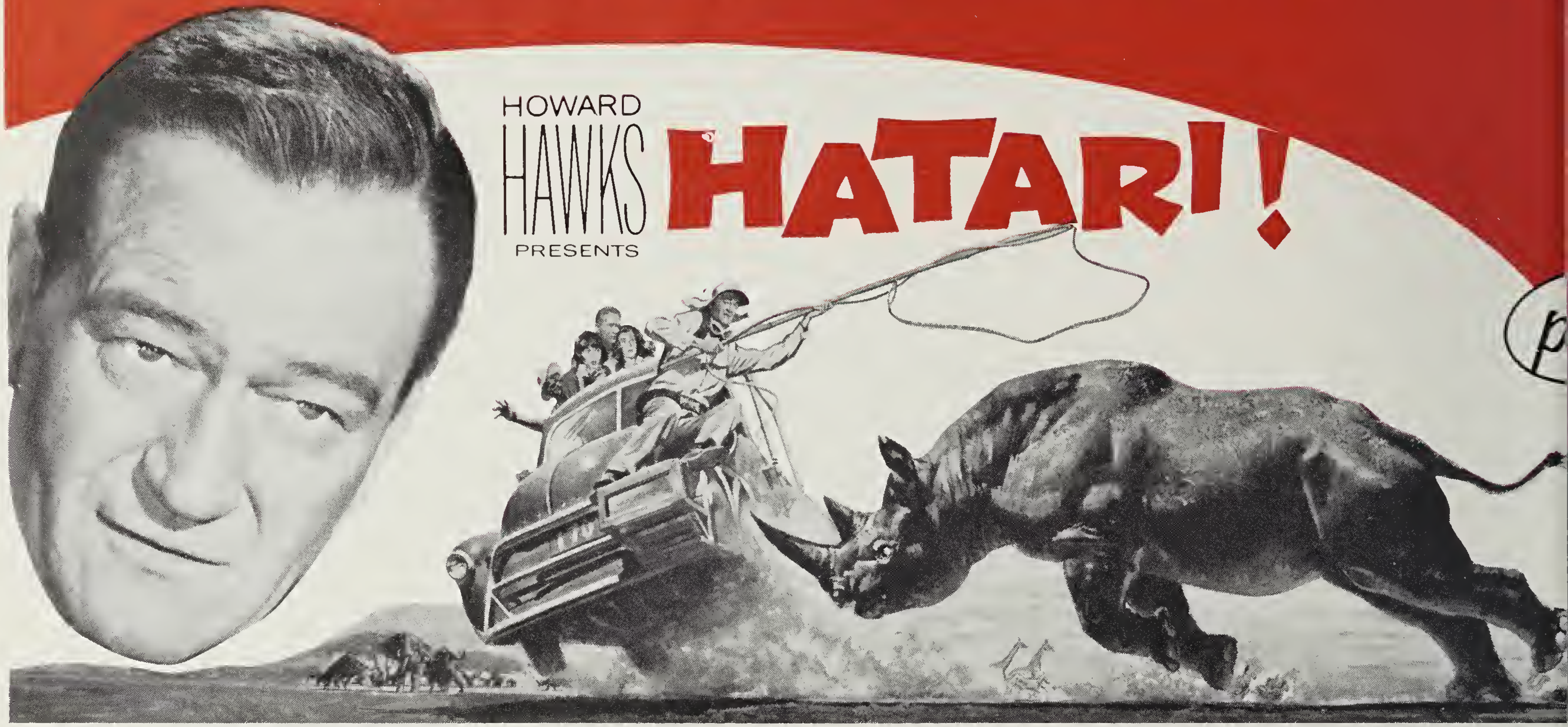
TIPS ON BIDDING: Highest rates (and then some).

AD LINES: "The Most Famous Film In History Is Here"; "The Fascinating Story Of A Woman Who Influenced Men And History."

YOUR KEY TO SURE-

-INDOORS O

BIG JOHN WAYNE IN A DOUBLE-



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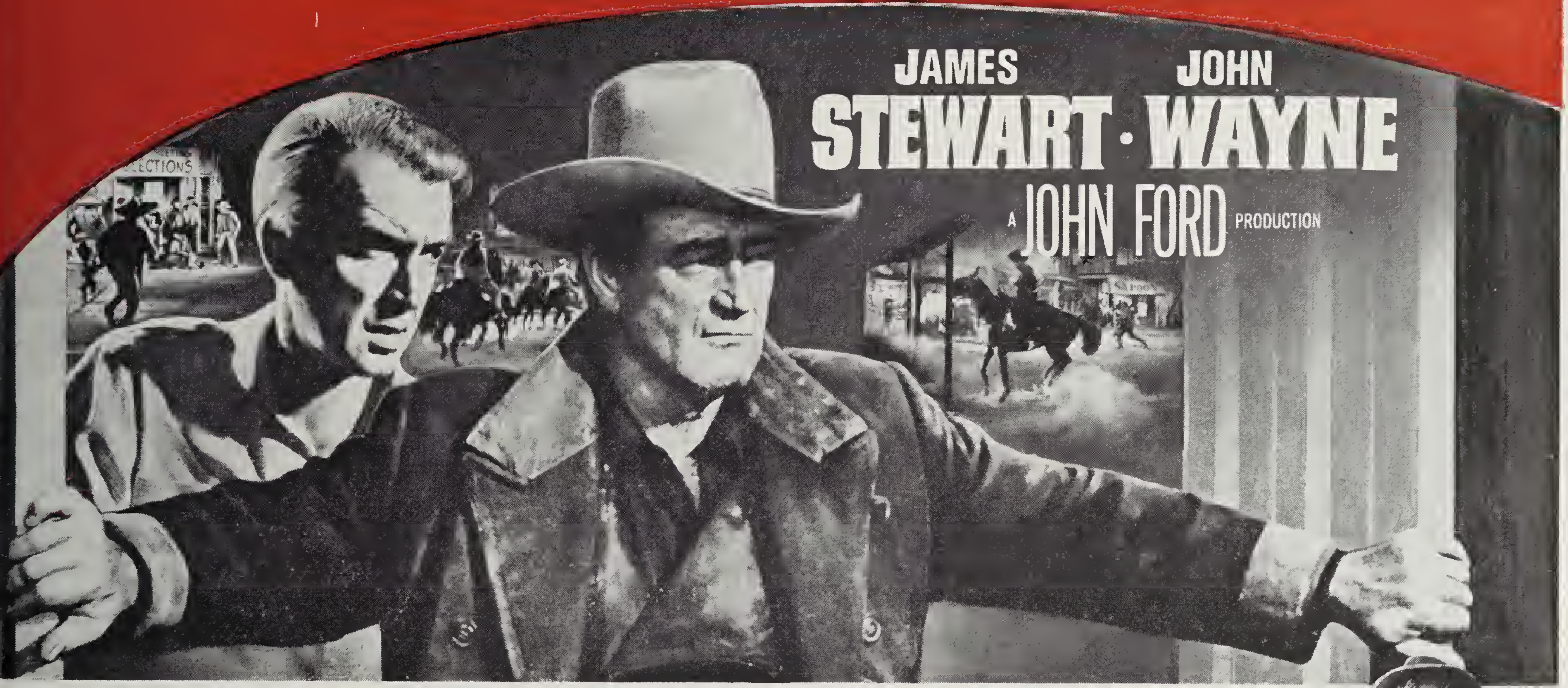

JAMES STEWART · JOHN WAYNE

A JOHN FORD PRODUCTION

THE MAN WHO SHOT LIBERTY VALANCE

CO STARRING

VERA MILES · LEE MARVIN · EDMOND O'BRIEN · ANDY DEVINE · KEN MURRAY

Directed by JOHN FORD

Produced by WILLIS GOLDBECK Screenplay by JAMES WARNER BELLAH and WILLIS GOLDBECK

A PARAMOUNT RELEASE

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BUQUERQUE—State Theatre...**ASHEVILLE**—Dreamland Drive-In...**CHARLESTON**—Magnolia Drive-In...
LUMBIA—Twilight Drive-In...**DANVILLE**—Palace Theatre...**DES MOINES**—Capitol Drive-In...**ELMIRA**—Roxy Drive-In...
CKSON—Malco Theatre...**ST. PETERSBURG**—Skyview Drive-In...**SALT LAKE CITY**—Bountiful Drive-In and Highland Drive-In...
RACUSE—Keith Theatre...**TRENTON**—Trenton Drive-In...**WILMINGTON**—Skyline Drive-In...and many, many more!

CE PACKAGE! CALL PARAMOUNT NOW!

UA Sees Big '64 After Earnings Dip

"Mad," "Greatest Story" Top Future Product List; Premiere Showcase Plan Considered Huge Success

NEW YORK—At the annual United Artists stockholders meeting held at the Astor Hotel, chairman of the board Robert S. Benjamin reported that UA's first quarter net earnings for 1963 after provision for income taxes of $506,000 were $578,000, compared with net earnings of $916,000 for the comparable period of the previous year.

President Arthur B. Krim, in his statement to the shareholders, described in detail the company's program of completed motion pictures and films in advanced stages of production. He stated that this inventory substantially exceeded in potential any prior inventory of the company and assured a continuous flow of major releases over the next three years. He made special reference to the release late in 1963 of Stanley Kramer's "It's A Mad, Mad, Mad, Mad World," and in 1964 of George Stevens' "The Greatest Story Ever Told," both to be presented in Cinerama. Krim predicted that each of these pictures would without question shatter all precedents in the history of the motion picture industry.

The gross world-wide income for the first quarter of 1963 totaled $26,994,000, against $32,065,000 for the like period in 1962, Benjamin told the shareholders.

The quarterly net represents earnings of 32 cents per share on the 1,803,542 shares outstanding on March 30, 1963. This compares with the net earnings of 51 cents per share for the first quarter of 1962, after adjusting the shares then outstanding to the number outstanding on March 30, 1963.

Krim said that "releases look more encouraging for the second half," and added that he foresaw 1964 as a "tremendous" year for the company.

Both Krim and Benjamin gave glowing reports on the results of UA's "Premiere Showcase" plans, with Krim saying that the company is "extremely satisfied" with results and insisting the plan "has proved itself out in every conceivable way and by every conceivable test."

According to Krim, UA's New York exchange has "experienced a better rate of increase" than any other of the company's exchanges since the plan was introduced in the area. He added that UA is trying to put the plan into use "wherever we can" and that UA has had "a good deal of success" with the plan wherever it has been tried.

Robert S. Benjamin, Seward I. Benjamin, Robert F. Blumofe, Robert W. Dowling, Joseph Ende, Leon Goldberg, William J. Heineman, Krim, and Arnold M. Picker were reelected to the board.

The directors reelected all officers. Besides Benjamin and Krim they are Arnold M. Picker, executive vice-president; Leon Goldberg, vice-president and treasurer; Ende, vice-president, controller and assistant treasurer; Seward I. Benjamin, vice-president and secretary; Heineman; Eugene Picker, Blumofe, James Velde, David V. Picker, Fred Goldberg, Herbert T. Schottenfeld, Eric Pleskow, and Alfred Katz, vice-presidents.

United Artists chairman of the board Robert S. Benjamin recently told the company's annual meeting of stockholders at the Astor Hotel, New York City, that the corporation's net first quarter earnings for 1963 was $506,000. UA president Arthur B. Krim looks on.

Consent To Integration Four Greensboro Houses

GREENSBORO, N. C.—Four motion picture theatres here which have been subject to mass picketing recently, announced jointly they had struck up a tentative agreement to integrate their facilities shortly.

The theatres are the Center, Carolina, National (all in the downtown area), and the Cinema, which is near the campus of the Woman"s College of the University of North Carolina.

"The local indoor theatre management and representatives of the Mayor's special committee have met and mutually agreed on a tentative plan for accomplishing desegregation of the downtown theatres in the near future," the announcement read. "The two groups will meet again within a few days to make a final decision on the details of the plan."

It was expected that no announcement of actual desegregation would be made prior to its accomplishment. Dr. G. H. Evans, a Negro spokesman, hailed the agreement as "a major accomplishment by the Mayor's Committee on Human Relations." He said another meeting was planned with theatre managers to "work out a few 'ifs.'"

Earlier, Armistead Sapp, Jr., attorney for one of the theatres, stated that the theatres were being pressured into desegregating their facilities. He said that the "Greensboro instant integration plan for theatres may have bogged down due to counter pressure by irate citizens."

"The exposure of the pressure applied to the movie industry by the Justice Dept. is causing many irate citizens to contact city councilmen, representatives and senators, and express their concern over the substitution of mob pressure and government intimidation for law," he said. "I am writing my clients not to give up their right to determine business policies under the pressure of the mob."

He charged that the anticipated integration of the theatres resulted from the recent conference by industry leaders with the Attorney General.

Del. Senate Amends, Kills Public Accommodations Bill

DOVER, DEL.—The State Senate on June 10 drastically amended and then defeated a public accommodations bill. Only four votes were cast in its favor; five were opposed including the bill's sponsors, who deserted the amended version on the final roll call; six were not voting and two were absent.

Following the measure's defeat, Gov. Elbert N. Carvel said he would ask Senate leaders to hold public hearings and reconsider the bill.

In its final form, the measure barred refusal of service to anyone in a place of public accommodation, and provided that anyone, upon prosecution instituted by the Attorney General, found guilty of unlawful practice under the measure could be fined up to $500 by a magistrate for committing a misdemeanor.

The amendment introduced by Sen. Walter J. "Doc" Hcey, (Dem.-Milford), elminated the machinery for handling complaints worked out by the State Human Relations Commission. It received seven "yea" votes.

Senator Evelyn M. Lord (Rep.-Wilmington) and Senator Joseph A. Martin (Dem.-Wilmington), the bill's sponsors, voted to defeat it in its amended form. Mrs. Lord said the amendment "ripped the guts out of the bill."

Most Wilmington motion picture theatres desegregated in 1951. One first-run exhibitor, the late A. J. Belair, then president, Rialto, refused, but his partner, Harry M. Brubaker, now the sole owner, made it unanimous on May 1, 1963.

Dover's Capitol Theatre until recently restricted Negroes to the balcony, but for the past several weeks they have been able to sit anywhere.

In Seaford, Laurel, and most other Sussex County towns, theatres still require that Negroes sit in the balcony. An integration demonstration expected June 2 at the Waller, Laurel, failed to materialize.

Officials of the Schine chain June 5 were quoted as stating they would allow Negroes in the Dorset, Cambridge, Md., as soon as they could make plans to integrate their theatre in nearby Easton, Md.

Republic Earnings Report

NEW YORK—Victor M. Carter, president and chairman, Republic Corporation, told the New York Society of Security Analysts that the corporation should show earnings of 85 cents a share on sales of approximately $47,000,000 for the fiscal year ending Oct. 27.

He added that on anticipated growth, the earnings in fiscal 1964 should be $1 a share with sales at $50,000,000 or more.

He credited Republic's Consolidated Film Industries Division with a role in Republic's gains.

Earnings for the first half of fiscal 1963 were $1,146,585 or 39 cents a share compared to the previous year's half of $974,328 or 39 cents a share. Sales for the 1963 six months were $23,010,579 compared to $21,899,523 in the six months fiscal 1962.

Todd-AO, Dimension 150 Join In New Process

NEW YORK—Todd-AO and Dimension 150 have combined forces to furnish motion picture producers with all of the finest features of wide screen motion picture processes, according to an announcement from George P. Skouras, president of the Todd-AO Corporation, and Dr. R. Vetter and Professor Carl Williams, developers of the new Dimension 150 process.

Dimension 150 was developed by Dr. Vetter and Professor Williams, members of the faculty of the University of California at Los Angeles, as a process that requires the use of only one camera and can be projected with a single projector on all screens, including the most deeply curved screen, without distortion.

The Dimension 150 system includes the use of numerous wide angle lens up to a 150-degree bugeye lens which will give producers the widest camera range ever developed in the history of motion picture-making.

In addition, pictures produced in Todd-AO or Dimension 150 will offer to producers and exhibitors the facility and flexibility of presentation without incurring conversion costs in theatres currently equipped for 70mm projection on deeply curved screens used in several existing processes.

Skouras also announced that negotiations have been concluded with Louis de Rochemont for the production of three films in Dimension 150, one of which will be "All The World's A Stage," a large-scale spectacle-drama.

Freed Named Academy Pres.

HOLLYWOOD—Arthur Freed has been elected president of the Academy of Motion Picture Arts and Sciences for the 1963-64 year. Elmer Bernstein, governor from the Academy Music Branch, was elected first vice-president.

Re-elected to other offices were Jacob H. Karp, second vice-president; Hal Elias, secretary; Hal Mohr, assistant secretary; Fred L. Metzler, treasurer; and Richard Murphy, assistant teasurer.

Freed, first vice-president of the Academy from 1961 to this year, has produced the Annual "Oscar" Awards Presentation for the last four years. The veteran producer is the winner of two "Oscars" and in 1951 was recipient of the Irving G. Thalberg Award for consistently high quality production of motion pictures.

Freed's Academy Awards were for "An American in Paris" in 1951 and "Gigi" in 1958.

In recognition of his service to the Academy, outgoing president Wendell Corey was voted a Life Membership by the Board.

"Ashes" First For Thompson

HOLLYWOOD—"Return from the Ashes" has been set as the first motion picture to be produced and directed by J. Lee Thompson under his non-exclusive multiple picture contract with The Mirisch Corporation, it was announced by Harold J. Mirisch, president of the independent film-making organization.

A psychological melodrama, "Return from the Ashes," which is based on a novel by Hubert Monteilhet, will be filmed early in 1964. The motion picture will be released by United Artists.

Allied Members Receive Accident Insurance Windfall

DETROIT—A windfall of $4,650,000 in Personal Accident Insurance is being distributed to Allied members across the country who have participated in the Allied group life insurance program for a year or longer.

The full premium for this Personal Accident Insurance benefit is being paid by Allied as a bonus to its members. Allied is providing this valuable additional insurance protection at absolutely no cost to the individual.

Issued by the Prudential Insurance Company to the individual Allied members, the Personal Accident Insurance will compensate for loss of life, sight or limbs resulting from accidental bodily injury from any cause whatsoever except suicide, mental illness, or war. The amounts of individual accident insurance vary to a maximum of $10,000, depending upon the amount of coverage which the member has under the group life policy.

The Allied group policies with the Prudential Insurance Company now total more than $9,000,000 and the amount is rapidly increasing as new Allied members join the insurance program. $46,000 in claims were paid this year to the families of 12 Allied exhibitors in Michigan, New Jersey, Ohio, Illinois, Minnesota, Kentucky, New York and Pensylvania. The inexpensive group life insurance is available to all owners and managers of Allied theatres. The cost for those under 60 is only $1 per $1,000 of insurance per month. Those 60 and older may also be insured at higher rates.

Seven Arts Earnings Up

NEW YORK — Seven Arts Productions Limited announced earnings of $1,705,793, after taxes, equivalent to $1.08 per share, for the fiscal year ending Jan. 31, 1963. This profit compares with earnings of $1,100,555, equivalent to 85 cents per share, for the prior fiscal year, an increase of 55 per cent.

Although complete details of earnings will be revealed in the company's annual report, to be published in July, Seven Arts president Eliot Hyman reported in a letter to shareholders that the company's total revenue for the year amounted to $19,407,905, a 21 per cent increase over the previous year's total of $15,990,874.

Bradbury Book To Screen

BEVERLY HILLS, CALIF.—Alan J. Pakula and Robert Mulligan, producer-director team of "To Kill a Mockingbird," announced that their company, Pakula-Mulligan Productions, has purchased the motion picture rights to Ray Bradbury's "The Martian Chronicles" for a large scale road-show production to be made in Hollywood next year. The plot deals with the colonization of the planet Mars by earth people in the year 1995. Distribution for the film has not yet been set.

AIP Continues Expansion Policies; $20 Million, 24-Film Slate In 63-64

HOLLYWOOD—Continuing its expansion policies in every phase of motion picture distribution and production, American International Pictures announced plans for the next 12 months of 1963-64 which include a record $20,000,000, 24 film production and release schedule and the enlargement of the roster of top name stars and production talent under contract to the company.

A minimum of nine pictures in this group will be made in Hollywood with more to be added before the year is up, according to AIP toppers James H. Nicholson and Samuel Z. Arkoff.

Nicholson and Arkoff disclosed the following details of the company's rapid growth and expansion plans:

1. Addition of Elsa Lanchester and Ray Milland to the AIP roster of stars under contract for two or more picture during the coming 12-month period. Miss Lanchester and Milland join Vincent Price, Peter Lorre, Boris Karloff, Frankie Avalon, and Eva Six in this category.
2. Signing of William Asher and Daniel Haller to direct upcoming productions. Asher is presently completing AIP's first musical comedy, "Beach Party," starring Bob Cummings, Dorothy Malone, Frankie Avalon and Annette Funicello.
3. Signing of Richard Matheson, Charles Beaumont, and Ray Russell for multi-picture writing assignments. These join Robert Dillon who recently was signed to an exclusive contract as AIP writer-producer and director.
4. Extension of Roger Corman pact to produce and direct. First will probably be Edgar Allan Poe's "Masque of the Red Death," with other productions to be named in the near future.
5. To enable the financing of this expanded program the television rights of certain American Releasing Corporation pictures will be offered for licensing in the near future. This contemplated tv transaction does not conflict with the recent AIP announcement of a five-year tv ban on all new productions to protect exhibitors from tv competition. The five-year ban is incorporated in the exhibition theatrical contract.

Scheduled to be made in Hollywood by AIP during the next 12 months are "It's Alive," horror comedy in color and Panavision, starring Peter Lorre and Elsa Lanchester; "Comedy of Terror," horror comedy in color and Panavision, with Vincent Price, Peter Lorre, and Boris Karloff; "Muscle Beach," teenage musical comedy.

Also scheduled, with casting and production details not yet set, are "Under 21"; "The Dunwich Horror"; "Bikini Beach"; "War of the Planets"; "Something in the Walls"; and the 70mm super-spectacle "Genghis Khan," with exteriors filmed overseas.

Major co-productions which were finalized by Nicholson and Arkoff during their recent trip to Europe include "The Magnificent Leonardi," supernatural drama in color and scope starring Ray Milland; H. G. Wells' "When the Sleeper Wakes," in color and Panavision with Vincent Price starring; "Sins of Babylon," also in color and scope; and Edgar Allan Poe's "Masque of the Red Death," starring Vincent Price.

Set for release during the next three

(*Continued on page 19*)

New Cinerama Single Lens System Demonstrated Via "Mad" Footage

Stanley Kramer, right, producer of United Artists' "It's A Mad, Mad, Mad, Mad World" is seen with Tom Conroy, center, Cinerama's vice-president for production; and Gerhart Lessman, Cinerama's research director, left, examing various lens components. They recently produced the new Cinerama single-lens projection system.

NEW YORK — Cinerama, Inc., has announced the development of a single lens system for the exhibition of motion pictures in the Cinerama process.

The system was developed by the Cinerama Camera Corp., wholly-owned subsidiary of Cinerama, Inc., working in close conjunction with Tom Conroy, Cinerama's vice-president in charge of production.

The Cinerama effect, previously attained by using three projectors, can now be achieved by using a single machine. The system, Cinerama said, consists of four interlocking elements—the newly created lens, a special printer and associated optics, the single projector, and the deeply curved Cinerama screen.

The new system was demonstrated at a screening of selected footage of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World," held at Cinerama's Hollywood Studio for representatives of the press and the exhibition industry. Produced in Panavision and Technicolor by Kramer for United Artists, the film will have its world premiere Nov. 7 at the new Cinerama Dome Theatre, Hollywood prototype of the Cinerama Geodesic Dome Theatres.

Nicholas Reisini, president of Cinerama, and Arthur Krim, president of United Artists, were present with Kramer and Conroy at the screening. Reisini told the group, "The results which you have seen today demonstrate the latest achievement in Cinerama exhibition. We are particularly pleased that our new system will allow the Cinerama exhibition of such outstanding pictures as "It's a Mad, Mad, Mad, Mad World," which was photographed in Panavision.

Kramer had explained how he filmed the picture in Panavision and Technicolor, after which the 65mm negative was printed into Cinerama proportions so it could be viewed on a Cinerama arc of 146 degrees horizontally —55 degrees vertically, with an aspect ratio of 2.6 to 1. Kramer said the screening completely fulfilled all expectations as to the ability of the new single lens system to project the specially-processed negative of his picture with the full scope and sense of participation that is so much a part of the Cinerama exhibition. The film will be exhibited in Cinerama theatres throughout the world starting in early November.

Behind the ideas of a motion picture system which envelops its audience with pictures and sound was the late Fred Waller, authority on motion picture techniques and processes in the mid 30s.

Through actual experimentation, he had reached the conclusion that much of our perception of depth is based on "peripheral vision"—those fleeting images we catch out of the corner of our eyes. To capture this effect on an ordinary screen, and to provide all the environmental details required to complete the illusion, the screen would have had to be the width of a city block.

All of his early experiments were based upon the ordinary flat screen, universally accepted as standard. The later inspiration of using a deeply curved screen, a triple projection system and multi-channel sound led to the forerunner of today's Cinerama.

The view of the Cinerama picture is almost a complete half-circle, 146 degrees wide and 55 degrees high, realistically close to that achieved by the human eye. An integral part of the Cinerama presentation is the architectural design of the theatre and the intimate arrangement of its seats to the screen. The theatre must be built not only to accommodate the huge screen, but be so constructed that at the same time, the sight lines from all seats provide the best possible viewing effect.

Newly-designed Geodesic dome theatres, constructed of pre-formed concrete, adaptable to any climate or terrain, will bring the process to new areas throughout the world. Also, mobile Cinerama theatres "Itinerama," equipped to move from one rural location to another, will soon be in operation to complete Cinerama's projected global coverage.

Editorial Urges Clarification Of Confused Censor Laws

COLUMBUS, O.—The Ohio Legislature could in its present session "go into the matter of controlling obscene movies," said the Columbus Dispatch editorially. The editorial was prompted by the recent Ohio Supreme Court decision which declared unconstitutional an Ohio law which makes showing of a "lascivious, indecent, or immoral" film a misdemeanor without regard to the exhibitor's knowledge of the character of the film.

"Censorship in Ohio is on a very questionable basis," said the Dispatch. "This was forcefully brought to public attention in the Supreme Court ruling. The high court in reversing the judgments of lower courts, held that the law, purporting to impose absolute criminal liability without reference to any knowledge on the part of the accused, is unconstitutional."

The high court reversed the conviction of Leroy Griffith, operator of the Parsons Follies here, for showing "B-Girl Rhapsody." He was fined $500 in Columbus Municipal Court and the film was confiscated. The Franklin County Common Pleas Court and the Court of Appeals upheld the verdict.

"The most noteworthy factor that has come out of this battle," said the Dispatch, "through the lower courts and the reversal of the conviction in the Supreme Court, is that violation of censorship laws in the movie field is something which is most difficult to define.

"Since abolishment a few years ago of the state censorship board, censorship has been on a sort of hit-and-miss basis, often with local communities setting up their own screening committees. With the Ohio Legislature currently in session, perhaps this matter could be gone into in depth in the hope that a clearer definition of obviously hard-to-enact legislation can be clarified somewhat."

Decca, U Set Dividends

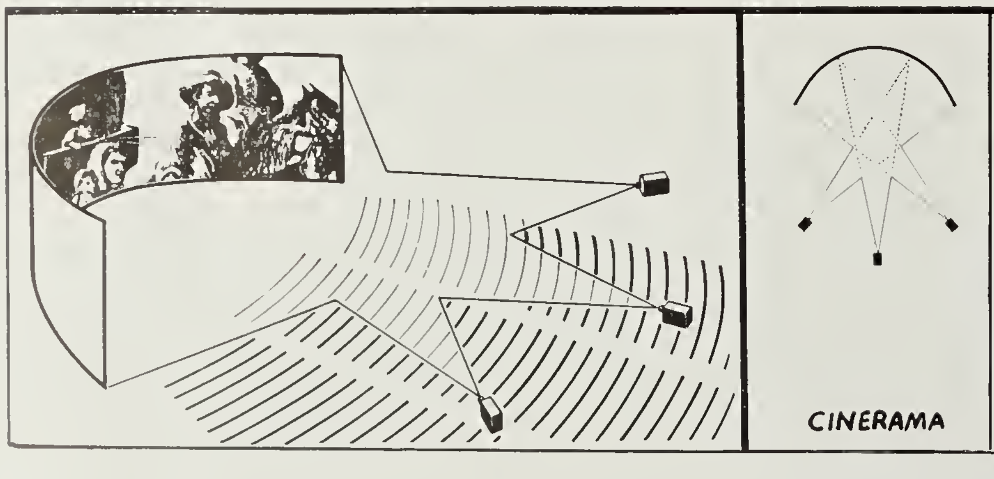
NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable June 28 to stockholders of record June 17.

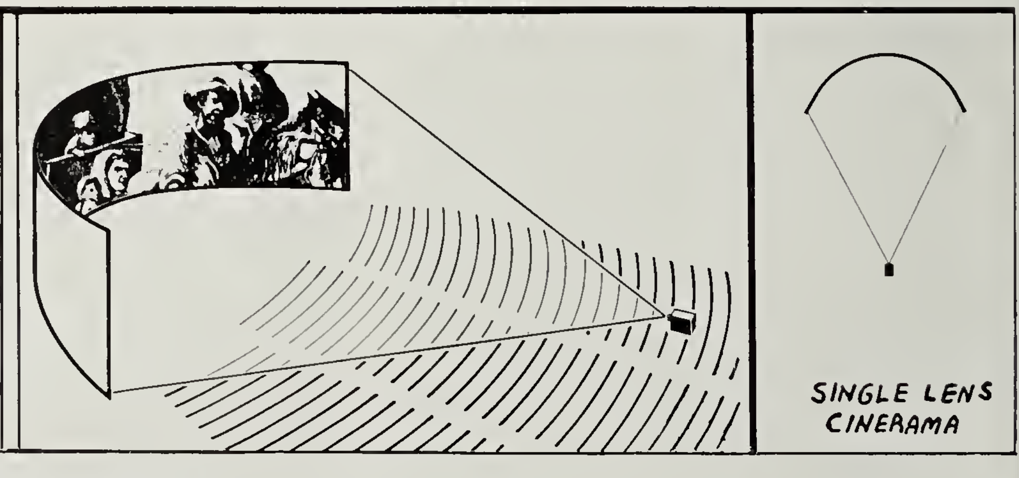
The board of Universal Pictures declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on June 27 to stockholders of record at the close of business on June 17.

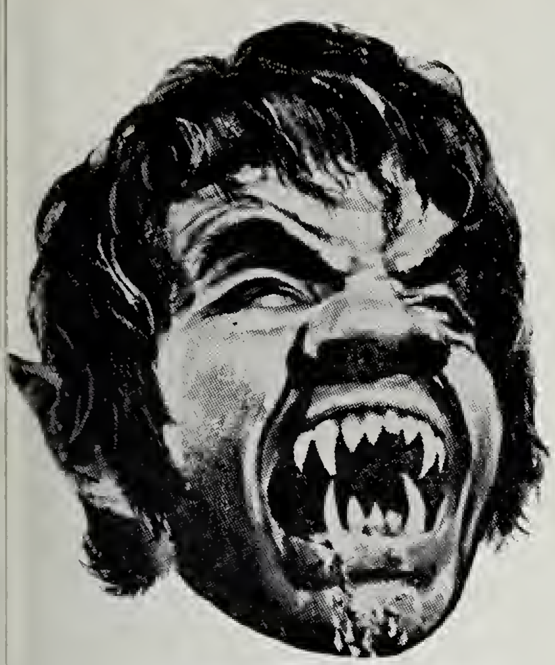
Katzman Signs With MGM

HOLLYWOOD—Sam Katzman has been signed to a producer's contract by Metro-Goldwyn-Mayer after a 15 year association with Columbia Pictures.

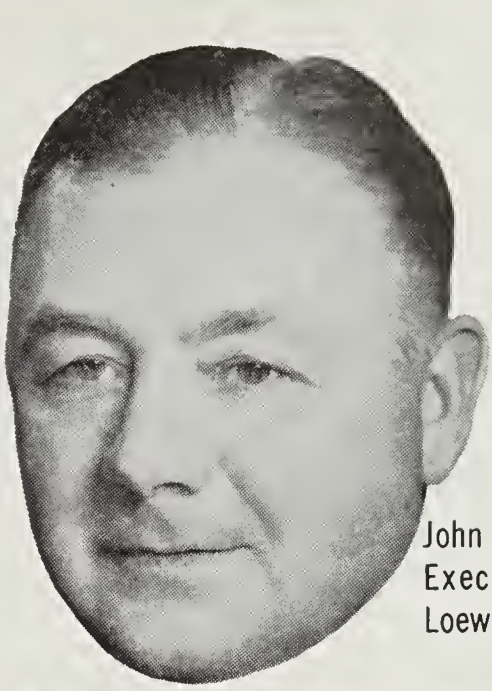
Katzman's first production for MGM has been tentatively titled "Hootenanny," and will feature folk music.







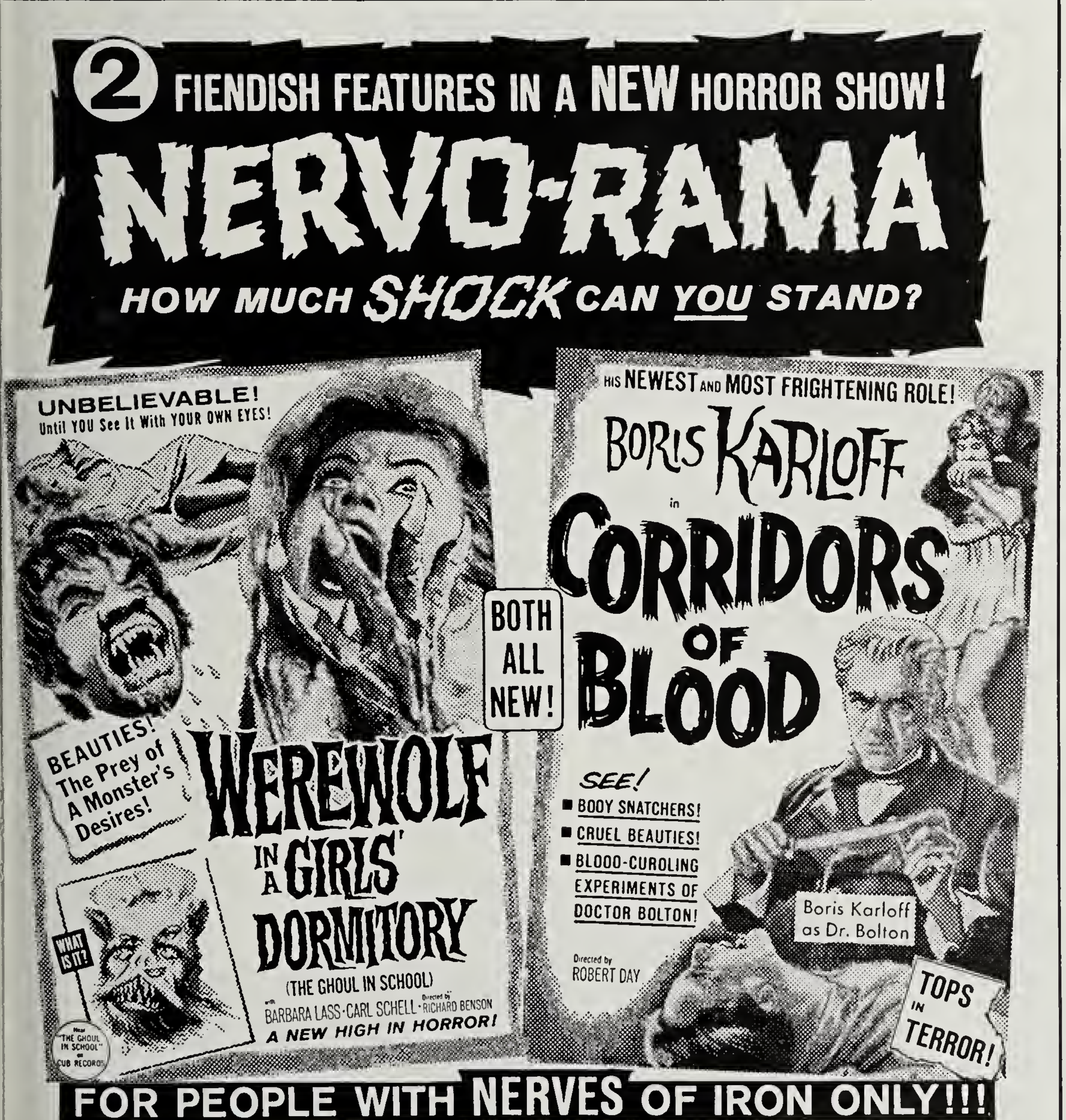
"BOO!"
-said the Werewolf!



John S. Murphy
Executive V.P.
Loew's Theatres

"BOXOFFICE!"
—said Loew's Executives!

BEST NON-HOLIDAY BIZ IN 3 MONTHS!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HOW MUCH SHOCK CAN YOU STAND?
UNBELIEVABLE! Until YOU See It With YOUR OWN EYES!
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WEREWOLF IN A GIRLS' DORMITORY
(THE GHOUL IN SCHOOL)
with BARBARA LASS · CARL SCHELL · Directed by RICHARD BENSON
A NEW HIGH IN HORROR!
Hear "THE GHOUL IN SCHOOL" on CUB RECORDS
BOTH ALL NEW!
HIS NEWEST AND MOST FRIGHTENING ROLE!
BORIS KARLOFF in
CORRIDORS OF BLOOD
SEE!
■ BODY SNATCHERS!
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Directed by ROBERT DAY
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TOPS IN TERROR!
FOR PEOPLE WITH NERVES OF IRON ONLY!!!

Loew's execs were right! Big N.Y. Metropolitan Area Theatres did best non-holiday business in 3 months! Sensational everywhere and booking like wildfire!

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The NEW YORK Scene

By Mel Konecoff

THE MESSERS Zanuck, O'Brien, Schneider, Shenson, Warner, Levine, Skouras, Balaban, and Disney will receive a copy of the following cable, which went to Her Royal Highness Gloriana XIII of Grand Fenwick from her Prime Minister Mountjoy: "It is my pleasure to announce to you that every producers' dream has come true. Last night every citizen of this country attended the film, 'Mouse on the Moon.' This picture in the one performance outgrossed 'The Mouse That Roared,' Fenwick's previous boxoffice king, due to 37 people illegally crossing the border for the performance."

The Grand Duchess, who bears a striking resemblance to the British actress Margaret Rutherford, was overwhelmed when we saw her in the board room of United Artists as the cable was handed her with due deference by her aide, General Whackett. She was attended by UA vice-prsident Fred Goldberg; director of advertising, publicity, and exploitation Gabe Sumner; and other assorted staff members, as well as by Walter Shenson, producer of "Mouse on the Moon," also grand film producer of Fenwick, cultural attache, and author of the work, "Inside Fenwick."

He revealed that the production cost of "Mouse" amounted to 42 million lopperz, the official Duchy currency. This compares with the following: "The Egyptian Queen," 40 million dollars; "The Seagoing Conflict," 19 million dollars; "The Greatest Chariot Race Ever Held," 15 million dollars; "The Beautiful Desert Sands and Sunsets," 14 million dollars. "Mouse" is therefore the most expensive movie ever made although confusion exists in the minds of banking experts as to the exact worth of the lopperz, with the World Bank never having classified the lopperz as a currency needing an exchange rate. Also, with a population of 198 people in the Duchy, the picture comes to 5,460,000 lopperz per person which also makes things expensive. Every inhabitant and every square inch of territory was used in the film.

The purpose of Gloriana's visit is not to get publicity for the picture but rather to persuade the powers-that-be to stop shooting at her moon. She is to attend a special showing at Cape Canaveral calculated to convince space probers that Fenwick was there first. Of course, reporters and others will be at hand to witness her claims and the film, as will astronauts, scientists, etc. Incidentially, someone asked why Peter Sellers was not in the latest film, having been in the predecessor. Shenson replied that "Mouse on the Moon" was an experimental film—one without Peter Sellers.

Sumner reported that UA wants to build Grand Fenwickian space laboratories in principal cities from which weird noises, smoke, and costumed scientists will emerge from time to time. They tried it here but the kids resented the invasion of their playground and locked in an electrician, stole some of the swords and other equipment, and threatened the building's destruction. Fenwick and UA withdrew. A concert by natives of Fenwick was held at Steinway Hall, which hasn't recovered from the harmony provided by the kazoos, the national instrument, and this will be tried in other cities. The Duchess was also scheduled to hold a Command Performance at Cinema I where the film was to open.

A screening of the film was to be held at the United Nations to establish Fenwick's claim of being first on the moon and to show the smaller nations that they can overcome their bigger counterparts. Screenings were also held in Washington for the diplomatic corps, etc.

Goldberg hoped that the radio and tv campaign would help spark the enthusiasm of exhibitors, who, it is hoped, will hop aboard the money-making rocket. The picture will play off at a pace calculated to get the most out of each situation and the campaign. In addition to General Whackett, there was a Coldriver Guard in tall, furry hat as well as some scantily-clad astro-maidens, who act as usherettes in Fenwick's one theatre.

Good show.

MONUMENTAL MATTERS OF THE MOMENT: 20th Century-Fox vice-president Jonas Rosenfield, Jr., introduced writer-director Joseph Mankiewicz and star Rex Harrison of "Cleopatra" fame to the press prior to the press preview of the film. Mankiewicz discoursed on some of the difficulties of making the production, getting a workable script in order, etc. He hoped that "We've caught lightning in a bottle," and he attributed the fact that it has come off to the fact that such a competent group of actors, in a periphery of hysteria, was able to seriously occupy themselves with the project at hand.

He refused to discuss the matters of finances, the company's problem, or those of producer Walter Wanger, which he felt were Wanger's problems. It was his original intent to make two films, "Caesar and Cleopatra" and "Antony and Cleopatra," but this went by the board, so to speak, and he had to condense six hours of film into four. One reason given was that the film company wanted to release the picture as soon as possible. As for the editing, he and Darryl F. Zanuck reached an agreement on the editing with Zanuck editing first and then Mankiewicz re-editing. Up until showtime, he was still matching horns to soundtrack, matching reels for color, etc. Both British and American censors passed the film without a cut, and if someone were prepared to voice an objection to a scantily clad dancing girl, he was prepared to equip her with a brassiere, he said.

While on the subject of cost, he did opine that no picture should cost 40 million dollars. As far as the stories emerging from Rome were concerned, many of these were made up in hotel rooms by correspondents who couldn't get on the set, and he even read authoritative stories about scenes that were never shot. He wryly noted that Fox couldn't employ enough people to deny each phony item.

Mankiewicz told us that he has no plans to make another film for some time, just wanting read and relax. He will not tour with the picture although he may attend the L. A. opening. How about shooting in Rome again? He doesn't mind making a picture in Rome or anyplace else, given the proper material to work with. Incidentally, Harrison said that he signed his contract without reading anything on the film simply because Mankiewicz was going to direct, and he wound up spending eight months in Rome.

Radio City Music Hall Fetes Veteran Employees

NEW YORK—Twenty-one members of the staff of the Radio City Music Hall were honored for 30 years of employment with the theatre at a reception and dinner.

The veteran employees, most of whom were members of the original staff of the theatre when it opened on Dec. 27, 1932, each received an inscribed silver bowl as a memento of the occasion. Following a welcome by Russell V. Downing, president of the theatre, the presentations were made by Gustav S. Eyssell, president of Rockefeller Center, Inc.

Those honored become the first members of a 30 Year Club. They are Anne Beckerle, nurse; Eugene Braun, director of stage lighting; Frederick Brousseau, master carpenter; August Brower and Joseph Kleinman, projectionists; Nicholas Daks, assistant producer; Sydney M. Goldman, director of theatre operations; James F. Gould, vice-president and treasurer; Muriel Kilduff Hake, Rockette captain; George E. Hannaford and Edward W. Jennings, assistant theatre managers; Andrew Herzog, electrician; E. Herbert Johnson, assistant treasurer; Richard Judge, chief spotlight man; Richard Leibert, chief organist; Leon Leonidoff, senior producer; Arch Levy, box office treasurer; Fred L. Lynch, director of advertising and promotion; Russell Markert, producer and director of the Rockettes; Emilia Sherman Maurer, associate director of the Rockettes; and Albert W. Packard, manager of the costume department.

Also attending the dinner were 20 members of the 20 Year Club. Included will be three new members: Mabel Caulfield, check room attendant; Willie Sanders, porter; and Julia O'Grady Thoman, chief telephone operator. They were awarded gold pins at the ceremony by Downing.

Fox Switches Record Distribs

NEW YORK—20th Century-Fox Records has completed a major realignment of its distributor network, it is announced by Norman Weiser, vice-president in charge of operations. In each instance, Weiser stated, the new distributors have already started representation of the line with pre-paid orders on the "Cleopatra" original soundtrack album, a deluxe package in stereo and monaural editions.

Rex Harrison, left, who portrays Caesar in 20th-Fox's "Cleopatra," and the film's director-scenarist Joseph L. Mankiewicz, right, are seen at a press conference in New York with Jonas Rosenfield, Jr., 20th-Fox vice-president and director of ad-pub-exploitation.

ICTURE OF A HAPPY SALES MANAGER*!!

ANNOUNCING

ANOTHER BOX OFFICE SMAS FROM AMERICAN INTERNATIONA

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Theatre	Town	No. Days	Gros
Fox	Detroit	1st 7	21,38
Westside D/I	Detroit	5	10,41
Eastside D/I	Detroit	5	7,23
Jolly Rodger D/I	Detroit	5	6,29
Wayne D/I	Detroit	5	5,52
Ft. George D/I	Wyoming	4	5,40
Skyview D/I	Omaha	5	8,91
Twin D/I	Cincinnati	7	9,31
Lee Hiway D/I	W.D.C.	7	7,07
Queens Chapel D/I	W.D.C.	7	8,05
Republic	W.D.C.	7	9,42
Blue Sky D/I	Pontiac	7	5,24
Parkside D/I	Toledo	5	3,58
Frank. Pk. D/I	Toledo	5	3,87
No. Side D/I	Youngstown	5	4,36
Skyline D/I	Wilmington, N.C.	2	1,22
Flamingo D/I	Winston Salem, N.C.	3	2,04
Northland D/I	Flint	6	9,07
Crest D/I	E. Lansing	4	4,66
Starview D/I	Lincoln, Nebr.	5	4,06
Geneva D/I	San Francisco	6	8,36
Moonlite D/I	Santa Clara	6	4,81
Stardust D/I	Las Vegas	6	6,82

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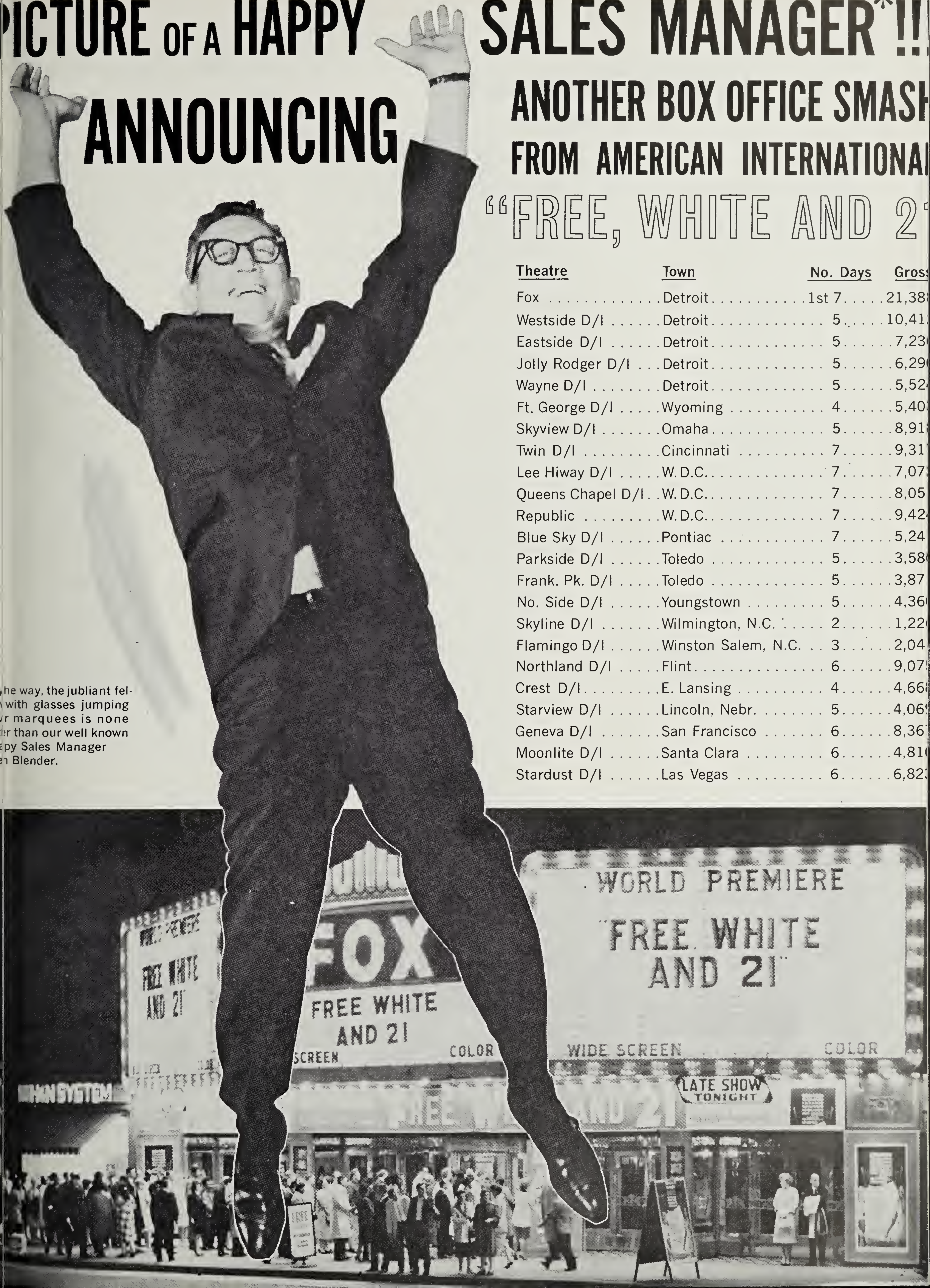
py Sales Manager
n Blender.


WORLD PREMIERE
FREE WHITE AND 21
WIDE SCREEN
COLOR
FOX
FREE WHITE AND 21
SCREEN
COLOR
FREE WHITE AND 21
LATE SHOW TONIGHT

LONDON Observations

By Jock MacGregor

CIRCUMSTANCES are accelerating the trend towards fewer but more important British films. Usually at this time, studios are booked to capacity. This year there are empty stages. With distributors holding out for ABC or Rank circuit bookings, many pictures, some even shot last summer and others delayed by "X-Adults only" certificates, representing millions of dollars investments, lie in vaults incurring heavy interest charges. In consequence, finance for run of the mill subjects has all but dried.

However, there are probably more big international pictures for release by American majors being made than usual. Ross Hunter's "The Chalk Garden," with Deborah Kerr and assorted Millses; Stanley Kibrick's "Dr. Strangelove," with Peter Sellers playing assorted roles; and 7 Arts "Human Bondage," which has had assorted directors, are completing. Walter Seltzer has started producing "Man in the Middle," with Robert Mitchum, France Nuyen, Barry Sullivan, Trevor Howard, and Keenan Wynn for 20th Fox release, and Hal Wallis is shooting "Becket," with Richard Burton and Peter O'Toole.

At Pinewood, the second James Bond thriller, "From Russia, With Love," and Disney's "Dr. Syn" are making progress. MGM has started "Children of the Damned," and a remake of "Night Must Fall" with Albert Finney. Charles Schneer is completing "Seige of the Saxons" for Columbia. Predominantly British crews are working overseas on Irving Allen's "Long Ships" (Yugoslavia), with Richard Widmark; Charles Feldman's "Wherever Love Takes Me" (Malaya), with William Holden; and Joe Levine's "Zulu" (Africa). Rank has a big stake in Bronston's "Fall of the Roman Empire," now shooting on the continent.

A HOT SUNNY SPELL has encouraged me to desert my observatory and brush up on production with odd studio visits. On Sunday, Associated British's Alan Thomson bulldozed me into driving to Herne Bay where Ken Harper is shooting "French Dressing" entirely on location. This can be hilarious. It is the story of a seedy coastal resort which tries to get with it by sponsoring a film festival, a naturists' beach, and a continental outlook.

Ken's problem was my pleasure. He wanted rain—a tradition at the English seaside. The forecasters promised rain but the sun shone on relentlessly. The fire brigade stood by to augment the downpour and extras sunbathed. A sea mist formed. There was hope. Then it dispersed. Ken had to change his schedule to pick up shots of James Booth, Roy Kinnear, and Austrian Marisa Mell, who appears as a continental sex symbol "more noted for undressing than acting."

In the evening, Ken hosted a cocktail party for corporation officials and other locals who were cooperating to meet the cast and technicians, and assured them that contrary to rumors, they were not taking the mickey out of their town. In a charming reply, the lady mayor said she was sure that they would treat the town kindly and added almost as an afterthought, "The town has a tremendous sense of humor." It may need it!

AND TALKING OF FESTIVALS, it is intriguing to find that the official British entry for Berlin is the independently made "The Caretaker," which has no distributor. Peter Taylor, director of the 10th International Advertising Film Festival, announces that a record 1200 delegates from 25 countries will see a record 1,031 cinema and tv films. They should be brain washed and jingle deaf by the end. . . . While many producers and distributors have shunned the third circuit, the Fancey distribution interests have been smiling. They have successfully booked four English speaking continental exploitation unit programs to this outlet. The latest combo—"Drops of Blood" and "Confess Dr. Corda." . . . Golden Era's Leslie Greenspan pushed the boat out in a big way with a Dorchester reception when Aliki Vouyouklaki (pronounced "Ah-lee-kee Yoo-you-kla-kee") arrived for the premiere of their English speaking Greek release, "Aliki," at ABC's Queens, Bayswater. The good will in which the Greenspan Brothers are held was reflected by the guest list. Fred Thomas, Douglas Granville, George Pinches, Charles Brown, Kenneth Hyman, Anthony Asquith, Fred Hutchinson, Bill Cartlidge, and Harold Boodson were among the top executives who found time to join the press gang and wish the picture luck.

TALKING OF THE SMALLER companies, I was waylaid in Film Row by Jack Philips of Butchers with the charge that I hobnobbed with the big boys too much. I bowed my head so low that I could not miss the headlines in the paper which he was carrying. They read that he was celebrating his 50th year in motion pictures. Congratulations. His company continues to be highly active in the second feature field. . . . A surprise encounter was with Max Youngstein. He is closely associated with Robert Mitchum, and he was here to see Walter Seltzer start production on "Man in the Middle," which has been adapted from Howard Fast's prize novel, "The Winston Affair"—the title had to be changed as so many asked who was playing Churchill—by Willis Hall and Keith Waterhouse, and is being directed by Guy Hamilton. Originally, it was for distribution through his ill-fated Entertainment Corporation of America. . . . Congratulations to Brian Lawrence on being appointed a director of Hammer Films in recognition of 20 years loyal and devoted service by Jim Carreras. . . . George Gunn, A. Allan, and Paul W. Fassnacht on their appointments to the Technicolor Ltd. board. . . . Rank's projection engineer on being awarded the British Kinematograph Society's award of Merit for creating the BKS' "bible" on projection. He believes that within three years we shall see the perfection of the dome-shaped cinema screen on which a picture will be projected completely in the round.

Leroy To Universal

HOLLYWOOD—Mervyn Leroy and Universal Pictures, Inc., have concluded a far-reaching production-distribution arrangement, it has been announced by Edward Muhl, vice-president in charge of production for Universal.

Commonwealth Votes Dividend

SANTURCE, PUERTO RICO—A 12½-cent quarterly dividend on the common stock of Commonwealth Theatres of Puerto Rico, Inc., was declared by the company's board of directors. The dividend is payable July 20 to holders of record June 20.

N.Y. Allied's Cohen Backs AIP's TV Clearance Plan

ALBANY—Allied Theatres of New York State members should book "as many American-International pictures as possible" to express their appreciation of that company's agreement to refrain from selling product to television until five years after national release to theatres, and to persuade other distributors they should do likewise. President Sydney J. Cohen flew here from Buffalo to make a plea at a luncheon meeting of the Albany area Allied group, that they throw the weight of their playdates solidly behind AIP.

Speaking on "TV Suicide," Cohen said, "Unless distribution changes its policy or method of selling motion pictures to television in prime time, we are headed for destruction." Not only exhibition but distribution would suffer heavily if the present trend to selling product for exhibition on tv is not reversed, Cohen declared.

He thought that when "the figures" were released on a big upswing in AIP bookings, other distributing companies would reassess their present position and decide they, too, would benefit from considering theatre customers first.

Cohen also had an optimistic report on the 1963 convention of New York State Allied—to be held July 29 through Aug. 1 at the Concord Hotel, Kiamesha Lake.

Mich. Showmanship Award

DETROIT—Milton H. London, president of Allied Theatres of Michigan, Inc., has announced the annual Showmanship Award will again be presented to Michigan's "Showman of the Year" during the 44th Annual Convention, Aug. 14-15 at the Sheraton Cadillac Hotel, Detroit.

Theatre owners and managers are eligible. Promotions are to be submitted in writing as briefly as possible. Originality, and adaptability of ideas are all-important. As many promotions as contestants desire may be submitted.

The winner will be the showman who submits the best business building idea which can profitably be used by others.

Entries must be mailed or delivered prior to the convention to the Allied office, 1007 Fox Building, Detroit 1. However, at the Showmanship Luncheon, Wed., Aug. 14, oral presentations may be made.

TE HNIC LOR
SALUTE to Spencer's Mountain

Pictured at Technicolor Corporation's recent party at Jackson Hole, Wyo., following the premiere of Warner Bros.' "Spencer's Mountain," are, left to right, Mr. and Mrs. James MacArthur, Maureen O'Hara, producer-director Delmer Daves, and Mimsy Farmer.

"I
tell you
chum,
it's
time
to . . .
**COME
BLOW
YOUR
HORN**

. . . .

**WITH
TRAILERS!"**

Here's a star performer which doesn't make the marquee but makes bigger audiences. I repeat, Mr. Exhibitor, trailers it is!

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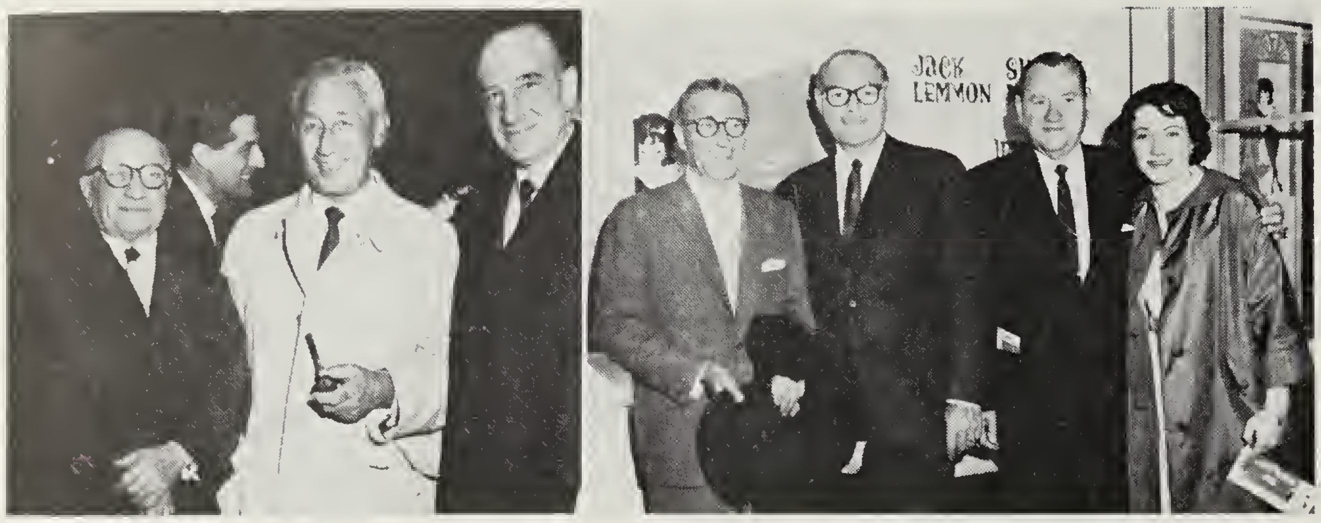

Among those present at the recent invitational showing of United Artists' "Irma La Douce" at the DeMille, New York City, were, left to right, National Screen Services' Herman Robbins; Robert Shapiro, Paramount Theatre; Russell Downing, Radio City Music Hall; Harold Rinzler, of Randforce; Eugene Picker, United Artists vice-president; Bill Heineman, UA vice-president; and his daughter, Rosemary. The Billy Wilder comedy is playing at the DeMille and Baronet Theatres and is scheduled to remain for the entire summer.

EK Increases Film Price

ROCHESTER, N.Y.—An increase in the price of motion picture positive film by about six per cent, the first since Sept. 1, 1959, was announced by Eastman Kodak Company effective June 17.

Not unexpected due to rising manufacturing costs, the increase will go from $16 to about $17 per thousand feet of 35mm release prints, and from $8.75 to $9.25 per thousand feet of 16mm.

Other manufacturers are expected to increase their prices shortly. There will be no increase for negative or color stock.

The increase will cost the industry an estimated several million dollars a year, with Television also affected.

Gen. McCarthy Honored

BEVERLY HILLS, CALIF. — Brigadier General Frank McCarthy, USAR, motion picture executive and producer, received the Legion of Merit from the Army in retirement ceremonies at Virginia Military Institute.

A long-time director of public relations and producer with 20th-Fox Studios, General McCarthy is now a producer under exclusive contract to Universal Pictures.

MGM Int. Names Lober

NEW YORK — Metro-Goldwyn-Mayer announced the appointment of Lionel Lober as assistant for foreign productions to Maurice "Red" Silverstein, president of MGM International.

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Celebrities: **DALE ROBERTSON,** *star of "Tales of Wells Fargo" & producer of "The Man From Button Willow."*

KIER DULLEA, *star of "David and Lisa," Continental Distributing Company release*

Speakers: **OSCAR BROTMAN,** *Robar Amusements, Inc., Chicago;* **DAVID E. MILGRAM,** *Milgram Theatres, Phila.;* **LA MAR SARRA,** *Florida State Theatres, Inc., Jacksonville;* **HERMAN LEVY,** *General Counsel, TOA;* **GEORGE ROSCOE,** *Exhibitor Relations, TOA*

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Jacksonville WOMPI Shindig "Really Dug"

JACKSONVILLE—Local Women of the Motion Picture Industry held their major social event of the year here recently in the new, luxurious banquet hall of the Gatepost Restaurant on the Northside. Included in the WOMPI package of entertainment for the entire membership and more than a score of guests from Filmrow were a cocktail party, smorgasbord dinner and the annual installation of new officers.

Technicians from Channel 12 (WFGA-TV) were on hand to cover the WOMPI affair for a local news telecast.

Following the cocktail party, guests served themselves at a huge smorgasbord table where they found seven salads, 10 desserts, and entree dishes of sliced Georgia smoked ham, Maryland fried chicken, sliced turkey, barbecued beef and Florida shrimp creole.

The installation ceremony, conducted by Mrs. John (Mary) Hart, opened with an invocation by C. H. "Buck" Robuck, United Artists salesman, who is fondly known as the "godfather" of the WOMPI unit as he organized it more than 10 years ago and has been one of its principal male supporters ever since. He lauded WOMPI for its services in the past year to the city-owned Juvenile Shelter, the Northeast Florida Hospital at Macclenny, the Heart Ass'n., the Muscular Dystrophy Ass'n., the March of Dimes, the Rainbow Girls, the Pinecastle School, the All Saints Catholic Home for the Aged, the City Rescue Mission, the Tuberculosis Ass'n. and for the many services which the WOMPI industry service committee has performed within the industry at conventions, special advance screenings and first-run openings and for WOMPI's cash donations and assistance in conducting fund-raising drives for the Will Rogers Memorial Hospital and the O'Donnell Research Laboratories.

For the installation, Mrs. Hart had flowered tiaras, with which she crowned the heads of incoming officers, and film clips from current leading boxoffice attractions. Mrs. Ida Belle Levey of United Artists, who was rewarded with the presidency as a result of her devotion to carrying out her duties as chairman of the WOMPI service committee for the past two years, was crowned first and designated "Florida movie queen." The first vice president, Mrs. Vivian Ganas of Florida State Theatres, was crowned as the queen's first lady-in-waiting. Other new officers, similarly crowned, were Mrs. Betty Healey of United Artists, second vice president; Mrs. Shirley Gordon of Warner Bros., recording secretary; Mrs. Kathleen Dowell of Capitol Releasing Corp., corresponding secretary; and Mrs. Enidzell "Easy" Raulerson of the Florida Theatre, treasurer. Seated as new directors were Mrs. Virginia Merritt, Jacksonville Film Service; Mrs. Celia Brugh, Columbia; Mrs. Mildred Land, United Aritsts; Mrs. Edna Nofal, Lake Forest Drive-In; and Mrs. Hart, Mrs. Anne Dillon and Miss Edwina Ray, all of Florida State Theatres.

Thomas Cantlon, well-known publicist for the Royal Crown Bottling Co. and a Lions Club leader, did an excellent job as master of ceremonies in introducing a group of Filmrow bosses who were singled out for their cooperation with WOMPI. Other invited guests included French Harvey Jr., Bob Merritt, Mrs. Charlotte McGill, the wives of Filmrow bosses and the husbands of WOMPI members.

Mass. Amusement Park Can't Use Disney Name

BOSTON—In a judgment entered by the United States District Court in Boston, Riverside Park Enterprises and Edward J. Carroll, the Park's owner and operator, were permanently enjoined from making any future use of the names and materials of Disneyland Park or Walt Disney. The judgment further provided for payment by defendants to Walt Disney Productions in the amount of $8,000 in damages.

The court's action settled the law suit filed last August by Walt Disney Productions, which alleged unauthorized uses of the various names, symbols, and artwork which are the property of Walt Disney Productions and Disneyland.

Key points in the judgment, which was signed by Judge Sweeney, Chief Judge of the United States District Court, provide that Riverside Park, Carroll, and their employees or representatives, are permanently enjoined from maintaining, using or exposing any pictures, representations or names of any Disney fanciful characters. The use of the name "Disney," "Disneyland," or any other name designating any part of Disneyland is likewise prohibited.

The injunction further provides that no artwork or copy or other distinctive features of Disneyland can be used in words, pictures or other materials which represent or indicate that Riverside Park is in any way connected with Walt Disney or Disneyland.

The defendants are also prohibited by the judgment from using the word "teacup" to describe a ride which is in the Agawam, Mass., park.

AIP Invades Far East

HOLLYWOOD—"1963 is the year American International Pictures saturates theatres in the Far East," annnounced Samuel L. Seidelman, vice-president in charge of foreign distribution for American International Pictures. Keith Goldsmith, foreign administrative manager for AIP, just returned from a 10-week tour that took him through the Philippine Islands, Malaya, Hong Kong, Taiwan, Burma, India, Ceylon, and Pakistan, where he was greeted with tremendous distributor and theatre response to AIP's current and forthcoming product.

Seidelman announced that Mever Films will release all AIP product in the Philippines for 1963. Ernesto Rufino, president of Mever Films, also operates the largest first-run chain of theatres in Manila.

AIP

(*Continued from page* 11)

months with production completed and in the final editing stages are "The Young Racers," "Dementia #13," "Erik the Conqueror," "The Terror," "Beach Party," "The Haunted Palace," "X," "Nightmare," "The Duel," and "Black Christmas."

During Nicholson's and Arkoff's recent trip abroad, they completed arrangements with Associated British-Pathe for the distribution of "Summer Holiday," the Cliff Richards-Lauri Peters starrer which is currently breaking all records in England.

Also included in AIP's future planning are one or more "exploitation specials" on the same order as the currently-in-release, "Free, White and 21."

Darryl F. Zanuck, right, president, 20th-Fox, and Jonas Rosenfield, Jr., vice president and director of advertising-publicity-exploitation, are seen at a recent merchandising meeting for New York area theatre officials in connection with the opening of "The Longest Day" in 32 houses.

Regional Chairmen Named For Allied N. Y. Convention

NEW YORK—Regional chairmen for Allied States Association's 34th annual convention of motion picture theatre owners, to be held at the Hotel Americana, Oct. 21-24, have been named by Irving Dollinger, chairman of the convention committee.

Serving as National Allied regional chairmen are Albert Aaron, Richard Balaban, Abe Berenson, Benjamin Berger, Charles Blatt, Carl Buermolo, Jack Clark, William Clark, Sam Engelman, Morris M. Finkel, Charles Finnerty, Gerry Franzen, Julius M. Gordon, Jack Haynes, Howard Herman, Neal Houtz, Edward E. Johnson, Ronald Kuhlman, A. M. LaPorte, Howard Lubliner.

Also Ted Manos, Charles V. Martina, Dewey Michaels, Lou Mitchell, C. Elmer Nolte, Jr.. E. L. Ornstein, Steve Rodnok. Jr., Samuel Rosenblatt, Leonard L. Rosenthal, S. E. Schultz, Alden W. Smith, Wilbur Snaper, George Stern, Ernest Stern. Mayer Stern, Sidney Stern, Sam Sunness. Ernest Warren, James L. Whittle, and Harrison D. Wolcott.

The over-all committee which includes executive director Milton London, president Jack Armstrong, Sidney J. Cohen, Marshall H. Fine, Harry B. Hendel, William Infald, Ben Marcus, Wilbur Snaper, and William M. Wetaman, is busily engaged in preparing an exciting and informative round of events for the Allied conventioneers.

Speaking for the committee, Dollinger stated, "In the motion picture business, our upcoming picture or event is always promoted to the trade as 'the greatest ever' in industry history."

Just What Is "Obscene"? New York Wants To Know

ALBANY—"Obscene," the ground on which State Education Department's Division of Motion Pictures sought to deny a license for "The Connection" and on which it based a decision to refuse a seal for Trans-Lux's "A Stranger Knocks," should be defined with greater specificness and strength. This opinion emerged from a lengthy closed meeting which the Joint Legislative Committee on Offensive and Obscene Materials held here with officials of the Education Department.

Budco Managers Meet; Pension Plan Adopted

DOYLESTOWN, PA.—A managers' meeting was held at Conti Cross Keys Inn, here by Claude J. Schlanger, president of the Budco theatre chain. Seasonal operating, advertising, concessions, and film buying plans were mapped.

Schlanger's opening announcement regarded the appointment of Patrick B. Bick, currently Budco film buyer, as vice-president in charge of film buying and booking for the 17 Budco theatres. Beck has been with Budco since June of 1960. He was formerly employed with United Artists and with RKO Pictures.

Beck discussed future production and highlighted releases for July, August, and September.

Recently appointed vice-president and general manager, Irwin Ullman was introduced to theatre managers and spoke on promotion and merchandising.

Also present were Jerry Slass, eastern divisional manager of Berlo Vending Company, and Joseph Toll, Berlo Vending supervisor.

Schlanger announced the introduction of a new insurance and pension plan, an industry first whereby all executives and managers of the Schlanger organization will now enjoy substantial life insurance coverage and pension at an entirely new benefit level. Based on current industry standards, Schlanger advised that the coverage for the men is basically double to triple current pensions as offered by other theatre circuits and were non-contributory, paid solely by the company.

Dullea To Attend Va. Meet

RICHMOND, VA.—Keir Dullea, star of the Continental Distributing Company release, "David and Lisa," will be a guest of the Virginia Motion Picture Theatre Association annual convention at the opening event, the President's Reception. This will be held Monday night, July 15, at the Cavalier Hotel, Virginia Beach.

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PROJECTOR CARBONS

Film Culture Corp. Set; Pledge Fight On Censors

ALBANY—Film Culture Nonprofit Corporation has filed papers with the Secretary of State, to conduct a variety of educational, literary, and scientific activities in the field of motion pictures. Chief office of the nonprofit membership organization is in New York City.

Among its objectives are encouragement of "cooperation and advancement for artists, actors, writers, producers, craftsmen, publishers, and others engaged in motion pictures; encouragement and development of motion pictures "which reflect the highest ethical and esthetic standards"; combatting "all forms of motion picture censorship and licensing, and all forms of interference in the making of motion pictures"; promoting the development of "new methods of film financing, distribution and exhibition"; fostering "a film distribution center"; assisting "in the training of personnel to enter the field of motion picture production"; promoting "motion pictures as a form of the arts"; publishing "writings, papers, books, periodicals, and other publishings" dealing with the motion picture industry.

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*Theatre Installations
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Charlton and Mrs. Heston are seen with Leon Patlach, vice-president, Samuel Bronston Productions, and Paul N. Lazarus, Jr., executive vice-president, Samuel Bronston Productions, at a recent press preview of "55 Days At Peking" at the RKO Palace, New York City. The film is released through Allied Artists.

Hon. Chairmen For N.Y. Meet

NEW YORK—Simon H. Fabian, president of Stanley Warner Theatres, Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Harry Mandel, president of RKO Theatres, and Laurence A. Tisch, president of Loew's Theatres, have been named honorary chairmen of the 1963 Convention of the Theatre Owners of America by John H. Stembler, TOA president.

Convention Chairman Edward L. Fabian reports that an unusually large number of advance registrations have already been received for the convention and 1963 trade show of the combined motion picture theatre equipment and concessions industries, which will be held Oct. 28-31 at the Americana Hotel, N.Y.

The Trade Show, jointly sponsored by TOA, NAC (National Association of Concessionaires), TESMA (Theatre Equipment and Supply Manufacturers Association) and TEDA (Theatre Equipment Dealers Association) reports a continuation of intense interest in booths on the part of manufacturers and suppliers, with a sellout expected to be announced shortly.

Col. Votes Dividends

NEW YORK—The board of directors of Columbia Pictures declared a 2½ percent stock dividend on the company's outstanding shares of common stock payable on Aug. 15 to holders of record on June 28. The board also declared the regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock.

Conn. D-Is Win Battle To Add Hours To Clock

HARTFORD — Governor Dempsey has signed into law a Motion Picture Theatre Owners of Connecticut-backed measure enabling Connecticut drive-in theatres to extend operations on Saturday nights to 1 a.m. and on Sunday nights to midnight.

Heretofore, drive-in theatres had to shut down by 11:30 p.m. nightly.

The policy will be in effect for daylight saving time span — from May through October—and is subject, of course, to local option.

At the same time, a proposed bill on motion picture censorship for the state has died in committee.

Barkerettes Install Officers; Tent 35 Aids Youth Fund

NEW YORK—Charles A. Alicoate, chief barker of Tent 35, recently installed the officers of the Tent affiliate, the Barkerettes, at a luncheon of the two sections of the Tent at the Hotel Astor. Heading the slate as chief barkerette was Sylvia Pimstein, who applauded the efforts of the first barkerette, Pat Steen.

Also installed were Mrs. Michael Hyams, first assistant; Mrs. George Waldman, second assistant; Mrs. Samuel Horowitz, property mistress; Mrs. Jerome J. Choen, assistant property mistress; and Mrs. Robert Deitch, dough gal.

In addition, the following board members were installed: Mrs. Al Steen, Mrs. Alicoate, Mrs. David Emanuel, Mrs. Edward Fabian, Mrs. Saal Gottlieb, Mrs. David Horne, Mrs. Harold J. Klein, Mrs. Martin Kornbluth, Mrs. Saul Lerner, Mrs. John McKenna, Mrs. Bernard Myerson, Mrs. Charles Okun, Miss Claire Roth, Mrs. Irene Stein, Mrs. Charles Stuart, Mrs. Joseph Sugar, Mrs. Saul Susnow.

The new chief barkerette announced that the auxiliary now has 101 members having grown from its initial figure of 69 and also that this year's Variety Club Celebrity Ball will be held at the Waldorf Astoria on Nov. 23. Charles A. Smakwitz, chairman of "A Night At The Races," announced that his event will take place at Yonkers Raceway on the evening of Sept. 11. Second assistant chief barker Irving Dollinger presented the Tent's check to further the work of the American Guild of Variety Artists' youth fund to combat juvenile delinquency to its chairman, Joey Adams, who described the work of his group.

Allicoate and property master Robert K. Shapiro were presented with gold membership cards making them honorary life members in AGVA for their efforts on behalf of the organization. Shapiro acted as luncheon chairman, while Adams was master of ceremonies, introducing such personalities as Harry Richman, Rudy Vallee, Mickey Freeman, Bert Wheeler, Jackie Kannon, and Charlie Manna.

Brandon To COMPO for IFIDA

NEW YORK—Michael F. Mayer, executive director of Independent Film Importers and Distributors of America, announced the appointment of Thomas Brandon, president, Brandon Films, Inc., as official IFIDA representative to the board of directors of the Council of Motion Picture Organizations, Inc. His alternate will be Richard Brandt, president, Trans-Lux Distributing Corporation.

The IFIDA governing committee announced the appointment of Robert Manby, president, Showcorporation, as official delegate to the Berlin Film Festival to be held in West Berlin, Germany, June 21-July 2.

Morton Sunshine has been appointed dinner coordinator for the second international film awards dinner to be held next January at the Americana Hotel by Daniel Frankel, chairman of the IFIDA dinner dance committee for 1964.

The IFIDA board of directors has hailed the action of the Motion Picture Association and Maryland exhibitors in opening a legal battle against trailer censorship in Maryland. The Board unanimously condemned the new activities of the Maryland censor and promised full support to any and all legal actions to thwart this threa.

ALBANY

George Thornton announced the night of June 27 for a guests' preview of the modernized Community in Catskill. The veteran exhibitor worked on the project for a year, keeping the theatre open while the job was under way. . . . Fabian's State, Schnectady, omitted Monday through Friday matinees during June to permit the installation of air conditioning. . . . Schine's Mohawk, Amsterdam, will reopen June 21 "after vacations." . . . Seymour L. Morris, former Schine ad-promotion director, now director of publicity for Schine Hotels, was in. . . . Fred Mayer, successor to Jack Kaufman as Universal's Albany sales representative, has been with the company since 1931, recently serving as New York salesman. Kaufman, promoted to Cleveland branch manager, was Variety Club Dough Guy for two terms; and it is expected that he will be given a farewell dinner. . . . Samuel E. Rosenblatt, Acme Theatres, is hosting Film Row bookers, salesmen and branch managers, at Shaker Ridge Country Club on June 24-30.

ATLANTA

Diane Winslett is the new secretary at the local office of Martin Theatres. . . . Jesse Crew is the new owner of the Cario Drive-In, Cario, Ga., formerly owned by Ralph Johnson. . . . Lex Benton, president, Benton Brothers express, returned from a trip to New York. . . . Julie Britt, buyer-booker, Arcade, Sandersville, Ga., is back home from a stay in the local hospital. . . . J. E. Larisey, Screven Drive-In, Sylvania, Ga., is hospitalized following a heart attack. . . . Jack Mosley, buyer-booker, Pal Amusement Company, is ill in a New York hospital.

BUFFALO

Joseph A. Moscaret, a Rochester native and brother of Mrs. Catherine Montell of Kodak Town, has been named manager of the newly created non-theatrical film accounts department of Paramount, New York. He will supervise sales and distribution of 16mm features and short subjects. He previously was associated with the Army and Air Force Motion Picture Service in executive capacities for 16 years. . . . Robert C. Hayman, Hayman Theatres, Niagara Falls, presided at the Jewish Center's annual membership meeting at the Center when Herman Eigen of Cleveland was the guest speaker. Directors for a three year term at the Center, of which Hayman is president, were elected.

CHARLOTTE

The Turnage, Washington, N.C., began a series of summer birthday parties for children, which will be repeated each Saturday at 9 a.m., during the vacation period. Each child that attended the first Saturday got a membership card for 25 cents which entitles him to attend all the other Saturdays for only 15 cents. Those whose birthday occurs the week before receive free admission and free popcorn, and numerous prizes are given away at each show. . . . In Lexington, N.C., one white man was killed and another, a newspaper photographer, was wounded seriously by gunfire in violence which broke out the night of June 6 here after a large group of Negroes tried to integrate a theatre and motion picture and other downtown facilities. The two men were shot as police were trying to keep the Negroes and a large crowd of white hecklers apart. Several persons were injured slightly by stones which were thrown during skirmishes.

CHICAGO

Clarence Wermich, publisher of the North Center News, and well known to the amusement and film trade, died at the Augustana hospital. He leaves surviving his wife and a daughter. . . . Kroehler Manufacturing Co., Naperville, Ill., has modernized its 326,000 square foot plant in Bradley, Ill., to produce its new chair line beginning June 1. The company recently turned over its pushback theatre seat line to Griggs. . . . Bud Solk, film press agent, is at the Weiss Memorial Hospital for surgery. . . . The new Eden, Northbrook, Ill., held a fashion show. Princess Grace Kelly sent some of her costumes to be shown at the show in order to help boost attendance. . . . Victor Bernstein has been named Chicago manager of Allied Artists exchange. Bernstein succeeds Nat Nathanson, who has been named assistant general sales manager in the company's New York headquarters. Bernstein reports that his son, Harvard Lynn, will marry Lenore Litwin, a school teacher, on June 25 at the Blackstone Hotel. . . . J. C. McCrary, Joseph Cozzi, and George Hutcheon, Chicago Warners exchange, and Paul Schoebel, Milwaukee exchange, left for Dallas to attend Warners division meeting, under direction of Edward Williamson. . . . The engagement of Mary Evanson and Fred. A. Niles, head of the Niles Studios of Chicago and Hollywood, has been announced. . . . Sam Seletsky, booking and buying manager, General Drive-In Theaters (Boston headquarters), was here to look over the progress on the new 1,200 seat hardtop theater being built by the organization on Rand Road, across from the huge Randhurst Shopping Center. Welsco Construction Co. of Chicago is building the theatre. . . . Members of Variety Club and film row are saddened over the death of Mrs. George Anne Richards. Mrs. Richards was a tireless and happy worker for the cause at La Rabida Sanatarium, pet charity of Variety. . . . Irv Kupcinet, Sun Times columnist, reports that Jerry Lewis will make a 43-city tour for his latest film, "The Nutty Professor." Lewis will travel in style in Arthur Godfrey's deluxe plane. His Chicago visit will be July 12.

CINCINNATI

Nicholas G. Shafer, president of Mid-States Theatres and in the motion picture business for many years, retired June 7. . . . Mabel Rhinehart has been appointed full-time secretary of Variety Tent Three, presently located on Film Row until its new quarters in Hotel Vernon Manor are ready for occupancy. Tent Three will hold its annual golf tournament Aug. 12 at Summit Hills Country Club . . . Chakeres Theatres has transferred Peter Antanoplus, student manager at the State, Springfield, O., to the Capitol, Frankfort, Ky., as assistant manager, and Pearce Parkhurst, in the public relations department in the Kentucky area to home office in Springfield, O., as advertising manager and publicist for its Ohio theatres. Harry Lamberson of the Chakeres staff has been assigned as relief manager for house managers vacationing during the summer. . . . Film Row and area exhibitors extend sympathy to Joyce Sampson, Chakeres short subjects booker, upon the death of her husband, and to Dorothea Lang, MGM contract clerk, upon the death of her mother. . . . Mrs. Phil Fox, wife of the Columbia manager, is recuperating nicely at her home after recent surgery. . . . Robert Bays, States Film Services shipper, trailer department, has joined the U.S. Air Corps.

JACKSONVILLE

Judge May, Florida Times-Union entertainment editor, who provides local theatres with excellent news coverage and reviews, is also the writer of "On Site," a Sunday column on the real estate field. . . . LaMar Sarra, vice-president and general counsel of Florida State Theatres, who has been extremely busy the past two months while representing the motion picture industry at sessions of the Florida Legislature in Tallahassee, and Mrs. Sarra took time off to attend the graduation of LaMar Sarra, Jr., from the junior college division of Gordon Military Academy at Barnesville, Ga. . . . Mrs. Ida Belle Levey, local WOMPI president, and other WOMPI leaders have sent messages of congratulations to the industry women who have founded the 15th WOMPI unit in Los Angeles. . . . Walt Meier, downtown Florida manager, has secured the cooperation of radio station WAPE officials in staging a folksong jamboree contest called the Tammy Hootenanny. Finals of the singing contest will be held on stage at the Florida, coinciding with Walt's opening of "Tammy and the Doctor." . . . "Lawrence of Arabia" at the Center and "How the West Was Won" at the Five Points have both entered their second month of playing time. . . . The annual free summer picnic of the Motion Picture Charity Club was a huge success due to the careful planning of Herman Allen and his entertainment committee. MPCC members and their wives and children attended the festivities which were held at rural Burnett Park. There were pony rides, games, and clowns to entertain the children, and a vast array of drinks and foodstuffs for all. . . . The Island Beach Outdoor Theatre at Cocoa, a unit of Kent Theatres, was damaged by a fire of undisclosed origin. . . . A Sunday feature article by Judy Norman, Florida Times-Union columnist, gave special credit to WOMPI for its monthly birthday parties held for residents of the All Saints Catholic Home for the Aged. WOMPI's June party for the senior citizens will be held on June 15. . . . Kathleen "Kitty" Dowell, WOMPI at Capitol Releasing Corp., provides a weekly film program for children detained in the City Juvenile Shelter, and she also prepares a weekly newsletter for the Ribault Lions Club as a WOMPI service. . . . Mrs. Dowell, Mary Hart, and Ida Belle Levey represented WOMPI at the annual dinner meeting held for March of Dimes leaders. . . . Mrs. Shirley Gordon, WOMPI at Warner Bros., represented WOMPI in a financial drive staged by the local unit of the American Cancer Society.

NEW ORLEANS

Pat Boone brought in a complete stage show for a three-days appearance at the Saenger in connection with the opening of MGM's "The Main Attraction." New Orleans was one of some 14 major cities set for the appearance during a three week tour. . . . O. J. Cole reopened the Ritz, Pascagoula, Miss., which had been closed for a short time for renovation. . . . The Sunset, La., theatre is closed. It was only recently purchased by Messrs. Hession and Richards from R. A. Conrad. . . . Addie Addison, United Artists chief publicist in the south, was in in connection with the scheduled opening of "Toys In The Attic," Saenger, July 17. . . . Joann Roach, MGM exchange cashier, took some vacation time off to be with her four-year-old daughter, Maryellen, who underwent a tonsilectomy. . . . Another youngster to have his tonsils removed is Chris Boovey, son of Bob Boovey, the Gulf States Theatres booker.

NEW HAVEN-HARTFORD

The need of a major parking garage at Asylum and Trumbull streets in Hartford is stressed by the Parking Study Commission, looking to future downtown development plans. Estimated facility cost is upwards of $2.3 million. The unit, of course, would immeasurably aid business for AB-PT's Allyn and the E. M. Loew's, plus the projected "piggyback" (two theatres) amusement center blueprinted by the E. M. Loew circuit for the immediate periphery. . . . Bruce Lessard has resigned as manager, East Hartford Drive-In; his replacement will be announced shortly by Bob Tirrell, Lockwood and Gordon district manager. . . . John D'Amato, Perakos Elm, Hartford, is using classified ad sections of metropolitan newspapers, urging groups, organizations, et al, to sponsor "Lawrence of Arabia" theatre parties, with special reduced rates in effect for sponsoring units. . . . Stanley Warner has sold the Warner Theatre building, Bridgeport, to the Bridgeport Redevelopment Agency for $180,000. SW zone spokesmen said that the company is considering seeking another theatre in Bridgeport—either in the State st. redevelopment area or elsewhere in the city. The company, meanwhile, continues to operate another Bridgeport first-run, the Merritt. . . . John Scanlon, III, operator of the Strand, Winsted, since June 21, 1959, has concluded his lease of the Lockwood and Rosen-owned theatre, his move closing Winsted's last showplace. He told newsmen his action was attributable to too much expense and too little income. "It didn't seem to make much difference what the picture was," he said.

PHILADELPHIA

Norman Silverman's Roxy Theatre case against United Artists and the major distributors was "settled by agreement" in U.S. District Court before Judge Wood. . . . "Ladybug Ladybug," the first of two films to be produced and directed for United Artists by Frank Perry with an original screenplay by Eleanor Perry, who made "David and Lisa," went before the cameras in Gradyville, Pa., a small town just outside Philadelphia. . . . The Andalusia Drive-In recently set a new record showing five features on a dusk-to-dawn 'horror' show. . . . The town's burlesque house, The Troc, is again showing burlesque movies for the summer season. . . . On June 23 Miss Lynne Gurst, secretary to Al Glaubinger, United Artitsts branch manager, and better known to her co-workers as 'The Rock,' will be 21 years old. . . . Nathan Milgram Services is now doing the buying and booking for the Route 45 Drive-In, Walnutport, Pa.; the Shimerville Drive-In, Emmaus, Pa., and the New Cinema, Willow Grove, Pa. . . . B. Schantzer, Fulton Art Theatre, Lancaster, Pa., was hospitalized.

ST. LOUIS

Joe Ansell, long time active member of Variety Club Tent 4, was honored at a luncheon at the Chase Hotel. Entertainment for the event was provided by Leonard Barr of the Playboy Club. The local Tent has purchased a bus for use of the nursery supported by the chapter. . . . At the $100-a-plate charity boxing show sponsored by the Teamsters Joint Council 13 at the Khorossan Room, Teamsters president Harold Gibbons announced that the Variety Club would share in this year's proceeds. Last year, each of the participating charities received in excess of $8,000. . . . At their final meeting before summer vacation, members of the Women's Variety Club installed a new slate of officers. They are president, Marion Becker; first vice-president, Perri Moreno; second vice-president, Alice Dorsey; treasurer, Phyllis Hayward; secretary, Therese Shelton; corresponding secretary, Wynne Goldman. . . . F. T. Spencer, Altec representative for the St. Louis area, was in New York recently for briefing sessions on the latest developments in sound techniques. R. E. Pierce, Altec national operating manager, was in St. Louis recently for conferences. . . . Mrs. Virginia Schaper is taking over the Trojan, Troy, Mo. Marvin Handlong is the former owner. . . . The Linn, Linn, Mo., is closed for the summer. It is owned by Mildred Faith. . . . The Lyric, Summersville, Mo., closed June 5 until further notice. . . . Harold (Bud) Rose, AA publicity agent from Milwaukee, was in town for promotion of "55 Days At Peking" which opens at Loew's State June 27. . . . Mr. and Mrs. Herman Tanner, Vandalia, were in town for the Rotary convention. . . . Also in town for the convention was Hollywood's Eric Johnston. . . . Mrs. Ed Arthur, wife of the president of Arthur Enterprises will be the speaker at the WOMPI installation dinner June 19 at the Flaming Pit on Chippewa. WOMPIs held a get-together luncheon with two Kansas City WOMPIs who were the chairmen of the 1962 convention. Mary Heueisen, chairman, and Hazel LeNoir, co-chairman, were in to discuss plans for the convention to be held here in 1964.

Seen cutting the ribbon at the recent opening of the Community, Walter Reade-Sterling, Inc.'s new Barclay Farms Shopping Center theatre in Cherry Hill Township, N. J., are Walter Reade, Jr., chairman of the board; Mayor Christian M. Weber, Cherry Hill Township; and Robert Scarborough, Cherry Hill, builder of the development.

SAN ANTONIO

An all out campaign utilizing radio, television, newspaper and screen trailers is being used by Interstate Theatres, according to George Watson, city manager, in behalf of the Movie Discount Cards which are for young citizens, 12 through 17 years, or for senior citizens, 60 years or more. The card costing $1 or renewable for $1 will save up to 50 per cent on movie admissions at any Interstate Theatre in Texas for the two age groups. . . . A special Pepsi Cola showing was held at the Texas with six bottle caps serving as price of admission. . . . Herman Sollock, manager, Woodlawn, has made arrangements for the sale of tickets to the roadshow engagement of "Lawrence of Arabia" currently at the Woodlawn by Sears Customer Convenience Center, cashiers office. . . . The Civilian Non-Appropriated Fund Council, Kelly Air Force Base, as prizes at their annual picnic is offering six sets of tickets to the showing of "Cleopatra" at the Broadway. . . . Ignacio Torres, manager, Alameda, operated by Jack Cane Theatres Corp., has announced another stage show has been set, headlined by Mexican star Maria Victoria with a 10 act bill. This is the only stage show in the city.

WASHINGTON

David Ginsberg, director of public relations for Sidney Lust Theatres, and Mrs. Beatrice Rudolph of Chevy Chase, D.C., have returned from New York and Atlantic City where they were spending their honeymoon following their marriage which was held at the home of the bride's sister in Alexandria, Va. "Uncle Dave," as the groom is known to thousands of children and adults alike in the Washington area, has been with the Lust organization since 1933. For the past 30 years, he has been most active in civic and charity affairs in Prince Georges County, Md. Dave has received numberous plaques and awards from various cities and organizations in the country for his services on their behalf, and most recently he and his trick dog, "Rusty," were honored by the Prince Georges Chamber of Commerce for the numerous performances they have given over the past nine years for handicapped children and various charitable causes. . . . Morrie Steinman, Metro Goldwyn Mayer special sales press agent, and Fred Erling, manager of Loew's Capitol, combined their showmanship to kick off the world premiere of MGM's "Werewolf In A Girls' Dormitory" and "Corridors of Blood," which played Loew's Capitol. The "Nervo-Rama" double feature attractions were sold by Steinman and Erling in the hard-sell manner, using some old gimmicks in addition to some new ones created by them. They started their "Nervo-Rama" by holding a press party for Miss Dormitory of 1963 (Miss Delores Glenn of Fred Astaire School of Dance) at the highly fashionable Bassins Restaurant. The party was attended by newspaper, radio, and television personalities from the Washington metropolitan area, and resulted in many gratis plugs in the newspapers, radio, and television. Steinman and Erling staged a parade which was led by the official press car driven by Morrie Steinman with the "Werewolf" (Charles Richman, a local actor) seated in the back. Behind the lead car was Miss Dormitory of 1963 relaxing comfortably in a stretcher inside of an ambulance. The Parade halted in front of Bassins Restaurant, the scene of the press party. This created one of the greatest downtown traffic jams ever seen. Miss Dormitory stopped at Bassins for her "blood transfusion" luncheon with her press guests. Owner Harry Zitelman of the nationally famous restaurant, assisted by his brother and sister, was kept busy serving Werewolf Cocktails to the honored guests. Loew's Capitol has a unique display in front of the theatre plugging their new Loew's Embassy, which is expected to open sometime in the summer. Erling, manager, has a 40x60 sign set up next to a sample deluxe theatre seat which is being installed in the new theatre. The sign invites the public to sit and relax in comfort in the seat. This stunt has created a lot of excitement in front of the theatre. . . . Jerry Baker, managing director, RKO Keith's, reports that United Artists' "Dr. No" has been doing brisk business and will hold indefinitely. In connection with the opening of "Dr. No," Baker used two models to work the parade route of Gordon Cooper, astronaut, who was honored by Washington citizens. The girls occupied seats in front of the theatre along the parade route which was bannered, "We are waiting for James Bond, Special Agent in Dr. No." They also passed out calling cards with theatres, picture, and playdate.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two serivce features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

JUNE 19, 1963

SECTION TWO
VOL. 69 No. 25

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—DeLuxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
6303 **BLACK ZOO**—MD-88m.—(PV; C)—Michael Gough, Jeanne Cooper—5041 (5-1-63)—Mild horror entry for the program
6304 **55 DAYS AT PEKING**—D-150m.—(Super TE70; TC)—Charlton Heston, Ava Gardner—5041 (5-1-63)—Segment of history makes impressive entertainment—Filmed in Spain
6301 **DAY OF THE TRIFFIDS, THE**—MD-93½m.—(CS; EC)—Howard Keel, Nicole Maurey—5041 (5-1-63)—High rating science fiction entry should please—English made
6211 **FRIGHTENED CITY, THE**—MD-80m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
6210 **PAYROLL**—MD—79m.—Michael Craig, Francoise Prevost—5045 (5-15-63)—Good programmer—English
6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western

COMING FEATURES IN ORDER OF RELEASE

May **PLAY IT COOL**—Billy Fury, Helen Shapiro
June **GUN HAWK, THE**—(C)—Rory Calhoun, Ruta Lee, Rod Cameron
June **SHOCK CORRIDOR, THE**—Peter Breck, Constance Towers
July **GUNFIGHTERS, THE**—(CS; C)—David Janssen

COMING

GUNFIGHT AT COMANCHE CREEK—(CS; C)—Audie Murphy, Colleen Miller
SOLDIER IN THE RAIN—Jackie Gleason, Steve McQueen, Tuesday Weld
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
716 **BATTLE BEYOND THE SUN**—MD-67m.—(C)—Edd Perry, Arla Powell—5033 (4-3-63)—Average outer space science fiction for the program—Filmgroup
BRAIN THAT WOULDN'T DIE, THE—MD-71m.—Jason Evers, Virginia Leith—5021 (2-20-63)—Okay horror programmer
807 **FREE, WHITE AND 21**—D—102m.—Frederick O'Neal, Annalena Lund—5045 (5-15-63)—Exploitable, but controversial courtroom film with a gimmick
706 **INVASION OF THE STAR CREATURES**—C-70m.—Bob Hall, Frankie Ray—5021 (2-20-63)—For the duallers
709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
802 **MIND BENDERS, THE**—D-101m.—Dirk Bogarde, Mary Ure—5029 (3-20-63)—Off-beat drama deals with experimentations involving the mind—English
718 **NIGHT TIDE**—D-84m.—Dennis Hopper, Linda Lawson—5033 (4-3-63)—For the duallers—Filmgroup
803 **OPERATION BIKINI**—D-80m. (Part Color)—Tab Hunter, Eva Six, Frankie Avalon—5033 (4-3-63)—War-time adventure for the program
708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
717 **RAVEN, THE**—CD—86m.—(PV; C)—Vincent Price, Hazel Court, Peter Lorre, Boris Karloff—5013 (1-23-63)—Good horror comedy entry
715 **REPTILICUS**—MD-81m.—(C)—Zsbjorn Andersen, Ann Smyrner—5009 (1-9-63)—Fair monster entry—Made in Denmark; dubbed in English
714 **SAMSON AND THE 7 MIRACLES OF THE WORLD**—MD-80m.—(ColorScope)—Gordon Scott, Yoko Tani—5021 (2-20-63)—Exploitable program entry—Italian; dubbed in English
707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(PV; C)—Frankie Avalon, Annette Funicello, Robert Cummings
BLACK CHRISTMAS—(EC)—Boris Karloff
CALIFORNIA—Jock Mahoney, Faith Domergue
COLD WIND FROM HELL, A—(Panacolor)—Barry Sullivan, Martha Hyer
DEMENTIA #13—William Campbell, Luana Anders—Filmgroup
ERIK, THE CONQUEROR—(C)—Cameron Mitchell
FEAR—Boris Karloff
HAUNTED PALACE, THE—(C; PV)—Vincent Price, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act One		WB
Air Patrol	A1	Fox
•All The Way Home		Par.
Almost Angels	A1	BV
Amazons of Rome	A2	UA
•America, America		WB
•Aphrodite, Goddess Of Love		Emb.
Army Game, The		For.
Arturo's Island	B	MGM
As Nature Intended		For.
Assignment Outer Space		A-I

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Bad Sleep Well, The		For.
Balcony, The	C	Misc.
Barabbas	A2	Col.
•Battle, The		Fox
Battle Beyond the Sun (Filmgroup)		A-1
•Beach Party		A-I
•Bear, The	A1	Emb.
•Behold A Pale Horse		Col.
•Beauty And The Beast	A1	UA
•Becket		Par.
Best Of Enemies, The	A1	Col.
Big Risk, The		UA
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The	A2	U-I
Black Fox		Misc.
•Black Christmas		A-I
Black Gold	A1	WB
Black Zoo	A2	AA
Boccaccio '70	C	Emb.
•Boy Who Caught A Crook	A1	UA
Brain That Wouldn't Die, The	B	AI
•Brass Bottle, The		U
Bunny Yeager's Nude Camera		Misc.
Bye, Bye Birdie	A3	Col.
Bloody Brood	B	Misc.

C

Cairo	A3	MGM
•California	A3	A-1
Call Me Bwana	A2	UA
Candide	B	For.
•Captain Newman, M.D.		U
•Captain Sindbad		MGM
•Cardinal, The		Col.
•Caretakers, The	A3	UA
Carnival Of Souls		Misc.
•Carpetbaggers, The		Par.
Carry On Constable		For.
Carry On Teacher		For.
•Castillian, The	A2	WB
Cattle King	A1	MGM
Centurion, The	A2	For.
•Ceremony, The		UA
•Chalk Garden, The		U-I
Chapman Report, The	B	WB
•Charade		U-I
Child Is Waiting, A	A2	UA
•Children Of The Damned		MGM
•Circus		Par.
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Come Blow Your Horn	A3	Par.
•Cold Wind From Hell, A		A-1
Come Fly With Me	A2	MGM
Come September—Re.	A3	U
•Condemned Of Altona, The		Fox
Confess Dr. Corda		For.
Confessions Of An Opium Eater	B	AA
•Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
•Cool Mikado, The		UA
Corridors of Blood	A3	MGM
Counterfeiters Of Paris, The	A3	MGM
•Court Martial	A2	UA
Courtship Of Eddie's Father, The	A2	MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice	A3	WB
Crooks Anonymous	A3	For.
Cross Of Living		For.

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
•Dark Purpose		U
David And Lisa	A2	Misc.
•Day And The Hour, The		MGM
Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The	A2	AA
Days Of Wine And Roses	A2	WB
•Dead Ringer		WB
Delicate Delinquent, The—RE	A1	Par.
•Dementia #13 (Filmgroup)		A-I
Devil's Hand, The		Misc.
Devil's Messenger, The		Misc.
Diamond Head	B	Col.
Diary Of A Madman	A2	UA
Dime With A Halo	A3	MGM
Divorce Italian Style	SP.	Emb.
Dr. No	B	UA
•Dr. Strangelove		Col.
•Donovan's Reef	A2	Par.
Drums Of Africa	A1	MGM
•Duel Of The Titans	A2	Par.

E

East Of Kilimanjaro		Misc.
Electra	A2	For.
Elusive Corporal, The		For.
Erik, The Conqueror	A2	A-I
Escape From East Berlin	A1	MGM
Europe In The Raw		Misc.
European Nights		Misc.

IT'S ALIVE—(C)—Peter Lorre, Elsa Lanchester
MASQUE OF THE RED DEATH—(PV; C)—Vincent Price
NIGHTMARE—Leticia Roman, John Saxon
SON OF SPARTACUS—Steve Reeves
SUMMER HOLIDAY—(TE; TC)—Cliff Richards, Lauri Peters
TERROR, THE—(Vistascope; C)—Boris Karloff
X—THE MAN WITH THE X-RAY EYES—(C)—Ray Milland
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad

IN SEARCH OF THE CASTAWAYS—CD-100m.—(TC)—Maurice Chevalier, Hayley Mills, George Sanders—5005 (12-19-62)—Another Disney winner for family trade—English

LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)

LEGEND OF LOBO, THE—NOV-67m.—(TC)— True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney

MIRACLE OF THE WHITE STALLIONS—D-118m.—(TC)—Robert Taylor, Lilli Palmer, Curt Jurgens—5033 (4-3-63)—Interesting adventure drama—Filmed in Austria

SAVAGE SAM—MD-104m.—(TC)—Tommy Kirk, Kevin Corcoran, Marta Kristen—5049 (5-29-63)—Exciting Disney meller.

SON OF FLUBBER—C—100m.—Fred MacMurray, Nancy Olson, Ken Murray—5013 (1-23-63)—Disney comedy sequel should be hit with family audiences

YELLOWSTONE CUBS—DOC-47m.—(TC)—Narrated by Rex Allen—5049 (5-29-63)—Entertaining Disney featurette

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
INCREDIBLE JOURNEY, THE—(TC)—Emile Genest, Sandra Scott
MARY POPPINS—(TC)—Julie Andrews, Dick Van Dyke
MERLIN JONES—(TC)—Annette, Tommy Kirk
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SWORD IN THE STONE—(TC)—Full Length Walt Disney Cartoon
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire
TIGER WALKS, A—(TC)—Brian Keith, Vera Miles, Sabu
WILD GOOSE STOP—Brandon De Wilde

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

713 BARABBAS—D-134m.—(TE 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made In Italy

706 BEST OF ENEMIES, THE—CD-104m.—(TE; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy

BYE BYE BIRDIE—MUC-112m.—(PV; EC)—Janet Leigh, Dick Van Dyke, Ann Margaret—5037 (4-17-63)—Solid, popular musical comedy entertainment

705 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guiness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English

DIAMOND HEAD—D-107m.—(PV; EC)—Charlton Heston, Yvette Mimieux, France Nuyen—5009 (1-9-63)—Lush settings, names boost drama's appeal

JASON AND THE ARGONAUTS—FAN-104m.—(EC)—Todd Armstrong, Nancy Kovack—5053 (6-12-63)—Entertaining fantasy features top special effects

LAWRENCE OF ARABIA—D-222m.—(PV; TC)—Peter O'Toole, Alec Guinness, Anthony Quinn—5005 (12-19-62)—Top ranking adventure epic is loaded with potential

MAN FROM THE DINERS' CLUB, THE—C—96m.—Danny Kaye, Cara Williams—5034 (4-3-63)—Cute comedy with Kaye touch

701 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles

710 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half

708 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama

707 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer

704 THREE STOOGES IN ORBIT, THE—C-87m.—Three Stooges—4952 (7-11-62)—Okay programmer

709 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer

712 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly Interesting tale of men in war—English-made

711 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda

629 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program

COMING FEATURES IN ORDER OF RELEASE

Feb. MANIAC—Kerwin Mathews, Nadia Gray
Mar. IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
April FURY OF THE PAGANS—(C)—Edmund Purdom
JUST FOR FUN—Bobby Vinton
July 13 FRIGHTENED GIRLS—(EC)—Kathy Dunn, Murray Hamilton
Aug. GIDGET GOES TO ROME—(EC)—James Darren, Cindy Carol

COMING

BEHOLD A PALE HORSE—Gregory Peck, Anthony Quinn
CARDINAL, THE—(PV; TC)—Tom Tryon, Romy Schneider, Carol Lynley, John Saxon
CONGO VIVO—Jean Sebastian, Bachir Toure
DR. STRANGELOVE—Peter Sellers, Sterling Hayden
FAIL SAFE—Henry Fonda, Dan O'Herlihy
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
LILITH—Warren Beatty, Jean Seberg, Kim Hunter, Peter Fonda
LONG SHIPS, THE—(TE; TC)—Richard Widmark, Sidney Poitier, Leslie Parrish
PLAY IT COOLER—Anthony Newly, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(PV; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
SIEGE OF THE SAXONS, THE—(C)—Janette Scott, Ronald Lewis—English
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
THREE STOOGES GO AROUND THE WORLD IN A DAZE—Three Stooges
25TH HOUR, THE—Gregory Peck, Anthony Quinn
UNDER THE YUM YUM TREE—(EC)—Jack Lemmon, Carol Lynley
VICTORS, THE—(PV)—Vincent Edwards, Melina Mercouri
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles

CRIME DOES NOT PAY—D-159m.—(DS)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles

CONSTANTINE AND THE CROSS—D-114m.—(TS;EC)—Cornel Wilde, Christine Kaufman—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue

DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
FACE IN THE RAIN, A—D-81m.—Rory Calhoun, Marina Berti, Niall MacGinnis—5029 (3-20-63)—Suspense in war for program—Italian; English language
LANDRU—D-114m.—(EC)—Charles Denner, Michele Morgan—5037 (4-17-63)—Absorbing import—French; English titles
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
LONG DAY'S JOURNEY INTO NIGHT—D-136m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama
LOVE AT TWENTY—D-113m.—Jean-Pierre Leaud, Eleanora Rossi Drago—5021 (2-20-63)—Exploitable entry for art spots—Filmed abroad; English titles
MADAME—CD-104m.—(TE; TC)—Sophia Loren, Robert Hossein—5025 (3-6-63)—Exploitable offering for art and other spots—(Italian made; Dubbed in English)
NIGHT IS MY FUTURE—D-87m.—Mai Zetterling, Birger Malmsten—5009 (1-9-63)—Interesting Ingmar Bergman import—Swedish; English titles
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m. Fairly amusing import—English
SEVEN CAPITAL SINS—COMP.-110m.—(DS)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche
April **PASSIONATE THIEF, THE**—Anna Magnani
April **APHRODITE, GODDESS OF LOVE**—(C)—Isabel Corey
June **YOUNG GIRLS OF GOOD FAMILY**—Ziva Rodann—French
July **LIGHT FANTASTIC, THE**—Dolores McDougal, Barry Bartle
LOVE MAKERS, THE—Claudia Cardinale, Jean-Paul Belmondo

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

315 **ARTURO'S ISLAND**—D-90m.—Reginald Kernan, Vanni De Maigret, Key Meersman—5009 (1-9-63)—Interesting import for art houses—Italian—English titles
310 **BILLY ROSE'S JUMBO**—125m.—(PV; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs
316 **CAIRO**—MD-91m.—George Sanders, Richard Johnson—5017 (2-6-63)—Okay crime programmer in Egyptian locale
331 **CATTLE KING**—W-89m.—(C)—Robert Taylor, Joan Caulfield—5053 (6-12-63)—Large scale western
322 **COME FLY WITH ME**—CD—109m.—(PV; MC)—Dolores Hart, Hugh O'Brian, Karl Boehm—5034 (4-3-63)—Romantic adventures of three airline hostesses
CORRIDORS OF BLOOD—MD-87m.—Boris Karloff—5053 (6-12-63)—Exploitable horror item—English
313 **COUNTERFEITERS OF PARIS, THE**—CMD-99m.—Jean Gabin, Martine Carol—5029 (3-20-63)—Comedy meller has Gallic charm and Jean Gabin—French; English titles
321 **COURTSHIP OF EDDIE'S FATHER, THE**—CD-117m.—(PV; MC)—Glenn Ford, Shirley Jones, Ronny Howard—5029 (3-20-63)—Fine entertainment for everyone
214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
318 **DIME WITH A HALO**—D-94m.—Barbara Luna, Roger Mobley, Paul Langton—5030 (3-20-63)—Satisfactory for the program
327 **DRUMS OF AFRICA**—MD-92m.—(PV;MC)—Frankie Avalon, Mariette Hartley—5042 (5-1-63)—Okay adventure yarn for program
311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin
330 **FLIPPER**—D—90m.—(MC)—Chuck Connors, Luke Halpin, Kathleen Maguire—5045 (5-15-63)—Good family entertainment
321 **FOLLOW THE BOYS**—MUC-95m.—(PV; C)—Connie Francis, Paula Prentiss, Ron Randell—5022 (2-20-63)—Moderate musical aimed at teen audiences
319 **FOUR DAYS OF NAPLES, THE**—D-124m.—Regina Bianchi, Aldo Guiffre—5037 (4-17-63)—Inspiring import deserves highest rating—Italian; English titles
317 **HOOK, THE**—D-98m.—(PV)—Kirk Douglas, Robert Walker—5013 (1-23-63)—Interesting, well-made drama about men in war
HOW THE WEST WAS WON—D-155m.—(CN; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
325 **IN THE COOL OF THE DAY**—D-89m.—(PV; C)—Jane Fonda, Peter Finch—5049 (5-29-63)—Fairly interesting romance
301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
323 **IT HAPPENED AT THE WORLD'S FAIR**—C-195m.—(PV; MC)—Elvis Presley, Joan O'Brien—5038 (4-17-63)—All depends on Presley draw
312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English
MAIN ATTRACTION, THE—D-90m.—(MC)—Pat Boone, Nancy Kwan—5053 (6-12-63)—Adult drama of young love with circus background—Filmed in England and Italy
340 **MONKEY IN WINTER**—D-104m.—Jean Gabin, Jean-Paul Belmondo, Suzanne Flon—5017 (2-6-63)—Okay entry for art spots—French; English titles
365 **MUTINY ON THE BOUNTY**—D-179m.—(PV; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
305 **PASSWORD IS COURAGE**—CD-116m.—Dirk Bogarde, Maria Perschy—5010 (1-9-63)—Exciting, well-made P.O.W. comedy drama—English
308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience
324 **RIFIFI IN TOKYO**—MD-89m.—Karl Boehm, Barbara Lass—5042 (5-1-63)—Ordinary crime meller is program material—Made in Japan
306 **SAVAGE GUNS, THE**—W-85m.—(MC; MS)—Richard Basehart, Marie Granada—5022 (2-20-63)—Average western for program Made in Spain
320 **SEVEN SEAS TO CALAIS**—MD-102m.—(CS; EC)—Rod Taylor, Irene Worth—5030 (3-20-63)—Good Swashbuckling Adventure—Italian; spoken in English
328 **SLAVE, THE**—MD-102m.—(EC)—Steve Reeves—5045 (5-15-63)—Good action entry about ancient Romans—Italian-made; dubbed in English
304 **SWORDSMAN OF SIENA**—MD-92m.—(CS; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad
223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English
220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
WEREWOLF IN A GIRLS' DORMITORY (GHOUL IN SCHOOL, THE)—MD-84m.—Barbara Lass, Carl Schell—5056 (6-12-63)—Okay horror entry
356 **WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN-129m.—(CN; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
336 **YOUNG AND THE BRAVE, THE**—D-84m.—Rory Calhoun, William Bendix—5046 (5-15-63)—Okay programmer

COMING FEATURES IN ORDER OF RELEASE

June **GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta
July **CAPTAIN SINDBAD**—(C)-Guy Williams, Heidi Bruehl
July **DAY AND THE HOUR, THE**—Simone Signoret, Stuart Whitman
July **TARZAN'S THREE CHALLENGES**—(PV; MC)—Jock Mahoney
July **TWO ARE GUILTY**—(Dailyscope)—Anthony Perkins, Jean Claude Braily
July **TICKLISH AFFAIR, A**—(PV;C)—Shirley Jones, Gig Young, Red Buttons

COMING

CHILDREN OF THE DAMNED—Ian Hendry, Alan Badez—England
GLADIATORS SEVEN—(CS)—Richard Harrison
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
HAUNTING, THE—(PV; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MURDER AT THE GALLOP—Margaret Rutherford, Robert Morley
NATIVES ARE RESTLESS TONIGHT, THE—(EC)—Nancy Kwan, Dennis Price
NIGHT MUST FALL—Albert Finney—English
OF HUMAN BONDAGE—(PV; MC)—Kim Novak, Laurence Harvey
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
PRIZE, THE—Paul Newman, Elke Sommer, Edward G. Robinson

F

Face In The Rain		Emb.
•Fair Safe		Col.
Fall Guy, The		Misc.
Fancy Pants—RE	A1	Par.
Fatal Desire	A3	For.
•Fear		A-I
Fiasco In Milan		For.
55 Days At Peking	A1	AA
Firebrand	B	For.
Five Miles To Midnight	A3	UA
Five Weeks In A Balloon	A1	Fox
Flamboyant Sex, The		For.
•Flight From Ashiya		UA
Flipper	A1	MGM
Follow The Boys	B	MGM
•For Love Or Money		U-I
40 Pounds of Trouble	A2	U-I
Four Days Of Naples	A2	MGM
•Four For Texas		WB
Free White and 21	B	A-I
Freud	Sp.	U-I
•From Russia, With Love		UA
Frightened City, The	B	AA
Fruit Is Ripe		For.
•Fun In Acapulco		Par.
•Fury Of The Pagans	A2	Col.

G

Gathering Of Eagles, A	A1	U-I
Gay Purr-Ee	A1	WB
Giant—Re.	A1	WB
•Gidget Goes To Rome		Col.
Gigot	A1	Fox
Girl Hunters, The		For.
Girl Named Tamiko, A	B	Par.
Girls, Girls, Girls	A2	Par.
•Gladiators Seven		MGM
•Gold For The Caesars		MGM
•Golden Arrow, The		MGM
Great Caruso, The—RE	A1	Misc.
Great Chase, The		Misc.
Great Escape, The	A1	UA
•Great Race, The		WB
Great Van Robbery, The	A1	UA
•Greatest Story Ever Told, The		UA
•Gunfight At Comanche Creek		AA
Gunfighter at the O.K. Corral—Re.		Par.
•Gunfighters, The		AA
•Gun Hawk, The		AA
Guns Of Darkness	A2	WB
Gypsy	B	WB

H

Hand Of Death	A2	Fox
•Haunted Palace		A-I
•Haunting, The		MGM
Her Bikini Never Got Wet		For.
Hercules and the Captive Women		For.
•Here's Las Vegas		UA
Hero's Island	A1	UA
Hook, The	A2	MGM
Horror Hotel	A3	For.
•Horse Without A Head, The		BV
House Of The Damned	A2	Fox
House Of Women	B	WB
How The West Was Won	A1	MGM
Hud	A3	Par.
Huns, The	A2	For.

I

I Could Go On Singing	A3	UA
If A Man Answers	A3	U-I
I Thank A Fool	A3	MGM
Il Grido		For.
•I Love, You Love	C	Col.
•Incredible Journey, The		BV
Immoral West, The		Misc.
Impersonator, The		For.
In Search Of The Castaways	A1	BV
•In The French Style		Col.
In The Cool Of The Day	B	MGM
•Incredible Mr. Limpet, The		WB
Invasion Of The Star Creatures	A1	A-I
•Invitation To A Murder		Par.
Irma La Douce		UA
•Iron Maiden, The		Col.
Island Of Love	B	WB
It Happened At The World's Fair	A2	MGM
It Happened In Athens	B	Fox
•It's Alive		A-I
•It's A Mad, Mad, Mad, Mad World		UA
It's Only Money	A1	Par.

J

Jack The Giant Killer	A1	UA
Jason and the Argonauts	A1	Col.
Joseph And His Brethren	A1	For.
•Johnny Cool		UA
Jumbo	A1	MGM
•Just For Pun		Col.

K

Kid Galahad	A2	UA
Kill or Cure	A1	MGM
King Kong vs. Godzilla	A1	U
•King Of The Mountain		U
•Kings Of The Sun		UA
•Kiss of the Vampire		U

L

L-Shaped Room, The		For.
Lady And The Tramp—RE	A1	BV
•Lady For A Knight		UA
•Lady In A Cage		Par.
Lancelot And Guinevere	A2	U-I
Landru	B	Emb.
Last Train From Boot Hill, The—Re.		Par.
La Viaccia	B	Emb.
Lawrence Of Arabia	A2	Col.
Layfayette	A1	For.
Lazarillo	A2	For.
Le Amiche (The Girl Friends)		For.
Legend Of Lobo, The	A1	BV
•Legionnaire, The		MGM
•Leopard, The		Fox
•Light Fantastic, The	B	Emb.
•**Lilies of the Field, The**	A1	UA
•Lilith		Col.
Lion, The	A2	Fox
List Of Adrian Messenger, The	A1	U-I
Loneliness Of The Long Distance Runner, The (Rebel With A Cause)	A3	For.
Long Absence, The	A2	For.
Long Day's Journey Into Night	SP.	EMB
•Long Ships, The		Col.
Longest Day, The	A1	Fox
Love And Larceny	A3	For.
Love At Twenty	A3	EMB
Love Is A Ball	A3	UA
•Love Makers, The		Emb.
•Love With The Proper Stranger		Par.
Lover Come Back—Re.	B	U
Loves Of Salammbo	A2	Fox
Lovers Of Teruel, The	A3	For.

M

Madame	B	Emb.
Magnificient Sinner, The	A3	For.
Main Attraction, The	B	MGM
Manchurian Candidate, The	A3	UA
Man From The Diners' Club	A1	Col.
•Man In The Middle		UA
Man Who Knew Too Much, The —RE	A1	Par.
•Maniac		Col.
•Man's Favorite Sport?		U-1
Marco Polo	A1	AI
Marilyn	B	Fox
•Mary Poppins		BV
Marriage Of Figaro	A3	For.
•Mary, Mary		WB
•Masque Of The Red Death		AI
•McLintock		UA
•Merlin Jones		BV
Mermaids of Tiburon		Misc.
Mighty Ursus	A2	UA
Mind Benders, The	A3	A-1
Miracle Of The White Stallions	A1	BV
•Missourian, The		WB
•Mister Pulver and the Captain		WB
Mondo Cane	SP	For.
Mongols, The	B	For.
Monkey In Winter	A3	MGM
•Monsieur Cognac		U
Mouse On The Moon		For.
•Move Over, Darling		Fox
Mr. Peter's Pets		Misc.
•Murder At The Gallop		MGM
•Muriel		UA
Mutiny On The Bounty	A2	MGM
•My Fair Lady		WB
My Six Loves	A1	Par.
Mystery Submarine	A1	U-I

N

•Natives Are Restless Tonight		MGM
•New Kind Of Love, A	B	Par.
Night Is My Future	B	Emb.

SEVEN GLADIATORS—(C)—Richard Harrison
SMOG—(WS)—Annie Girardut, Renato Salvatore
SUNDAY IN NEW YORK—(MC)—Jane Fonda, Cliff Robertson
TIKO AND THE SHARK—(WS;C)—Tahitian Cast
TWILIGHT OF HONOR—(PV)—Richard Chamberlain, Joey Heatherton, Nick Adams
VICE AND VIRTUE—Catherine Daneuve, Annie Girardot, Robert Hassein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
V.I.P.S, THE—(PV; EC)—Elizabeth Taylor, Richard Burton
VIVA LAS VEGAS—Elvis Presley, Ann Margaret
WHEELER DEALERS, THE—(PV; MC)—Lee Remick, James Garner

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

COME BLOW YOUR HORN—C-112m.—(PV;TC)—Frank Sinatra, Molly Picon, Barbara Rush—5049 (5-29-63)—Very funny comedy should roll to top returns
R6119 DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
R6208 FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
6205 GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
6210 GIRL NAMED TAMIKO, A—D-110m.—(TC; PV)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan
GUNFIGHT AT THE O.K. CORRAL—W-122m.—(TC)—Burt Lancaster, Kirk Douglas—5056 (6-12-63)—Super western rates high—Reissue
6216 HUD—D-112m.—(PV)—Paul Newman, Melvyn Douglas, Patricia Neal—5046 (5-15-63) High rating dramatic entertainment
6206 IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
LAST TRAIN FROM GUN HILL, The—W-94m.—(TC)—Kirk Douglas, Anthony Quinn—5056 (6-12-63)—Suspenseful, big scale western—Reissue
R6214 MAN WHO KNEW TOO MUCH, THE—MD-120m.—(VV; TC)—James Stewart, Doris Day—5046 (5-15-63)—Reissue of high rating Hitchcock thriller
6213 MY SIX LOVES—CD-101m.—(TC)—Debbie Reynolds, Cliff Robertson—5025 (3-6-63)—Warm, entertaining family treat
6219 NUTTY PROFESSOR, THE—C—107m.—(C)—Jerry Lewis, Stella Stevens—5046 (5-15-63)—Jerry Lewis rides again
6212 PAPA'S DELICATE CONDITION—C-98m.—(TC)—Jackie Gleason, Glynis Johns—5022 (2-20-63)—Comedy offers fun for the family
6202 PIGEON THAT TOOK ROME, THE—C-101m.—(PV)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
R6215 TROUBLE WITH HARRY, THE—C-99m.—(VV; TC)—Edmund Gwenn, John Forsythe, Shirley MacLaine—5046 (5-15-63)—Reissue is off-beat, amusing Hitchcock entry
R6203 WAR AND PEACE—D-208m.—(VV; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211 WHERE THE TRUTH LIES—D-83m.—(DS)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6207 WHO'S GOT THE ACTION—C-93m.—(PV; TC)—Dean Martin, Lana Turner, Eddie Albert—5006 (12-19-62)—Names aid moderately amusing farce
6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

June DUEL OF THE TITANS—(TC)—Steve Reeves, Gordon Scott
July DONOVAN'S REEF—(TC)—John Wayne, Cecar Romero, Dorothy Lamour

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(PV; EC)—Richard Burton, Peter O'Toole
CARPETBAGGERS, THE—(70mm. PV, TC)—George Peppard, Alan Ladd, Tony Bill, Carroll Baker, Martha Hyer
CIRCUS—(TC)—John Wayne, Claudia Cardinale, David Niven
FUN IN ACAPULCO—(TC)—Elvis Presley, Ursula Andress
INVITATION TO A HANGING—(TC)—Dale Robertson, Yvonne De Carlo, William Bendix
LADY IN A CAGE—Olivia de Havilland, Jeff Corey, Ann Sothern
LOVE WITH THE PROPER STRANGER—Steve McQueen, Natalie Wood
NEW KIND OF LOVE, A—(TC)—Paul Newman, Joanne Woodward
PARIS WHEN IT SIZZLES—(TC; PV)—William Holden, Audrey Hepburn
SEVEN DAYS IN MAY—Burt Lancaster, Kirk Douglas, Fredric March
WHO'S BEEN SLEEPING IN MY BED—(TC)—Dean Martin, Carol Burnett
WHO'S MINDING THE STORE?—(TC)—Jerry Lewis, Jill St. John
WIVES AND LOVERS—Janet Leigh, Van Johnson, Shelley Winters

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

216 AIR PATROL—MD-70m.—(CS)—Willard Parker, Merry Anders—5014 (1-23-63)—Average police meller
DAY MARS INVADED EARTH, THE—MD-70m.—(CS)—Kent Taylor, Marie Windsor—5050 (5-29-63)—Unusual, interesting programmer
217 FIREBRAND, THE—W-63m.—(CS)—Kent Taylor, Lisa Montell, Valentin De Vargas—5010 (1-9-63)—Okay western
218 FIVE WEEKS IN A BALLOON—CMD-101m—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
HAND OF DEATH—MD-60m.—(CS)—John Agar, Paula Raymond—5038 (4-17-63)—'Monster' dualler
HOUSE OF THE DAMNED—MD-60m.—(CS) Ronald Foster, Merry Anders—5042 (5-1-63)—Good "haunted house" meller for duallers
214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
221 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
223 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
305 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
MARILYN—DOC.—83m—(CS; C and black and white)—Narrated by Rock Hudson—5056 (6-12-63)—Mildly impressive documentary on late Marilyn Monroe
NINE HOURS TO RAMA—D-125m.—(CS; DC)—Horst Buchholz, Jose Ferrer, Valerie Gearon—5022 (2-20-63)—Engrossing dramatic reenactment of Gandhi's assasination—Filmed in India and England
POLICE NURSE—MD-64m.—Ken Scott, Merry Anders—5050 (5-29-63)—For the lower half
306 ROBE, THE—D-133m.—(TC; CS)—Richard Burton, Jean Simmons—5017 (2-6-63)—Excellent—Reissue
301 SODOM AND GOMORRAH—D-154m.—(DC)—Stewart Granger, Pier Angeli—5014 (1-23-63)—Biblical spectacle flavord with sin for mass market—Made in Italy
STRIPPER, THE—D-95m.—(CS)—Joanne Woodward, Richard Beymer—5042 (5-1-63)—Interesting drama
219 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
303 THIRTY YEARS OF FUN—COMP.-85m.—Produced by Robert Youngson—5023 (2-20-63)—Highly amusing compilation of footage of yesteryear
YELLOW CANARY, THE—D-93m.—(CS)—Pat Boone, Barbara Eden—5038 (4-17-63)—Well-made mystery thriller
YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

May LEOPARD, THE—TE; TC)—Burt Lancaster, Claudia Cardinale

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
MOVE OVER DARLING—(CS; C)—Doris Day, James Garner
OF LOVE AND DESIRE—(CS; C)—Merle O'Beron, Curd Jurgens, Steve Cochran
PLEASE, NOT NOW!—(CS)—Brigitte Bardot
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
TAKE HER, SHE'S MINE—(CS; C)—James Stewart, Sandra Dee
WINSTON AFFAIR, THE—(CS)—Robert Mitchum, France Nuyen

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

AMAZONS OF ROME—SPEC.-93m.—(EC)—Louis Jourdan, Sylvia Syms—5025 (3-6-63)—Actionful ancient war spectacle—French-Italian co-production; dubbed in English

BIG RISK, THE—D—111m.—Lino Ventura, Sandra Milo—5056 (6-12-63)—Interesting crime meller—Franco-Italian co-production; dubbed in English—Amon

6230 **BIRD MAN OF ALCATRAZ**—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)

6314 **CALL ME BWANA**—C-103m.—(C)—Bob Hope, Anita Ekberg, Edie Adams—5050 (5-29-63)—Entertaining Hope entry—Eon

6305 **CHILD IS WAITING, A**—D-102m.—Burt Lancaster, Judy Garland—5014 (1-23-63)—Touching drama of retarded children has top names—Kramer

6308 **DIARY OF A MADMAN**—MD-96m.—(EC)—Vincent Price, Nancy Kovack—5025 (3-6-63)—Good horror show for program—Admiral

6307 **DR. NO**—MD-111m.—(TC)—Sean Connery, Ursula Andress—5034 (4-3-63)—High rating adventure drama loaded with sex, skullduggery, and thrills—English—Saltzman-Broccoli

6306 **FIVE MILES TO MIDNIGHT**—D-110m.—Sophia Loren, Anthony Perkins—5023 (2-20-63)—Drama has suspense, intrigue, other angles—Litvak

6312 **GREAT ESCAPE, THE**—MD-168m.—(PV; DC)—Steve McQueen, James Garner—5038 (4-17-63)—Solid, exciting, suspenseful P.O.W. yarn—Mirisch

6307 **GREAT VAN ROBBERY, THE**—MD-73m.—Denis Shaw, Kay Collard—5014 (1-23-63)—Okay action programmer—Danziger—English

6229 **HERO'S ISLAND**—MD-94m.—(PV; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-Beat adventure yarn for program or art spots—Stevens

6311 **I COULD GO ON SINGING**—DMU-99m.—(PV; TC)—Judy Garland, Dirk Bogarde—5030 (3-20-63)—Entertaining drama—English

IRMA LA DOUCE—C—149m.—(PV;TC)—Jack Lemmon, Shirley MacLaine—5056 (6-12-63)—Highly entertaining entry for adult audiences—Mirisch

6222 **JACK THE GIANT KILLER**—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element

KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch

6231 **LOVE IS A BALL**—C-112m.—(PV; TC)—Glenn Ford, Hope Lange, Charles Boyer—5026 (3-6-63)—Slick sophisticated comedy romp—Oxford-Gold Medal

6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.

6220 **MIGHTY URSUS**—MD-92m.—(EC)—Ed Fury, Cristina Cajoni—5010 (1-9-63)—Ancient legend is a fair thriller—Italy and Spain; dubbed in English—Cine Italia and Atena

6215 **NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern

6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer

6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus

6303 **TARAS BULBA**—D-122m.—(PV; EC)—Tony Curtis, Yul Brynner, Christine Kaufmann—5006 (12-19-62)—Action packed Cossack adventure should ride to good returns—Hecht

6234 **TOWER OF LONDON**—MD-79m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral

6301 **TWO FOR THE SEESAW**—CD-120m.—(PV)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch

6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made

6236 **VAMPIRE AND THE BALLERINA, THE**—MD-84m.—Helene Remy, Maria Luisa Rolando—5006 (12-19-62)—Moderate horror entry from the program—Italian made; dubbed in English—C.I.F. Consorzio Italiano Film

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
THIRD OF A MAN—Simon Oakland
BEAUTY AND THE BEAST—(TC)—Mark Damon, Joyce Taylor
COURT MARTIAL—Karlheinz Bohm, Christian Wolff
BOY WHO CAUGHT A CROOK—Wanda Hendrix, Don Beddoe—Harvard
Aug. **STOLEN HOURS**—(C)—Susan Hayward, Diana Baker, Michael Craig—Mirisch
Aug. **TOYS IN THE ATTIC**—(PV)—Wendy Hiller, Dean Martin, Geraldine Page, Yvette Mineaux—Mirisch
Sept. **CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

COMING

CEREMONY, THE—Laurence Harvey, Sarah Miles
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
FLIGHT FROM ASHIYA—(PV)—Yul Brynner, Suzy Parker—Hecht
FROM RUSSIA, WITH LOVE—(TC)—Sean Connery, Lotte Lenya—Eon
GREATEST STORY EVER TOLD, THE—(CN; TC)—Max Von Sydow, Charlton Heston—George Stevens
HERE'S LAS VEGAS—(Pathe; Color)—Personnel of Las Vegas Shows—Case, Roach
IT'S A MAD, MAD, MAD WORLD—(TC; CN)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
JOHNNY COOL—Henry Silva, Eliyabeth Montgomery—Chrislaw
KINGS OF THE SUN—(PV; DC)—Yul Brynner, Shirley Ann Field—Mirisch
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow
MAN IN THE MIDDLE—Peter Ustinov, Melina Mercouri—Dassin
McLINTOCK!—(PV; TC)—John Wayne, Maureen O'Hara—Batjac
MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
NORMAN VINCENT PEALE STORY, THE—Don Murray—Ross
ONCE UPON A SUMMER—Rita Tushingham ,Peter Finch—Woodfall—English
PINK PANTHER, THE—(Super-TE 70; TC)—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROBIN AND THE 7 HOODS—(TC; Wide Screen)—Frank Sinatra, Dean Martin—Essex
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
TWICE TOLD TALES—(C)—Vincent Price, Mari Blanchard—Admiral
WHEREVER LOVE TAKES ME—William Holden, Susannah York—Helvia
YOUNG MAN'S FANCY, A—(PV; TC)—James Darren, Ann-Margret—Essex

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6307 **BIRDS, THE**—D-120m.—(TC)—Rod Taylor, Jessica Tandy, Tippi Hedren—5034 (4-3-63)—Different Hitchcock offering looks like strong boxoffice

6303 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin—5017 (2-6-63)—Highly enjoyable comedy—Reissue

6301 **FREUD**—D-139m.—Montgomery Clift, Susannah York, Larry Parks—5006 (12-19-62)—Quality entry for the discriminating

6304 **40 POUNDS OF TROUBLE**—C-102m.—(PV; EC)—Tony Curts, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment

6313 **GATHERING OF EAGLES, A**—D—115m.—(EC)—Rock Hudson, Rod Taylor, Mary Peach—5057 (6-12-63)—The Strategic Air Command in action

6221 **IF A MAN ANSWERS**—C-102m.—(EC)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy

6314 **KING KONG VS GODZILLA**—MD—90m. (C)—Michael Keith, James Yagi—5057 (6-12-63)—Exploitable science fiction entry for program—Japanese made

6312 **LANCELOT AND GUINEVERE**—D-116m.—(PV; EC)—Cornel Wilde, Jean Wallace—5042 (5-1-63)—Colorful tale of Knights of yesteryear—English made

6315 **LIST OF ADRIAN MESSENGER, THE**—MD-98m.—George C. Scott, Dana Wynter—5050 (5-29-63)—Absorbing, well-made mystery

6302 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day—5017 (2-6-63)—Comedy has angles to make it a hit—Reissue

6305 **MYSTERY SUBMARINE**—MD-90m.—Edward Judd, James Robertson Justice—5010 (1-9-63)—Okay program entry—English

6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines

6309 **PARANOIAC**—MD-80m.—Jeanette Scott, Oliver Reed—5039 (4-17-63)—Interesting horror import—English

6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made

6310 **SHOWDOWN**—W-79m.—Audie Murphy, Kathleen Crowley—5039 (4-17-63)—For lower half of program

6222 **STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer

6311 **TAMMY AND THE DOCTOR**—CD—88m.—(EC)—Sandra Dee, Peter Fonda—5047 (5-15-63)—Cute series entry

•Nightmare		A-I
•Night Must Fall		MGM
Night Of Passion—(See During One Night)		
Night Tide (Filmgroup)		A-I
Nine Hours To Rama	A3	Fox
No Exit	B	Misc.
No Man Is An Island	A1	U-I
No Place Like Homicide (What A Carve Up)	A1	Emb.
•Norman Vincent Peale Story, The		UA
Notorious Landlady	A3	Col.
Nude Odyssey	C	For
Nutty Professor, The	A1	Par.
Nun And The Sergeant, The	A3	UA

O

•Of Human Bondage		MGM
•Of Love And Desire		Fox
•Old Dark House, The		Col.
Operation Bikini	B	A-I
•Once Upon A Summer		UA

P

Pagan Island		Misc.
•Palm Springs Week-End		WB
Panic In Year Zero	A3	A-I
Parnoiac	A2	U-1
Papa's Delicate Condition	A1	Par.
•Paris When It Sizzles		Par.
•Passionate Thief, The	A3	Emb.
Password Is Courage, The	AI	MGM
Payroll	B	AA
Peeping Tom	B	For.
Period Of Adjustment	A3	MGM
Phantom Of The Opera	A1	U-I
Phantom Planet	A1	A-1
Pigeon That Took Rome, The	A3	Par.
Pillar Of Fire, The		For.
•Pink Panther		UA
Pirates Of Blood River	A2	Col.
Playboy Of The Western World	A2	For.
•Play It Cool	A2	AA
•Play It Cooler		Col.
Playtime		For.
•Please, Not Now!	C	Fox
Police Nurse	A3	Fox
•Postman's Knock		MGM
Pressure Point	SP.	UA
PT 109	A1	WB
•Prize, The		MGM
•Proper Time, The		UA
Public Affair, A		Misc.

Q

Quare Fellow, The	A3	For.
•Queen's Guard, The		Fox

R

•Rampage		WB
Raven, The	A1	A-I
•Reach For Glory		Col.
Rear Window—RE	A2	Par.
Rebel With A Cause—See Loneliness of a Long Distance Runner		
Reptilicus	A1	A-I
Requiem For A Heavyweight	A2	Col.
Rice Girl	A3	For.
Rider On A Dead Horse	A3	AA
Riff Raff Girls		For.
Rififi In Tokyo	A3	MGM
Ring-A-Ding Rhythm	AI	Col.
Robe, The—Re.	A1	Fox
•Robin And The 7 Hoods		UA
Roman Holiday—RE	A2	Par.
Room Mates		For.
•Running Man, The		Col.

S

Sad Sack, The—RE	A1	Par.
Sampson And The Seven Miracles Of The World	A2	A-1

Sanjuro		For.
Savage Sam	A1	BV
Savage Guns	A2	MGM
Sayonara—RE	A2	WB
Scanty Panties		Misc.
Season For Love, The		For.
Seducers, The		Misc.
•Senilita		Col.
Seven Capital Sins	C	Emb.
•Seven Days in May		Par.
•Seven Gladiators		MGM
Seven Seas To Calais	A1	MGM
•Shock Corridor		AA
Show Boat—RE	A2	Misc.
Showdown	A2	U
•Siege Of The Saxons		Col.
Sins Of Lola Montes		For.
Sky Above—The Mud Below, The	SP	Emb.
Slave, The	A2	MGM
•Smog		MGM
Sodom And Gomorrah	B	Fox
•Soldier in the Rain		AA
Son Of Flubber	A1	BV
Sparrows Can't Sing		For.
Spencer's Mountain	A3	WB
•Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
•Stolen Hours		UA
Stranger Knocks, A		For.
Strangers In The City	SP.	Emb.
Stripper, The	B	Fox
•Summer Holiday		A-1
•Summer Magic	A1	BV
•Sunday In New York		MGM
Sundays and Cybele	A3	For.
Swindle, The		For.
•Sword And The Stone		BV
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna	A1	MGM

T

•Take Her, She's Mine		Fox
•Tamahine		MGM
Tammy And The Doctor	A1	U-I
Taras Bulba	A2	UA
Tartars, The	B	MGM
•Tarzan's Three Challenges		MGM
Tarzan Goes To India	A1	MGM
Temptation	C	For.
•Ten Girls Ago		U-I
Term Of Trial	A3	WB
•Terror, The		AI
•These Are The Damned		Col.
•Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
•Three Stooges Go Around The World In A Daze		Col.
•Third Of A Man	A2	UA
Thrill Of It All, The		U-I
•13 Frightened Girls	A1	Col.
Thirty Years Of Fun	A1	Fox
•Ticklish Affair, A		MGM
•Tiger Walks, A		BV
•Tiko And The Shark		MGM
Time Out For Love		For.
To Kill A Mocking Bird	A2	U-I
•Tom Jones		UA
Tower Of London, The	A3	UA
•Toys In The Attic	A3	UA
Traitors, The		U
Trauma		Misc.
•Travels Of Marco Polo		AA
Trial, The	A3	For.
Trial And Error	A3	MGM
Trouble With Harry, The—RE	B	Par.
•25th Hour, The		Col.
•Twice Told Tales	A2	UA
•Twilight Of Honor		MGM
•Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The	A1	U-I
•Under The Yum Yum Tree		Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
•Very Important Persons		MGM
Very Private Affair, A	B	MGM
•Vice And Virtue		MGM
•Victors, The		Col.
•Village Of Daughters		MGM
•Viva Las Vegas		MGM
•V.I.P.s, The		MGM

6316 **THRILL OF IT ALL, THE**—C—108m.—(EC)—Doris Day, James Garner—5057 (6-12-63)—Highly amusing comedy
6306 **TO KILL A MOCKINGBIRD**—D-129m.—Gregory Peck, Mary Badham, Phillip Alford—5007 (12-19-62)—Well-made and absorbing drama
6317 **TRAITORS, THE**—MD—71m.—Patrick Allen, James Maxwell—5057 (6-12-63)—Suspense meller for supporting slot—English
6308 **UGLY AMERICAN, THE**—D-120m.—(EC)—Marlon Brando, Sandra Church—5035 (4-3-63)—High rating, topical drama

COMING

BRASS BOTTLE, THE—(EC)—Tony Randall, Burl Ives, Barbara Eden
CAPTAIN NEWMAN, M.D.,—(EC)—Gregory Peck, Tony Curtis
CHALK GARDEN, THE—(TC)—Hayley Mills, Deborah Kerr
CHARADE—(PV; C)—Gary Grant, Audrey Hepburn
DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi
FOR LOVE OR MONEY—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
KING OF THE MOUNTAIN—(C)—Marlon Brando, David Niven, Shirley Jones
KISS OF THE VAMPIRE—(EC)—Clifford Evans, Jennifer Daniels
MAN'S FAVORITE SPORT?—(C)—Paula Prentiss, Rock Hudson
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
WILD AND WONDERFUL—(C)—Tony Curtis, Christine Kaufmann

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

BLACK GOLD—MD-98m.—Phillip Carey, Diane McBain—5050 (5-29-63)—Fairly interesting oil yarn
251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
259 **CRITICS CHOICE**—C-100m.—(PV; TC)—Bop Hope, Lucille Ball—5035 (4-3-63)—Amusing comedy gets big 'name' boost
256 **DAYS OF WINE AND ROSES**—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
253 **GAY PURR-EE**—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UPA
257 **GIANT**—D-201m.—(WC)—Elizabeth Taylor, Rock Hudson, James Dean—5017 (2-6-63)—A giant of a picture—Reissue
254 **GYPSY**—MU-149m.—(TE; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
264 **ISLAND OF LOVE**—C-101m.—(PV; TC) Robert Preston, Georgia Moll—5039 (4-17-63)—Cute and colorful comedy
266 **PT 109**—D-104m.—(PV; TC)—Cliff Robertson, Ty Hardin—5030 (3-20-63)—Excellent dramatization of President Kennedy's war-time experiences
915 **SAYONARA**—D-147m.—(TE; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
265 **SPENCER'S MOUNTAIN**—D-119m.—(PV; TC)—Henry Fonda, Maureen O'Hara—5026 (3-6-63)—Highly interesting drama for family trade
255 **TERM OF TRIAL**—D—113m.—Laurence Olivier, Simone Signoret—5015 (1-23-63)—Sensitive, well-acted drama—English
252 **WHAT EVER HAPPENED TO BABY JANE?**—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama

COMING FEATURES IN ORDER OF RELEASE

Aug. **WALL OF NOISE**—Suzanne Pieshette, Ty Hardin, Dorothy Provine

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COMING

ACT ONE—George Hamilton, Jason Robards, Jr.
AMERICA AMERICA—Stathis Giallelis
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
DEAD RINGER—Bette Davis, Karl Malden
FOUR FOR TEXAS—(TC; Wide Screen)—Frank Sinatra, Dean Martin, Anita Ekberg
GREAT RACE, THE—(WS; C)—Burt Lancaster, Jack Lemmon
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
MARY, MARY—(TC)—Debbie Reynolds, Barry Nelson
MISSOURIAN, THE—Robert Mitchum, Ty Hardin
MISTER PULVER and the CAPTAIN—Robert Walker, Burl Ives
MY FAIR LADY—(TC)—Rex Harrison, Audrey Hepburn
PALM SPRINGS WEEK-END—(TC)—Troy Donahue, Connie Stevens, Ty Hardin
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
YOUNGBLOOD HAWKE—James Franciscus, Suzanne Pleshette

MISCELLANEOUS

BALCONY, THE—D-84m.—Shelley Winters, Peter Falk—5035 (4-3-63)—For adults only in the art spots—Continental
BLACK FOX—DOC-89m.—Written, directed and produced by Louis Clyde Stoumen—5043 (5-1-63)—Fine documentary—Capri Films
BUNNY YEAGER'S NUDE CAMERA—NOV.-60m.—(C)—Bunny Yeager and models—5018 (2-6-63)—Nudie novelty for exploitation spots—Cinema Syndicate
CARNIVAL OF SOULS—D-80m.—Candace Hilligoss, Sidney Berger—5031 (3-20-63)—Real gone "new wave" effort—Herts-Lion Int.
DANGEROUS CHARTER—MD-75m.—(Panavision; TC)—Chris Warfield, Sally Fraser—5007 (12-19-62)—For the lower half—Crown Int.
DAVID AND LISA—94m.—Keir Dullea, Janet Margolin, Howard Da Silva—5011 (1-9-63)—Quality drama regarding mentally retarded children—Continental
DEVIL'S HAND, THE—MD-71m.—Linda Christian, Robert Alda—5043 (5-1-63)—Voodoo devil worshippers meller for duallers—Crown Int.
DEVIL'S MESSENGER, THE—MD-72m.—Lon Chaney, Karen Kadler—5032 (3-20-63)—Weird, episodic thriller—Herts-Lion Int.
EAST OF KILIMANJARO—MD-75m.—(Vistarama; TC)—Marshall Thompson, Gaby Andre—5043 (5-1-63)—Wild animal thriller for duallers—Made in Africa—Parade
EUROPE IN THE RAW—NOV-70m.—(EC)—Produced and photographed by Russ Meyer—5051 (5-29-63)—Mixture of sex and scenery for exploitation spots—Eve Productions
EUROPEAN NIGHTS—NOV.-82m.—(EC)—Narrated by Henry Morgan—5043 (5-1-63)—Interesting import—Italian; English narration—Burstyn
FALLGUY, THE—MD-70m.—Ed Dugan—5051 (5-29-63)—Crime meller for duallers—Fairway-Int.
GREAT CARUSO, THE—DMU-109m.—(TC)—Mario Lanza, Ann Blythe—5013 (1-23-63)—High rating MGM reissue—Altura Int.
GREAT CHASE, THE—COMP.-77m.—Buster Keaton, Douglas Fairbanks, Sr., other 'silent' stars—5011 (1-9-63)—Compilation is good bet for program—Continental
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
MERMAIDS OF TIBURON, THE—MD-75m.—(Aquascope; EC)—Diane Webber, George Rowe—5007 (12-19-62)—Fishy tale is okay novelty for lower half—Filmgroup
MR. PETER'S PETS—NOV.-75m.—Alfred Hopson—5011 (1-9-63)—Fair nudie for spots that can exploit it—Sonney Amusement Ent.
NO EXIT—D-85m.—Viveca Lindfors, Rita Gam, Morgan Sterne—5011 (1-9-63)—Off-beat drama has interest for art house circles—Made in Argentina—Zenith Int.
PAGAN ISLAND—D-60m.—Edwards Dew, Nani Maka—5018 (2-6-63)—Lower half programmer—Cinema Syndicate
PUBLIC AFFAIR, A—D-75m.—Myron McCormick, Edward Binns, Jacqueline Loughrey—5043 (5-1-63)—Fair political expose dualler—Parade
SCANTY PANTIES—BUR.—72m.—(Part EastmanColor)—Virginia Bell, Billy Hagan—5015 (1-23-63)—Burlesque film for exploitation spots—Mishkin
SEDUCERS, THE—D-88m.—Nuella Dierking, Mark Saegers, Sheila Britt—5007 (12-19-62)—Exploitable drama for the program—Brenner
TRAUMA—MD—92m.—John Conte, Lynn Bari—5058 (6-12-63)—Satisfactory chills for horror fans—Parade
WHEN THE GIRLS TAKE OVER—C—80m.—Robert Lowery, Ingeborg Kjeldsen—5058 (6-12-63)—Strictly or the lower half—Parade

SHOW BOAT—MUD-107m.—(TC)—Kathryn Grayson, Ava Gardner, Howard Keel—5014 (1-23-63)—High rating MGM reissue —Altura Int.

STAKEOUT—MD-80m.—Bing Russell, Billy Hughes, Eve Brent—5007 (12-19-62)—Filler for the program—Crown Int.

WILD IS MY LOVE—D-74m.—Paul Hampton, Elizabeth MacCraie—5018 (2-6-63)—For exploltation spots—Mishkin

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FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARMY GAME, THE—C-87m.—(Franscope)—Christian De Tilliere, Ricet-Barrier—5058 (6-12-63)—Fair Comedy import—French; English titles—Bleeker St. Cinema

AS NATURE INTENDED—NOV.—65m.—(EC)—Pamela Green, Jackie Salt—5058 (6-12-63)—Travel and nudist novelty—English—Crown-Int.

BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel

BAD SLEEP WELL, THE—D-135m.—(Tohoscope)—Toshiro Mifune, Kyoko Kagawa—5018 (2-6-63)—Fair import for art spots—Japanese; English titles—Toho

CANDIDE—C-90m.—Jean-Pierre Cassel, Dahlia Lavi—5011 (1-9-63)—Interesting satire for art spots—French; English titles—Pathe Cinema

CARRY ON CONSTABLE—C-86m.—Sidney James, Hattie Jacques—5023 (2-20-63)—Plain funny—English—Governor

CARRY ON TEACHER—C-86m.—Ted Ray, Kenneth Connor, Jean Sims—5023 (2-20-63)—Belly laughs galore—English—Governor

CENTURION, THE—SPECTACLE-77m.—(ColorScope)—John Drew Barrymore, Jacques Sernas, Genevieve Grad—5023 (2-20-63)—Okay ancient Greece vs Rome intrigue and war spectacle—French-Italian; dubbed in English—Producers Int.

CONFESS DR. CORDA—D—96m.—Hardy Kruger, Elizabeth Muller—5015 (1-23-63)—Okay suspense drama—German; dubbed in English—President

CROOKS ANONYMOUS—C-85m.—Leslie Phillips, Stanley Baker, Wilfred Hyde White—5026 (3-6-63)—Typically wacky English farce—English—Janus

CROSS OF LIVING—D-90m.—Pascale Petit, Karl Boehm—5027 (3-6-63)—Fair import for art spots—Filmed abroad; English titles—Cari

ELECTRA—D-110m.—Irene Papas, Aleka Catselli—5012 (1-9-63)—Classical tragedy Is superior fare for art spots—Greek; English titles—Lopert

ELUSIVE CORPORAL, THE—CD-108m.—Jean-Pierre Cassel, Claude Brasseur—5027 (3-6-63)—Interesting art house entry—French; English titles—Pathe Cinema

FATAL DESIRE—D-80m.—Anthony Quinn, Kerima, May Britt—5018 (2-6-63)—Art house and exploitation entry—Italian; dubbed in English—Ultra

FIASCO IN MILAN—C-104m.—Vittorio Gassman, Claudia Cardinale—5044 (5-1-63)—Amusing import—Italian; English titles—Avion-Trans-Universe

FLAMBOYANT SEX, THE—D-76m.—Anita Lindoff—5031 (3-20-63)—Exploitable offering or art spots—French; English titiles—riage between races—English—Atlantic

FRUIT IS RIPE, THE—MD-90m.—Scilla Gabel, Philippe Leroy—5051 (5-29-63)—Sex-ridden meller for exploitation spots—French made; dubbed in English—Janus

GIRL HUNTERS, THE—MD—103m.—(PV)—Mickey Spillane, Shirley Eaton—5058 (6-12-63)—Well paced Spillane who-done-it —English—Colorama

HER BIKINI NEVER GOT WET—D-74m.—(C)—Richard Essen, Brigitte Duval—5027 (3-6-63)—Nudie film for sexploitation and specialty houses—French; dubbed in English—Beaux Arts Films

HERCULES AND THE CAPTIVE WOMEN—FAN—91m.—(TE; TC)—Reg Park, Fay Spain—5047 (5-15-63)—For kiddie matinees and action spots—Italian; Dubbed in English—Woolner Bros.

HORROR HOTEL—MD—76m.—Dennis Lotis, Venetia Stevenson—5015 (1-23-63)—Very good horror entry without names—English—Trans-Lux

HUNS, THE—MD-85m.—(ColorScope)—Chelo Alonso, Jacques Sernas—5024 (2-20-63)—Good spectacle is action all the way—French-Italian; dubbed in English—Producers Int.

IMPERSONATOR, THE—MD—64m.—John Crawford, Jane Griffiths, John Salew—5047 (5-15-63)—Okay adult murder meller programmer—English-made—Continental

IL GRIDO—D—105m.—Steve Cochran, Alida Valli—5015 (1-23-63)—For the art houses—Italian, English titles—Astor

JOSEPH AND HIS BRETHERN—D-103m.—(C)—Geoffrey Horne, Robert Morley, Belinda Lee—5007 (12-19-62)—Fairly interesting biblical tale—Italian—Spoken in English—Colorama

LE AMICHE (THE GIRL FRIENDS)—D-103m.—Eleanora Rossi Draga, Valentina Cortese—5059 (6-12-63)—Talky import misses the mark—Italian; English titles—Premiere

LAFAYETTE—D-110m.P(TE; TC)—Jack Hawkins, Orson Wells, Howard St. John—5039 (4-17-63)—Interesting historical import —French; English dialogue—Maco

LAZARILLO—D-100m.—Marco Paoletti—5059 (6-12-63)—Good art spots entry—Filmed in Spain; English titles—Union

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

LONG ABSENCE, THE—D-85m.—Alida Valli, Georges Wilson—5018 (2-6-63)—Well-made drama—French; English ittles—Commercial Pictures

LOVE AND LARCENY—C-94m.—(TS)—Vittorio Gassman, Anna Maria Ferrero—5018 (2-6-63)—Funny import—Italian; English titles; Major

LOVERS OF TERUEL, THE—BALLET D—85m.—(EC; Totalvision)—Ludmila Tcherina—5016 (1-23-63)—Offbeat dance drama for the arty set—French; English titles—Continental

L-SHAPED ROOM, THE—D-125m.—Leslie Caron, Tom Bell—5051 (5-29-63)—Absorbing tale of a girl's problem—English—Davis-Royal

MAGNIFICENT SINNER—D—91m. (EC)—Romy Schneider, Curt Jurgens—5047 (5-15-63)—Moderately interesting import—Filmer abroad; English dialogue—Film-Mart

MONDO CANE—DOC-105m.—(TC)—Produced and conceived by Gualtiero Jacopetti—5036 (4-3-63)—Off-beat documentary can score high—Italian; English narration—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

MOUSE ON THE MOON, THE—C-82m.—(EC)—Margaret Rutherford, Bernard Cribbins, Ron Moody—5052 (5-29-63)—Amusing spoof on race for the moon—English—Lopert

NUDE ODYSSEY—D-97m.—(TS; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

PEEPING TOM—MD-93m.—(EC)—Carl Boehm, Moira Shearer—5027 (3-6-63)—Very good psychological thriller—English—Astor

PILLAR OF FIRE, THE—D-75m.—Michael Shilli, Nehama Hendel—5059 (6-12-63)—Interesting import—Filmed in Israel; spoken in English—Kassler

PLAYBOY OF THE WESTERN WORLD, THE—D—100m.—(C)—Siobban McKenna, Gary Raymond—5048 (5-15-63)—Good entry for art spots—Ireland—Janus

PLAYTIME—D-87m.—Jean Seberg, Francoise Prevost, Christian Marquand—5019 (2-6-63)—Average import for art spots—French; English titles—Audubon

QUARE FELLOW, THE—D-85m.—Patrick McGoohan, Sylvia Syms—5012 (1-9-63)—Well-made though depressing import—Irish—Astor

RICE GIRL—D-90m.—(CS; EC)—Elsa Martinelli—5019 (2-6-63)—Interesting import—Italian; dubbed In English—Ultra

RIFF RAFF GIRLS—MD-97m.—Nadja Tiller, Robert Hossein—5027 (3-6-63)—Fair, though involved, gangster meller—French; dubbed in English—Continental

ROOM-MATES—C-90m.—(C)—James Robertson Justice, Leslie Phillips—5031 (3-20-63)—Pleasant English comedy offers musical bonus—English—Anglo Amalgamated

SANJURO—MD-96m.—Tishiro Mifune—Good import—5059 6-12-63)—Japanese made; English titles—Toho

SEASON FOR LOVE, THE—D—103m.—Daniel Gelin, Francoise Arnoul—5059 (6-12-63)—Fair import for art spots—French; English titles—Hakim

SINS OF LOLA MONTES, THE—D-75m.—(CS; EC)—Martine Carol, Peter Ustinov—5019 (2-6-63)—Stilted costume love story —French; dubbed in English—Regent

SPARROWS CAN'T SING—CD-94m.—James Booth, Barbara Windsor—5059 (6-12-63)—Excellent true-life picture of "East End" Cockneys—English—Janus

STRANGER KNOCKS, A—D-81m.—Birgitte Federspiel, Preben Lerdorff Rye—5031 (3-20-63)—Well-made though controversial drama strictly for art spots: Danish—English titles—Trans-Lux

SUNDAYS AND CYBELE—D-110m.—Hardy Kreuger, Nicole Courcel, Patricia Gozzi—5008 (12-19-62)—Interesting Import —French; English titles—Davis-Royal

SWINDLE, THE—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

TEMPTATION—D-94m.—Magali Noel, Dawn Addams—5020 (2-6-63)—Import of average interest with some exploitable angles —Filmed abroad, English dialogue—Cameo Int.

TRIAL, THE—D-118m.—Anthony Perkins, Romy Schneider, Orson Welles—5028 (3-6-63)—Nightmare for art spots—Astor

WRONG ARM OF THE LAW, THE—C-91m.—Peter Sellers, Nanette Newman—5040 (4-17-63)—Amusing import has Sellers' name—English—Continental

W

Walk On The Wild Side ________	SP.	Col.
•Wall Of Noise ________		WB
War And Peace—RE ________	A1	Par.
War Lover, The ________	B	Col.
Warriors Five ________	A3	A-1
•Watch It, Sailor ________		Col.
We'll Bury You ________	A1	, Col
Werewolf in a Girl's Dormitory___	A2	MGM
(No Place Like Homicide) What A Carve Up ________		Emb.
What Ever Happened To Baby Jane? ________	A3	WB
•Wheeler Dealers, The ________		MGM
When The Girls Take Over ________		Misc.
Where The Truth Lies ________	A3	Par
•Wherever Loves Takes Me ________		UA
White Slave Ship ________	B	A-1
•Who's Been Sleeping In My Bed___		Par.
•Who's Minding The Store? ________		Par.
Who's Got The Action ________	A3	Par
Wild Is My Love ________		Misc.
•Wild Goose Stop ________		BV
Wild Westerners, The ________	A1	Col.
•Winston Affair, The ________		Fox
•Wives And Lovers ________		UA
Wonderful To Be Young ________	A2	Par.
Wonderful World Of The Brothers Grimm, The ________	A1	MGM
Wrong Arm Of The Law ________	A3	For.

X

•X—The Man With The X-Ray Eyes		A-1

Y

Yellow Canary, The ________	A2	Fox
Yellowstone Cubs ________		BV
Young And The Brave ________		MGM
•Young Girls Of Good Family ________		Emb.
Young Guns Of Texas ________	A1	Fox
•Youngblood Hawke ________		WB
•Young Man's Fancy, A ________		UA
•Young Racers, The ________	A2	A-1

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The Shorts Parade

1961--62; 1962-63 Seasons

Buena Vista

WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

17101 Donald's Lucky Day
17102 Donald's Cousin Gus
17103 Fire Chief (DD)
17104 Early To Bed (DD)
17105 Canine Caddy (MM)
17106 Springtime For Pluto (P)
17107 Dog Watch (P)
17108 Art Of Skiing (G)
17109 How To Play Baseball (G)
17110 Mickey's Delayed Date (MM)
17111 Chicken Little
17112 Two Chips and A Miss (Chip 'n' Dale)

SINGLE REEL CARTOONS (TECHNICOLOR)

101 How To Have An Accident At Work
123 The Litterbug
125 Aquamania

TWO REEL CARTOON SPECIALS (TECHNICOLOR)

097 Goliath II
102 Noah's Ark
119 Saga Of Windwagon Smith
122 Donald and The Wheel
139 A Symposium On Popular Songs

THREE REEL LIVE ACTION SPECIALS (TECHNICOLOR)

079 Japan
086 The Danube
099 Eyes In Outer Space
105 Islands Of The Sea
106 Mysteries Of The Deep
127 Bear Country (Re-issue)
131 Water Birds (Re-issue)

FEATURETTES (TECHNICOLOR)

094 Legend Of Sleepy Hollow (Re-issue)
114 Hound That Thought He Was A Raccoon
118 Horse With The Flying Tail

Columbia

COLOR FEATURETTES

7441 (Sept.) Wonderful Switzerland
7442 (Nov.) Travel Along With The Arkansas Traveler
7443 (Jan.) Eventful Britain
7444 (Mar.) Wonderful Africa

LOOPY DE LOOP COLOR CARTOONS

7701 (Sept.) Slippery Slippers
7702 (Oct.) Chicken Fracas-See
7703 (Nov.) Rancid Ranson
7704 (Dec.) Bunnies Abundant
7705 (Feb.) Just A Wolfe At Heart
7706 (Mar.) Chicken-Hearted Wolf
7707 (Apr.) Watcha Watchin'

MR. MAGOO CARTOONS (REISSUES)

7751 (Sept.) Magoo's Cruise
7752 (Oct.) Magoo's Problem Child
7753 (Nov.) Love Comes To Magoo
7754 (Dec.) Meet Mother Magoo
7755 (Feb.) Gumshoe Magoo
7756 (Mar.) Magoo Goes Overboard

COLOR FAVORITE CARTOONS (REISSUES)

7601 (Sept.) Gerald McBoing Boing On Planet Moo
7602 (Sept.) Happy Tots
7603 (Oct.) Willie The Kid
7604 (Nov.) Little Rover
7605 (Nov.) Christopher Crumpet
7606 (Dec.) A Boy and His Dog
7608 (Jan.) Snow Time
7609 (Feb.) Emperor's New Clothes
7610 (Mar.) Little Boy With A Big Horn
7611 (Mar.) The Foxy Pup
7612 (Apr.) Let's Go

CANDID MICROPHONE

7551 (Sept.) No. 1 Series 4
7552 (Nov.) No. 2 Series 4
7553 (Jan.) No. 3 Series 4
7554 (Mar.) No. 4 Series 4

TWO REELERS THE THREE STOOGES (REISSUES)

7401 (Sept.) Husbands Beware
7402 (Oct.) Creeps
7403 (Nov.) Flagpole Jitters
7404 (Jan.) For Crimin Out Loud
7405 (Feb.) Rumpus In The Harem
7406 (Apr.) Hot Stuff

COMEDY FAVORITES (REISSUES)

7431 (Oct.) Stop, Look and Listen (Quillan & Vernon)
7432 (Nov.) Tall, Dark and Gruesome (Hugh Herbert)
7433 (Dec.) Training For Trouble (Schilling & Lane)
7434 (Jan.) He Popped His Pistol
7435 (Mar.) Wife Decoy

ASSORTED FAVORITES (REISSUES)

7421 (Sept.) Spies and Guys (Joe Besser)
7422 (Nov.) General Nuisance (Buster Keaton)
7423 (Dec.) Hook A Crook (Joe Besser)
7424 (Feb.) So's Your Antenna (Harry VonZell)
7425 (Apr.) She's Oil Mine (Buster Keaton)

SERIALS (REISSUE)

7120 (Oct.) The Batman
7140 (Mar.) Roar Of The Iron Horse

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow
W-364 (Jan.) High Steaks
W-365 (Mar.) Mouse Into Space
W-366 (Apr.) Landing Stripling
W-367 (June) Calypso Cat

NEW TOM AND JERRY CARTOONS (METROCOLOR)

C-6431 Dickie Moe
C-6432 Cartoon Kit
C-6433 Tall In The Trap
C-6434 Sorry Safari
C-6435 Buddies Thicker Than Water
C-6436 Carmen Get It

GOLD MEDAL CARTOONS (TECHNICOLOR) (TOM AND JERRY REISSUES)

W-6461 Puss Gets The Boot
W-6462 Fraidy Cat
W-6463 Dog Trouble
W-6464 Bowling Alley Cat
W-6465 Fine Feathered Friend
W-6466 Sufferin' Cat
W-6467 Lonesome Mouse
W-6468 Mouse Comes To Dinner
W-6469 Baby Puss
W-6470 Zoot Cat
W-6471 Million Dollar Cat
W-6472 Puttin' On The Dog

Paramount

COLOR FEATURETTE

AA22-1 Sportarama

HIGH TOPPER

T22-1 Thin Along

NOVELTOONS

P22-1 Anatole
P22-2 Yule Laff
P22-3 It's For The Birdies
P22-4 Fiddlin' Around
P22-5 Ollie The Owl
P22-6 Good Snooze Tonight
P22-7 A Sight For Squaw Eyes

MODERN MADCAPS

M22-1 Penny Pals
M22-2 Robot Ringer
M22-3 One Of The Family
M22-4 Ringading Kid
M22-5 Drum Up A Tenant
M22-6 One Weak Vacation
M22-7 Trash Program

POPEYE CHAMPIONS

E22-1 Shuteye Popeye
E22-2 Child Sockology
E22-3 Ancient Fistory
E22-4 Big Bad Sinbad
E22-5 Popeye's Mirthday
E22-6 Baby Wants A Battle

COMIC KING

C22-1 Et Tu Otto
C22-2 A Tree Is A Tree Is A Tree
C22-3 The Method and Maw
C22-4 Take Me To Your Gen'rul
C22-5 Keeping Up With Krazy
C22-6 Mouse Blanche

SPORTS IN ACTION

D22-1 Gun Play

20th Century-Fox

MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

7301 (Jan.) Rail Tour of Europe
7302 (Feb.) Maine, U.S.A.
7303 (March) Wacky And Red
7304 (April) Fairytale Land—Denmark
7305 (May) Chinatown
7306 (June) Yellowstone Ranger

TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

5301 (Jan.) Fight to the Finish
5302 (March) Astronaut
5303 (April) Missing Genie
5304 (April) Tea Party
5305 (June) Sidney's White Elephant
5306 (June) Long Island Duckling

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5321 (Jan.) Tea House Mouse
5322 (Feb.) To Be Or Not To Be
5323 (March) The Juggler of Our Lady
5324 (May) Pearl Crazy

Universal-International

TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

4301 (Jan.) Land Of The Long White Cloud
4306 (Apr.) Four Hits And A Mister

SPECIAL

4304 (Jan.) Football Highlights of 1962

ONE REEL COLOR SPECIALS

4371 (Jan.) Steel Bands—Tropical Music (CS)
4372 (Feb.) A Picture For Jean
4373 (Mar.) A Bridge Named Emma (CS)
4374 (Apr.) End Of The Plains
4375 (May) Island Spectacular
4376 (June) The Unknown Giant
4377 (July) This Is The Place
4378 (Aug.) Land Of Homer

WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

4331 (Jan.) Woody Meets Davy Crewcut
4332 (Feb.) Box Car Bandit
4333 (Mar.) Unvearable Salesman
4334 (Apr.) International Woodpecker
4335 (May) To Catch A Woodpecker
4336 (June) Round Trip To Mars
4337 (July) Dopy Dick, The Pink Whale

NEW WALTER LANTZ COLOR CARTUNES

4311 (Jan.) Fish and Chips
4312 (Jan.) Greedy Gabby Gator (WW)
4313 (Feb.) Coming Out Party
4314 (Mar.) Case Of The Cold Storage Yegg
4315 (Mar.) Robin Hoody Woody (WW)
4316 (Apr.) Charlie's Mother-In-Law
4317 (May) Stowaway Woody (WW)
4318 (May) Hi-Seas Hi-Jacker
4319 (June) Shutter Bug (WW)
4320 (July) Salmon Loafer
4321 (July) Coy Decoy (WW)
4322 (Aug.) Goose In The Rough
4323 (Sept.) Tenant's Racket (WW)
4324 (Oct.) Pesky Pelican
4325 (Oct.) Short In The Saddle (WW)
4326 (Nov.) Goose Is Wild
4327 (Nov.) Tepee For Two (WW)
4328 (Dec.) Science Friction (WW)
4329 (Dec.) Calling Dr. Woodpecker (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

1701 (9-1-62) Honey's Money
1702 (9-22-62) The Jet Cage
1703 (10-20-62) Mother Was A Rooster
1704 (11-10-62) Good Noose
1705 (12-29-62) Martian Through Georgia
1706 (1-19-63) I Was A Teenage Thumb
1707 (3-9-63) Fast Buck Duck
1708 (4-20-63) Mexican Cat Dance
1709 (5-11-63) Woolen Under Where
1710 (6-15-63) Hare-Breath Hurry
1711 (6-29-63) Banty Raids
1712 (4-27-63) Now Hear This
1713 (8-17-63) Chili Weather

BUGS BUNNY SPECIALS

1721 (12-8-62) Shish Ka Bugs
1722 (2-9-63) Devil Feud Cake
1723 (4-6-23) The Million-Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

1301 (9-8-62) Hurdy-Gurdy Hare
1302 (9-29-62) Muscle Tussle
1303 (10-27-62) Fowl Weather
1304 (11-24-62) 8 Ball Bunny
1305 (12-22-62) Design For Leaving
1306 (1-26-63) Dog Pounded
1307 (2-16-63) Cat-Tails For Two
1308 (3-16-63) Easy Peckin's
1309 (4-13-63) No Barking
1310 (5-25-63) Up Swept Hare
1311 (6-15-63) Bell-Hoppy
1312 (7-24-62) Satan's Waitin
1313 (8-24-63) Big Top Bunny

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

1001 (10-6-62) A Touch Of Gold (New)
1002 (3-30-63) Thar She Blows
1003 (6-1-63) Killers Of The Swamp

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) ONE-REEL

1501 (11-17-62) Sporting Courage
1502 (1-5-63) Sea Sports Of Tahiti
1503 (3-2-63) Moraccan Rivieras
1504 (5-4-63) When Fish Fight
1505 (7-6-63) Ski In The Sky
1506 (8-3-63) Switzerland Sportland

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MOTION PICTURE

EXHIBITOR

JUNE 26, 1963

Volume 69 Number 26

IN THREE SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER OCTOBER 24, 1962, AT the POST OFFICE AT BALTIMORE, MD., UNDER THE ACT OF MARCH 3, 1879

Pressure Builds For Integration

(See page 8)

Filmgoers' Survey Will Shock Exhibs

(See page 13)

Harry Brandt, president, Brandt Theatres and Independent Theatre Owners Association, will be honored as "Showman of the Century" by the American Guild of Variety Artists at a testimonial dinner on Dec. 3 at the Waldorf-Astoria.

CONFUSION OVER CONTRACTS . . . *see editorial—page 6*

M-G-M IS ON THE MOVE—WITH 700

The V.I.P.s

THESE TWO!

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MARGARET RUTHERFORD · MAGGIE SMITH · ROD TAYLOR AND **ORSON WELLES** IN **The V.I.P.s**

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PAUL NEWMAN IS "HUD"!

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Held-over all over!
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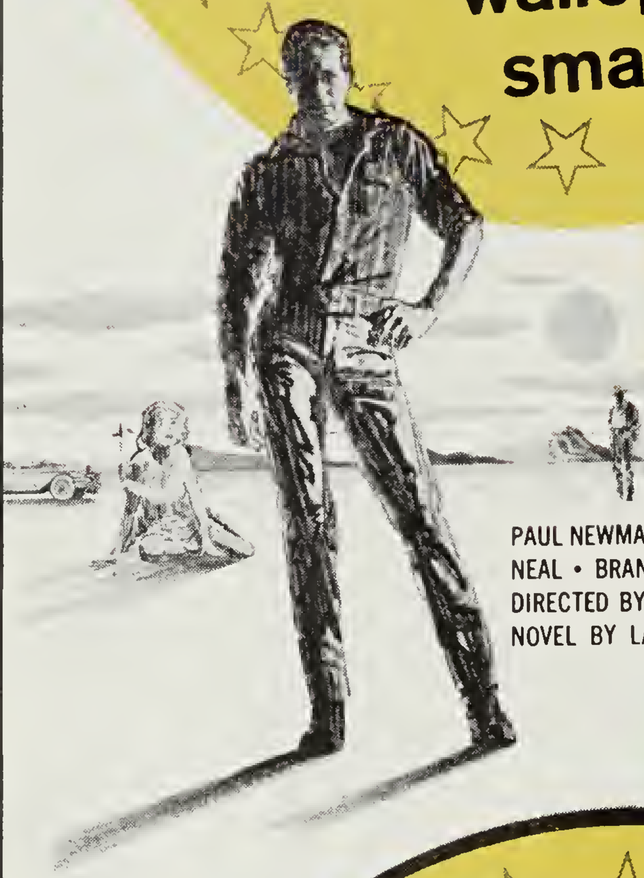
walloping
smash!



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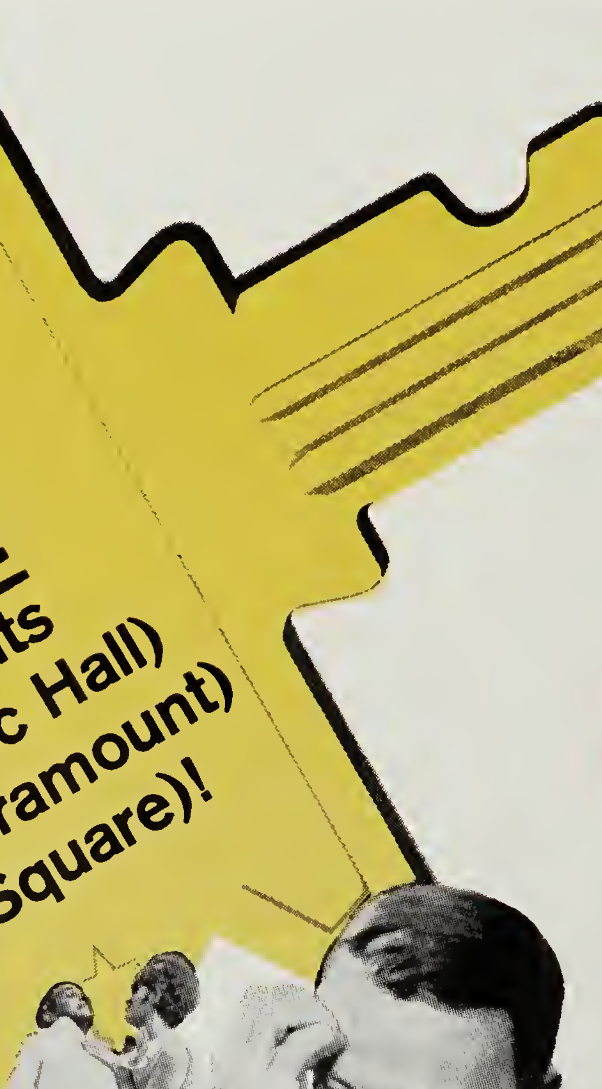

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JERRY LEWIS as THE NUTTY PROFESSOR

IT'S DOUGH-NUTTY!
Looms as Jerry's biggest grosser since "The Bellboy"!

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DONOVAN'S REEF

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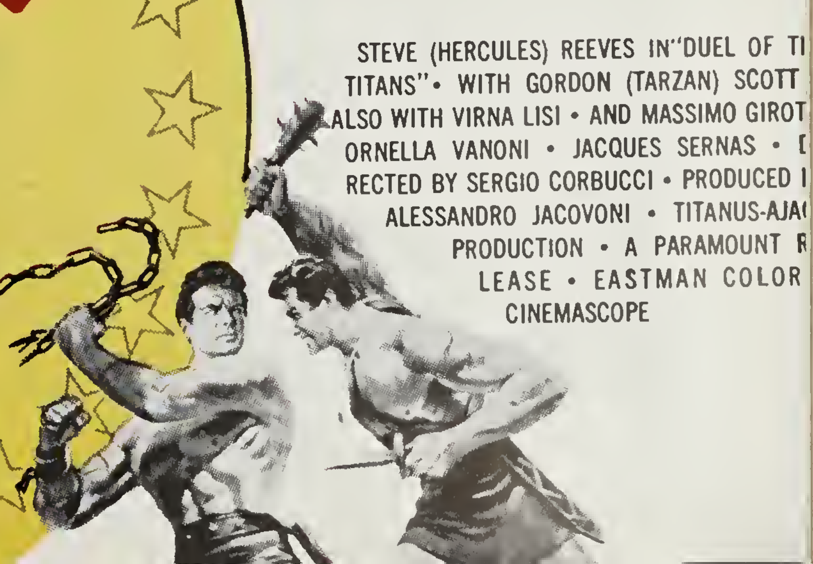

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JUNE 26, 1963

MOTION PICTURE EXHIBITOR

Showmen's Trade Review

CONFUSION OVER CONTRACTS

Just about 30 years ago, an exhibition-distribution committee met in New York to draft a standard exhibition contract. Distribution was represented by the late Sidney Kent. Gabriel Hess and Charles Pettyjohn attended for the MPPA (known then as the Hays' organization). Allied was represented by Abram Myers and Sidney Samuelson. MPTO of America was represented by the late M. A. Lightman and Jay Emanuel.

The contract that resulted from this meeting satisfied most people in the industry and stood the test of time.

Now, however, "variations" have taken place. Some change is necessary, of course, as events change and years pass, but many comparatively recent innovations hurt the industry a great deal more than they help.

Contracts submitted to exhibitors today—and that includes showmen who have never requested bidding as well as some who have—are entirely different from what they used to be. The more objectionable points, unfortunately, are included by most companies, with only the wording slightly changed. For the benefit of those who have not been "offered" or "invited" recently via the new "standard" contract, let's examine what it looks like:

Regardless of established runs, clearance, or availabilities, theatres are separated into zones and are designated "qualified" to compete with each other on the same availability. The contract "requests" a minimum number of days on each picture so offered and the dates guaranteed.

The exhibitor is "requested" to state how much he intends to spend on advertising, with the budget broken down into radio, TV, newspapers, etc. Also "required" are offers of guarantees and percentage to be paid out of gross receipts. The contract also "requires" the exhibitor to determine the admission price he intends to charge for children and adults.

Of course, the contract asks for a starting date and establishes a control figure for a holdover (but no control figure if the picture flops).

The problem with all this is that some theatres in the "group" are unable to gross even the guarantee requested.

Never before has industry-wide cooperation and understanding been so important. If there is to be a bright future, the wholesale destruction of basic systems by which motion pictures have been bought and sold through the years must cease. This is no time for destructive innovation. Change is fine, but let's make sure it is change for the better.

PERSONAL VENDETTAS

There is a good deal of conversation being bandied about this industry concerning the necessity of cooperation between distribution and exhibition. This is all to the good, since the interdependence of all factions in the motion picture world is fact, not fantasy. However, enough has not been said about the need for cooperation between various members of the same faction.

Here are a few examples of industryites whose personal vendettas are a disservice to the entire industry. Names are being withheld to avoid embarrassment, but the gentlemen in question will recognize themselves. If the shoe fits, wear it!

Distributor A is planning an extensive territorial break on an important picture. He learns that Distributor B is also breaking a big picture on exactly the same date. The conversation goes as follows: "What right have you to release your picture when you know very well we are planning to release ours on the same date?" Answer: "I don't tell you how to handle your product . . . don't tell me how to handle mine." Result: Bad feeling and a vendetta.

Distributor A will not permit theatres to double any of his pictures with a film belonging to Distributor B. Exhibitors would like to book the package which has top grossing potential, but the bad blood between two executives makes it impossible. Result: The same as above. Another unrealistic attitude—if a distributor just doesn't like an exhibitor, he will make no attempt to sell him.

Naturally, the exhbitor is in the middle of these feuds, ready to go out of his mind in an effort to intelligently book his theatre.

The dictionary defines "cooperation" as follows: "The act of working or acting together, as for a common purpose; helpfulness."

We could sure use some of that in this business.

CASTING ASSIST FOR "CENTURIONS"

Columbia Pictures is currently preparing an international best-seller, "THE CENTURIONS," for production as a major motion picture. That is news in itself, since exhibition is vitally interested in all quality films of the future. But there is more.

Vice-president and general sales manager Rube Jackter is soliciting the opinions of theatremen on the important subject of casting the film. From here, it looks like a smart move. Exhibitors know better than anyone else the names that mean extra ticket sales at the boxoffice. Their suggestions could be of real assistance to the production. More important, Columbia is creating considerable advance interest in an important film of the future. This production is one exhibitors will follow with extra attention, and that is effective preselling indeed.

We have sent our suggestions along to Rube and are certain that other theatremen will do the same. Who knows, maybe we picked a winner.

At any rate, everyone will be aware that "THE CENTURIONS" is coming.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Jack Gordon, head, MGM's 16mm department, became a father for the third time when his wife **Doris** gave birth to a boy, **Dean Mark.**

Gold Bands

Barbara Stewart Berlin, New York City, was married to **Ernest Sands,** general sales manager, Allied Artists.

Alberta Fischer, daughter of **Mr. and Mrs. Ralph Fischer,** Bayside, Queens, was married to **Neil Kerness,** son of **Mr. and Mrs. Jack Kerness.** Kerness is a member of Warner Bros. playdate department, and his father is with the advertising department of Columbia Pictures.

Debra Levey, daughter of **Mr. and Mrs. Seymour Levey,** Yonkers, N.Y., was married to **Harold Schneider** at the home of the bridegroom's parents in New Rochelle, N.Y. The bridegroom is the son of **Mr. and Mrs. A. Schneider.** His father is president of Columbia Pictures.

Martin Zide, whose parents are **Mr. and Mrs. Jack Zide,** was married to **Nancy Tann** in Detroit. He is branch manager of Allied Films, operated by his father. His brother, **Michael** is assistant general sales manager for American International Pictures.

Obituaries

Belle Benson, secretary to Warner Bros. national advertising manager **Max Stein,** who had been with the company for 30 years, died after a long illness in New York.

Bill Evidon, 51, Columbia Pictures' branch manager in Los Angeles since 1958, died. He began his career with the company in Minneapolis as accessories manager and then held a variety of posts with the branch including booker, office manager, head booker, and salesman. He is survived by his wife, two sons, a brother, and two sisters.

Ralph Garman, Sr., 61, veteran salesman, Paramount Film Distribution Company, died. He had been with the company 44 years. He was a member of Motion Picture Associates. Survivors include his son, **Ralph, Jr.,** a daughter, his wife, and three grandchildren.

Mrs. Dorothy Lewis, wife of **Bill Lewis,** Columbia Pictures southwestern exploitation manager, died in Dallas.

Cliff Work, 72, died in Hollywood after a brief illness. For 35 years he was west coast division manager for RKO. In 1938, he became Universal vice-president in charge of production, and retired in 1950. He is survived by his widow.

Theobold J. Vermes, 58, associated with his brother in the theatre business for 35 years, died at Southwest Community Hospital, Berea, Ohio. They owned two of the newer theatres in Greater Cleveland, the Yorktown and the Mercury. He is survived by his wife, a son, a daughter, a brother, and three grandchildren.

FORMS FOR THIS PAGE CLOSED AT 5 P.M., ON MON., JUNE 24

Viking Appeal Denied In Phila. Anti-Trust Suit

PHILADELPHIA—The U.S. Court of Appeals comprising Judges Biggs, Ganey, and Smith upheld the District Court's decision in favor of defendants Paramount, Columbia, Universal, United Artists, RKO Teleradio, Warner Brothers, 20th-Fox, Loew's Inc., Stanley Warner Theatre Management, William Goldman Theatres, and the Fox Theatre Building Corporation, in the anti-trust suit of Harry Sley's independently operated Viking, downtown first-run.

The Viking appeal was led by Edwin William Bennett, Sr., Washington, D.C., attorney, and their local legal staff.

Counsel for the defendants included Louis Nizer, Morris Wolf, L. J. Goffman, Arlin Adams, and Bradley Ward, for distributors; E. P. Rome, for Goldman Theatres; and others.

The Viking had charged that the distributors rejected its superior bids; that it was required to offer excessive film rentals; that the exhibitor defendants obtained better adjustments; that it had to submit written bids, while the opposition did not; that discriminatory advertising conditions were placed on it; that the distributors required it to make extensive commitments for playing time; that discriminatory lawsuits were filed against it by distributors; and that the distributors engaged in forced block booking.

The Court of Appeals ruled unanimously that the evidence did not support any of these charges; that direct evidence fell far short of the minimum necessary to prove the existence of an unlawful conspiracy; that circumstantial evidence also failed to meet the required minimum of anti-trust cases; and that there was no basis to draw an inference that the actions taken and decisions made by the defendants were motivated other than by independent business judgment. The lower court verdict was deemed proper and affirmed.

Another important conclusion by the Court was that the split of product is not improper even if all the exhibitors are not included. Failure to include all exhibitors in a split system does not render it illegal in the absence of evidence that it was employed so that it would unreasonably restrict a competitive market. "We decline to hold the split system to be illegal per se," said the Court, "and we do not consider the system standing alone as evidence of a conspiracy to violate the anti-trust laws."

The Viking, formerly the SW Aldine, has been closed since New Year's.

The lower court had ruled that the plaintiff had not established sufficient grounds for turning the case to the jury, and it was this decision that was affirmed in the appeal. The higher court ruled that since all theatres were able to bid on the product that was involved in the split between Stanley Warner and Goldman Theatres, no conspiracy to restrain trade had been proved. It was also pointed out in the decision that plaintiff had not proved that distributors took the same steps in the sale of film. The court ruled that each was acting out of honest business judgment.

It is our feeling that this case could have great bearing on the future of the motion picture industry. For that reason, we plan to reprint the decision in full so that readers can familiarize themselves with it. This will appear in the July 3 issue.

MOTION PICTURE EXHIBITOR also reprinted the far reaching decision of Judge Gunnar H. Nordbye in the Minneapolis trust case. These two decisions add considerably to the important legal literature of the motion picture industry.

Producer-director John Sturges recently attended a special United Nations preview of "The Great Escape," United Artists release, and here greets Mansour Faridi, U. N. librarian, and Mrs. Faridi.

BROADWAY GROSSES

Holdovers Continue Strong

NEW YORK—Business was good in the Broadway first-runs as strong films held up well. The Astor had the only newcomer.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"Hud" (Paramount). Paramount had $25,000 for the fourth session.

"Come Blow Your Horn" (Paramount). Radio City Music Hall, with stage show, did $107,000 for Thursday through Sunday, with the third stanza sure to hit $170,000.

"The List Of Adrian Messenger" (U). Warner had $13,000 for the fourth, and last, week.

"Irma La Douce" (UA). DeMille stated the third week was $33,000.

"How The West Was Won" (MGM-Cinerama). Loew's Cinerama did $45,000 on the 13th week.

"Mutiny On The Bounty" (MGM). Loew's State claimed $10,000 for the 31st week.

"The Stripper" (20th-Fox). Astor reported $20,000 for the opening week.

"Lawrence Of Arabia" (Columbia). Criterion announced $45,000 for the 27th week.

"Cleopatra" (20th-Fox). Rivoli, on the second week of 14 performances, did $79,000.

"55 Days At Peking" (Allied Artists). RKO Palace reported $23,000 for the fourth, and last, week.

Pressure Building For Integration

N.C. Negotiations Result In Progress; Biracial Committees Discuss Means To Ease Southern Tension

GREENSBORO, N.C. — Motion picture houses in Greensboro and Charlotte have desegregated; plans have been announced for similar action at Winston-Salem; and negotiations are under way in an effort to arrange similar action in other cities as massive demonstrations by Negroes continue in various cities and towns across the state.

The announcement of integration of houses in Greensboro was made following a meeting of operators with Mayor David Schenck and others seeking an end to demonstrations which had been going on for weeks. The mayor said operators of four indoor downtown houses "have agreed to a plan of gradual desegregation." The houses were not identified by name, but the mayor said there may be further announcements. He said negotiations are "continuing."

The action came here after Negro leaders agreed upon a truce pending negotiations. The mayor had asked for the truce after issuing a strong statement urging places of public accommodations to serve desirable customers of any race. His statement had been backed up by a Special Committee on Human Relations which he had named.

Dr. George H. Evans, chairman of the committee, said, "A policy change of this kind should be interpreted by these men not as bowing down to pressure, as has been suggested by so many during this crisis," but rather as a move which is right, is just, and is an indication of fairness which we feel all people are anxious to exhibit.

"Our plea, then, is that local businessmen will stand tall and be counted among those who are striving for a bigger and better progressive Greensboro — instead of one which will drag its feet and thus be relegated to be a second-rate city instead of the first place where it belongs."

Earlier, A. W. Sapp Jr., attorney for one of the theatres, had stated emphatically that they would not integrate their firms in the face of direct pressure from demonstrating Negroes, and neither would they bow to pressure applied from government agencies.

Sapp said, "Actually, we've had a great deal of race progress here. I don't think there is a man who would not voluntarily desegregate on his own if he were left alone and relieved of these pressures. I will not be stampeded."

At one of the negotiation meetings, it was revealed that motion picture houses here came within a hair's breadth of desegregating some time ago, but were unwilling to do so execpt in an atmosphere of calm and quiet.

"We decided," a spokesman said, "that if we could have a period of 30 days without demonstrations, we would secretly and quietly issue 25 identifying permits to persons screened and selected . . . but found out that responsible people of the Negro community could not control the demonstrators. So we felt that because the community as a whole was not desegregated, then we would not."

Meanwhile, a newly-formed "Businessmen's Committee," has repeatedly published an advertisement in the Greensboro daily newspapers, expressing a belief that "owners and operators of theatres . . . and other business establishments must retain their American right to serve, employ, and transact business with whom they choose, without pressure from the federal, state, or municipal governments, demonstrators, or any other group who has no financial responsibility in these businesses; and that both the individual and property rights and privileges of the minority of our community under the constitution be given equal protection of the law."

The ad said, "All the adult residents of the Greensboro trading area who are in agreement with the above statement are requested to sign and return this complete ad to the address below."

W. H. Long, a spokesman for the group, said later that more than 5,000 persons had signed the coupon and mailed it back to the committee.

At Charlotte, it was announced that indoor motion picture houses had begun a program of desegregation worked out by the Mayor's Community Relations Committee. Under the plan, Negro patrons designated by members of the committee are attending local theatres in limited numbers during an interim period, with "full desegregation expected in the near future," according to Dr. John R. Cunningham, chairman of the committee.

He added, "I am gratified that the theatre owners, like the hotel and motel operators, have been so cooperative in working with our committee. I know that the citizens of our community will accept this plan with tolerance and good will."

Dr. Cunningham would not identify the theatres by name. He said his committee had held several meetings with the theatre owners and managers since May 23, when the Chamber of Commerce board of directors adopted a resolution recommending the desegregation of all business establishments catering to the general public. He said the plan approved does not include outdoor

(*Continued on page 21*)

IFIDA Hails Exhibitors For Integrating Theatres

NEW YORK—Speaking on behalf of the governing committee of the Independent Film Importers and Distributors of America, Inc. (IFIDA) Michael F. Mayer, executive director, hailed the action of numerous theatre owners in desegregating their facilities. Mayer's statement follows:

"The Independent Film Importers and Distributors of America, Inc., is delighted to note the substantial movement toward desegregation of theatre facilities where still existent in the United States. As distributors of outstanding foreign and domestic films, we have a bona-fide interest in the subject, and we believe that theatres can and should lead the way toward full integration of public facilities in our society. We extend our congratulations to the more than 100 theatres which have taken affirmative steps, particularly in Texas, Tennessee, Georgia, and Virginia, and in the suburbs of Washington, D.C., with reference to this problem. We commend them and the other forward-looking farsighted exhibitors who are following in their footsteps."

20th-Fox Names Hollander To Head Foreign Film Unit

NEW YORK — Elmer Hollander, leading film industry executive with broad experience in sales and distribution, has been appointed head of International Classics, distributor of specialized import films. The announcement was made by Seymour Poe, executive vice-president of 20th Century-Fox, the parent company.

HOLLANDER

The appointment of Hollander, who succeeds the recently-resigned William Shelton, is effective immediately.

Hollander, whose career covers more than three decades, comes to International Classics after five years as sales manager of Lopert Films. He entered the business in the late twenties with the old First National Pictures, and in 1929 joined the Stanley Warner theatre chain. For 16 years he was the circuit's Philadelphia manager and chief film buyer.

A native of New York City, Hollander is a member of New York's Cinema Lodge of B'nai B'rith, and Variety Club, Tent 35.

SW Meet Sets Policy

NEW YORK — Every aspect of Stanley Warner theatre policy and operation was reviewed and general plans outlined for the new year in four days of meetings with the zone managers in the home office.

Each zone was discussed separately with a panel of home office executives consisting of S. H. Fabian, president; Samuel Rosen, executive vice-president; Nat Lapkin, first vice-president; Harry M. Kalmine, vice-president and general manager of the theatres; S. W. McDonald, vice-president and treasurer; Nat D. Fellman, assistant general manager; Bernard H. Rosenzweig, head of real estate; Jack Yellin, head of concessions; and Arthur Rosen, assistant to Lapkin.

The zone managers participating were Herbert L. Copelan, west coast: Frank J. Damis, Philadelphia-Washington; Harry Feinstein, Pittsburgh; Henry L. Burger, Milwaukee; Charles A. Smakwitz, Newark; and James M. Totman, New England.

Gerard To Hospital Drive Post

NEW YORK — Philip Gerard, Universal eastern advertising and publicity director, has been named national publicity chairman for the 1963-1964 "Encore Sales Managers Drive" on behalf of the Will Rogers Hospital and the O'Donnell Memorial Research Laboratories at Saranac Lake, N.Y., it was announced by Henry H. "Hi" Martin, national general chairman of the drive.

The entertainment industry will seek to raise $1,000,000 for the support of the Will Rogers Hospital and its research program which specializes in respiratory ailments through the Christmas Salute by industry employees and through audience collections in theatres throughout America.

Para. Acquires Plautus Firm For Feature, TV Production

NEW YORK—In an important development keyed to the company's long-range plan to accelerate its television activities, Paramount Pictures Corporation has acquired ownership of Herbert Brodkin's Plautus Productions, one of the leading independent producers of television programs.

Announcement of the acquisition was made by Barney Balaban, president of Paramount Pictures, and Brodkin, president of Plautus.

The deal for Paramount's acquisition of Plautus involved an exchange of stock of the two companies and includes an employment agreement for the exclusive services of Brodkin and executive vice-president Joel Katz over a five-year-period. The deal was negotiated by Paul Raibourn, Paramount senior vice-president, and Burton Hanft, Paramount production executive, and the Ashley-Steiner Agency, in behalf of Brodkin.

Future plans for Plautus under Paramount's aegis will include not only television programs but also feature motion pictures. Headquartering in New York, the company will also be responsible for grooming new talent for both the screen and television.

Plautus' "The Defenders, "winner of nine "Emmy" awards, is currently in its second year on the CBS-TV network and has been renewed for the 1963-64 season. Also in its first year on CBS-TV is the company's "The Nurses," which will return next season. A new Plautus series, "Espionage," will debut on the NBC-TV network this fall.

Under the new arrangement, Plautus will become a wholly-owned subsidiary of Paramount. Together with Talent Associates-Paramount, Ltd., headed by David Susskind and Daniel Melnick, in which Paramount holds a 50 per cent interest, it will give Paramount four hours of major network programming this fall, exclusive of "specials."

RKO Books Fight Telecast

NEW YORK—RKO Theatres announces that the return heavyweight championship fight between Sonny Liston and Floyd Patterson will be shown via closed circuit television at four of the company's theatres in the New York City area and six other RKO theatres from coast-to-coast. The fight will be carried directly from ringside at Convention Center in Las Vegas on Monday, July 22, at 10:30 p.m. There will be no home television.

The RKO theatres in New York are the 86th Street, Manhattan; the Fordham, Bronx; the Bushwick, Brooklyn; and the Keith's, Flushing. Tickets for these four theatres will be on sale at all RKO theatres in the metropolitan area. Every ticket guarantees a seat.

The RKO out-of-town theatres are Boston—Keith's Memorial; Cincinnati—Albee; Columbus—Palace; Dayton—Keith's; and Washington, D.C.—Keith's.

Trimming For "Cleopatra"

NEW YORK—Darryl F. Zanuck, president, 20th Century-Fox, announced that he and Joseph L. Mankiewicz, director of "Cleopatra," had cut the film by 22 minutes, thus reducing the running time of slightly over four hours which had been criticised at the Rivoli.

The film in its new running time will open in some 50 cities this week.

"Pepsi 'n Popcorn Month" Kicks Off In July As Exhibs Vie For Prizes

NEW YORK—"Pepsi 'n Popcorn Month"—Pepsi-Cola's annual and highly successful theatre contest promotion—is set to pop in thousands of local theatres from coast-to-coast, it was announced by Ed Finneran, manager, national theatre sales, Pepsi-Cola Company. A $1,500 first prize; $750 second prize; $500 third prize, and dozens of other valuable gifts assure maximum interest on the part of thousands of theatre concessionaires across the nation.

The result, based on the reaction to the '61 and '62 contests, will be theatre-sales increases for both Pepsi-Cola and America's favorite chewing medium—salty, buttery popcorn.

In what has become an exciting contest for theatre concession managers during the month of July, Pepsi invites each entrepreneur to stage an effective, hard-sell concession promotion tieing together Pepsi-Cola and popcorn. As an added incentive to enter this national contest, each participating concessionaire is represented in an added Lucky Sweepstakes complete with 20 big bonus prizes ranging from a $1,000 first prize; $500 second prize; and a $250 third prize, to $100 each for fourth and fifth prizes; and a Sterling Silver Cross Pen and Pencil Set for sixth to 20th prize.

Once the promotion is under way, the concessionaire is urged to pull out all the stops—to make his "Pepsi 'n Popcorn Month" big, hard-selling and attention-getting so that the entire community will know about it and get in on the fun. He's urged to run contests, drawings, parades, special stage shows, personal appearances, kiddie programs, and so on, calling in his local Pepsi-Cola bottler for assistance.

At the close of "Pepsi 'n Popcorn Month," the concessionaire makes up a scrapbook or folder in which he illustrates every element of the promotion. Photos of every display and event, samples of all printed material used and received, newspaper writeups, ads, and so forth. He includes details on how the promotion was planned, specifics of how it was run, and the results it achieved.

Very simply, the scrapbook is his entry blank—big or small, elaborate or simple. It's not the beauty, but the impact, inventiveness and success of the promotion that snares the prizes. Judges will be James McHugh, Amusement Business Weekly; Phyllis Haeger, public relations director, The Popcorn Institute; and Irwin Rosee, public relations consultant.

During the '61 and '62 "Pepsi 'n Popcorn Months," results were gratifying—so much so that Pepsi-Cola quickly decided to continue this colorful and rewarding promotion. As an indication of its impact, Christopher J. Joyce, manager, Hyannis Drive-In, Hyannis, Mass., commented, "One of the most successful promotions we have ever held. Our increases in the sales of both Pepsi and popcorn during the period—52 per cent for Pepsi and 15 per cent for popcorn in 25 cent boxes—developed the worst July weather in 35 years.

Added William C. Patterson, manager, Inglewood, Nashville, Tenn., "After talking, planning, and promoting 'Pepsi 'n Popcorn Month,' our greatest expectations were far surpassed. Our Pepsi sales increased for the month of July over the previous average for the past 12 months—75 per cent."

AGVA Honors Harry Brandt As "Showman Of Century"

NEW YORK—Joey Adams, president, American Guild of Variety Artists, announced that Harry Brandt, president, Brandt Theatres and Independent Theatre Owners Association, will be honored as "Showman of the Century" at the testimonial dinner scheduled by the AGVA in the main ballroom of the Waldorf Astoria Hotel on Dec. 3.

Brandt will be saluted also as a leading citizen and for his signal contributions to the many civic, show-business, and charitable endeavors.

Proceeds of the dinner will go to the AGVA Youth Fund.

Embassy Maps Summer Plans

HOLLYWOOD—Carl Peppercorn, Embassy Pictures vice-president and general sales manager, this week concluded a series of west coast meetings on new product with leading exhibitors and the company's sales organization.

For circuit and independent exhibitors, Peppercorn held special screenings on Embassy Pictures product scheduled to premiere this summer. Included were Federico Fellini's "8½," starring Marcello Mastroianni, Claudia Cardinale, Anouk Aimee, and Sandra Milo, and "Women of the World," adventure film directed by Gualtiero Jacopetti, filmed in 39 countries, in Technicolor.

Peppercorn additionally blueprinted release plans with his west coast sales personnel on such Embassy product as "Three Penny Opera," "The Queen Bee," "Only One New York," "Light Fantastic," and "The Passionate Thief," also scheduled to premiere in the June-September period.

N.Y. Allied Plans Meet

BUFFALO—Allied Theatre Owners of New York State convention at the Concord Resort Hotel, Kiamesha Lake, N. Y., July 29-Aug. 1 will have a Showmanship Award feature.

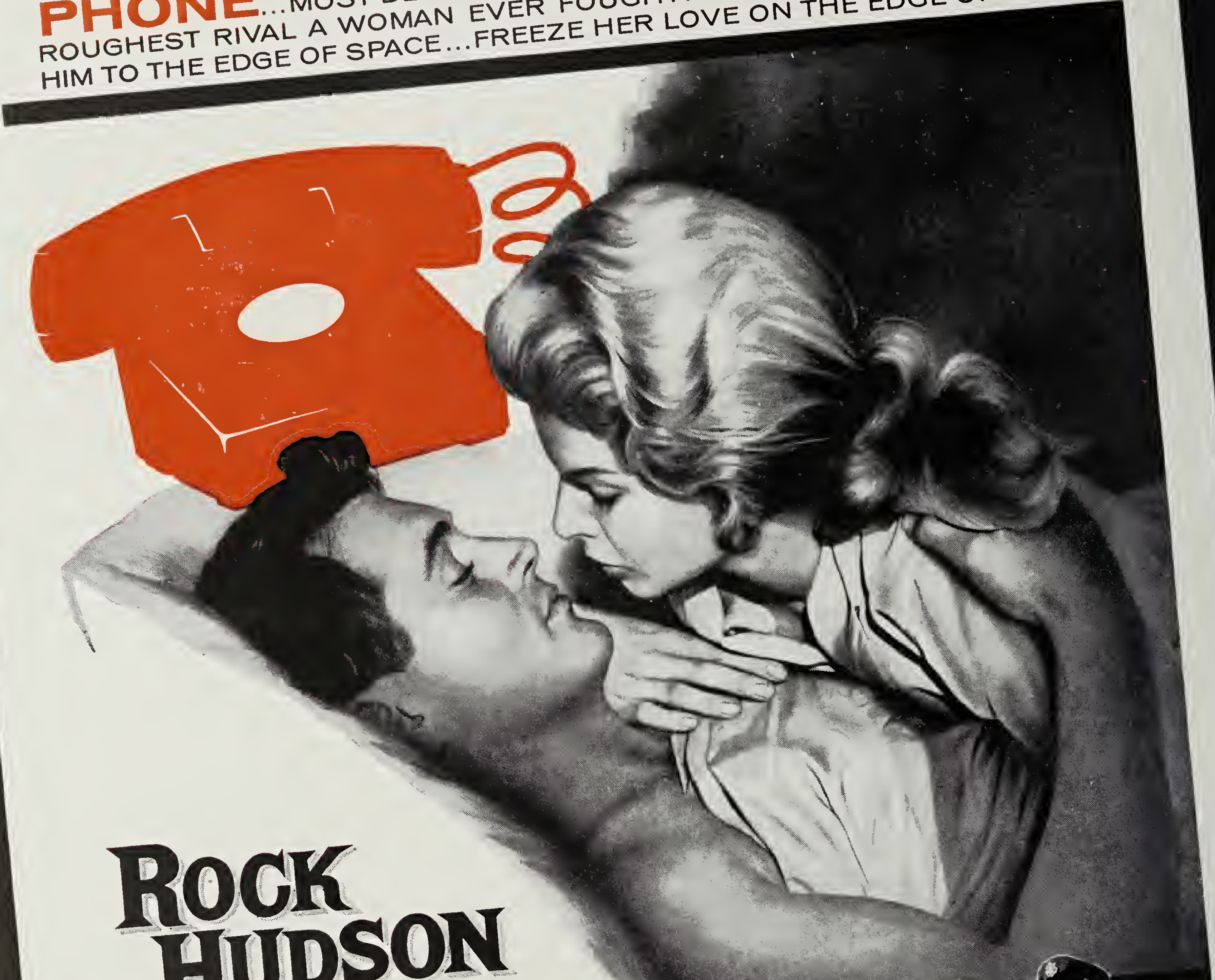
Entries from members must be presented to Allied's office prior to the convention.

There will also be a golf tournament held on July 31.

Irina Demich, who stars in 20th-Fox's "The Longest Day," is seen arriving at the Rivoli, New York City, premiere of "Cleopatra" with 20th-Fox president Darryl F. Zanuck.

A GATHERING OF EAGLE

THE RED PHONE...MOST DEMANDING MISTRESS A MAN EVER OBEYED... ROUGHEST RIVAL A WOMAN EVER FOUGHT!... ITS RING CAN SEND HIM TO THE EDGE OF SPACE...FREEZE HER LOVE ON THE EDGE OF TIME!



ROCK HUDSON

U.S. AIR FORCE

"A GATHERING OF EAGLES"

in EASTMAN COLOR

co-starring **ROD TAYLOR · MARY PEACH · BARRY SULLIVAN**

with HENRY SILVA · KEVIN McCARTHY · LEORA DANA · ROBERT LANSING · RICHARD ANDERSON and LEIF ERICKSON

Screenplay by ROBERT PIROSH · Directed by DELBERT MANN · Produced by SY BARTLETT

A Universal Picture

SOON AT MOTION PICTURE THEATRES THROUGHOUT THE NATION'

PRE-SOLD THE UNIVERSAL WAY

IN MASS CIRCULATION NATIONAL MAGAZINES

TO REACH EVERY POSSIBLE AUDIENCE LEVEL WITH MAXIMUM PENETRATION AND IMPACT!

LIFE **LOOK** **The Saturday Evening POST**

LADIES' HOME JOURNAL **Redbook**

seventeen **MOTION PICTURE** **PHOTOPLAY**

modern screen **ingenue** **SCREEN STORIES**

SOLD THE UNIVERSAL WAY

WITH TREMENDOUS SHOWMANSHIP CAMPAIGN,

highlighted by key city press air-lift to Offut Air Base, Omaha, as SAC salute to "A Gathering of Eagles," followed by exciting world premiere launching–Roosevelt Theatre, Chicago, June 21–to be covered by over 100 national press, radio and TV correspondents. Watch for the record results in Chicago...and throughout the nation beginning the July Fourth weekend.

Washington State Charges Circuit, Distribs With Sub-Run Monopoly

SEATTLE—Attorney General John J. O'Connell filed in King County Superior Court an anti-trust lawsuit alleging monopolistic practices in the Seattle movie industry.

Named defendants were the Sterling Theatre chain, which owns 16 movie theatres in the Seattle area; William Forman, owner of United Drive-In Theatres; and seven major film companies, Columbia Pictures, Metro-Goldwyn-Mayer, Paramount, 20th-Century-Fox, United Artists, Universal-International, and Warner Brothers.

The complaint charges Sterling Theatres with monopolizing second-run showings of commercial motion pictures in the Seattle area and attempting to monopolize the entire subsequent-run exhibitions of films in the area.

The suit alleges that Forman's United Drive-In Theatres and the seven named film producing companies have combined and conspired with the Sterling chain to help Sterling secure its alleged monopoly.

According to the complaint, the Sterling Theatre chain has since 1951 constantly expanded its hold on exhibitions of movies throughout the Seattle area, with the exception of downtown Seattle, by building new motion picture theatres and purchasing or driving out of business the competing independent theatres.

By its operations, the Sterling chain has been able to delay the showing of movies after their downtown run until such times as a film could be shown first by a Sterling theatre; has prevented independent theatres from obtaining early runs of motion pictures; and are now by reason of their acts in the past in a position any time they wish to do so to exclude competition and control prices in the exhibition of motion pictures in the Seattle area on a subsequent-run basis, the suit alleged.

O'Connell explained his position in antitrust matters.

"I intend to use the antitrust provisions of the 1961 Consumer Protection act to complement and supplement the federal law in this area where appropriate.

"The state has no intention of duplicating what the federal government is doing. However, there are many areas of trade which although technically involve interstate commerce, are essentially local or only statewide in scope and therefore more appropriately regulated by the state. In many fields, a local or state-wide monopoly is as harmful to a free and open economy as a nationwide monopoly."

The suit asks for a permanent injunction which includes these points:

1. A $375,000 civil penalty.
2. That the Sterling chain be forbidden to further expand its holdings without submitting proof to the court that the addition of more theatres to the chain will not further reduce competition.
3. Limitation to 50 per cent the number of prints of a movie which can be simultaneously shown by the Sterling chain theatres so as to make early runs of films available to independent theatres.
4. Film companies be forbidden to make special concessions to the Sterling chain.

Jack L. Warner, president, Warner Bros. Pictures, recently welcomed Audrey Hepburn and Rex Harrison to the studios as the stars prepared for their roles in "My Fair Lady," which Warner will personally produce.

Broumas Adds New Sites

WASHINGTON—John G. Broumas, president of Broumas Theatres, announces the acquisition of two northern Virginia theatre sities in conjunction with Michael D. Papamichael.

Construction started this week on both sities, which are located, respectively, in Vienna, a suburb of Washington, D.C., and in the Barracks Road Shopping Center of Charlottesville.

Papamichael, architect and designer as well as developer, will supervise construction of both the Vienna and Barracks Road Theatres, both of which will feature 70 mm. as well as standard projection. Each will be a 900 seat house.

The new Virginia theatres are tentatively scheduled to open in early September.

The fast-growing Broumas chain also announces that it has acquired the lease of the Westwood Plaza Shopping Center Theatre in Johnstown, Pa. K. A. Vaveris, prominent Pennsylvania exhibitor, will serve as managing director of the new 800-seater upon its completion late this summer.

Gateway Goes To College

NEW YORK—The Gateway Theatre and Motion Picture Center in Bellport, Long Island, which has a special working arrangement with Columbia Pictures to showcase new and established talent under contract to Columbia, will provide facilities for an accredited college course in drama offered by Suffolk Community College during the eight-week summer session.

Gateway and Columbia Pictures have a tie-in agreement, now in its third successful year of operation, which showcases promising performers who are under contract to Columbia Pictures, providing them with actual stage experience. The program is under the direction of Joyce Selznick, eastern story and talent director of Columbia, who is a founding director of Gateway's "talent farm" and works closely with Gateway's directors in developing new stars, writers, and directors.

Johnston Festival Award Lauds Kinship Of Man

WASHINGTON—Eric Johnston, president of the Motion Picture Association of America, announced that he is offering to donate a special award for presentation annually at leading film festivals abroad.

The Eric Johnston Award, a silver bowl, will honor the motion picture "that best communicates the universality of human problems and of human achievements."

Johnston, who is also president of the International Federation of Film Producers' Associations, is now in discussion with festival officials and will announce later the names of the festivals where the Award will be made.

Regular festival juries will select the prize-winning pictures. Winners will gain permanent possession of each bowl.

"The motion picture is becoming increasingly important as an international medium of expression," Johnston said. "More and more films based on themes that reach the hearts of men and women around the world are being produced each year.

"These are motion pictures that emphasize the global kinship of the individual, the singleness of man's hopes and ambitions—whether he be in Dayton or Djakarta, Dakar or Devonshire.

"The trend should be welcomed.

"It is my hope that the Award will provide encouragement and recognition to producers all over the world.

"The film chosen will be expected to meet the highest standards of creative film making, including writing, acting, and production."

Para. To Hope To AA

HOLLYWOOD — Hope Enterprises paid Paramount Pictures a reported $400,000 for the rights to seven Bob Hope starring films which it in turn sold to Allied Artists for theatrical reissue and tv for over $800,000.

NBC has an interest in two of the pictures, sold after the MCA pre-'48 purchase for television. Allied Artists plans to reissue the films immediately.

TOA Names Committees For N.Y. Oct. Convention

NEW YORK—Edward L. Fabian, general convention chairman of the Theatre Owners of America, has announced the following committee appointments for TOA's 1963 convention.

Sam Rosen will serve as chairman of advisory committee, Philip F. Harling as treasurer. The general convention committee includes Richard P. Brandt, Ernest Emerling, Abe Fabian, Albert Floersheimer, Jr,. Nat Fellman, Emanuel Frisch, Harry Goldberg, Shelden Gunsberg, Salah M. Hassanein, Fred Herkowitz, Harry Kalmine, Bernard Levy, Bernard Meyerson, John Murphy, Maury Miller, Matthew Polon, Walter Reade, Jr., Sumner Redstone, Arthur Rosen, David Rosen, Nick Schermerhorn, Robert Shapiro, Gerald Shea, Robert E. Emerling, Preston R. Tisch, Arthur Tolchin, and Jack Yellin.

Fabian announces that the committees have already started program activities for the upcoming convention, TOA's 16th, which will be held Oct. 28-31 at the Americana Hotel in New York City.

ITOO Thanks Theatremen For Legislative Victories

COLUMBUS, O.—Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, praised several members of ITOO for their assistance in the fight to prevent crippling legislation in the current session of the Ohio Legislature.

Prickett named Sam Schultz, Cleveland; Myron Price, Newark; Wes Huss, Cincinnati; Ralph Russell, Canton; Al Boudouris and his assistant, Mrs. Frieda Blossom, Toledo; J. Henry Davidson, Waverly; and Ben Geary, Ohio district manager of the Schine Theatres, Athens, as "rendering invaluable help in getting our message across to various members of the Judiciary Committee regarding House Bill 856."

Prickett pointed out that no new tax has "seen the light of day during this legislative session." This includes sales tax, film rental tax, or gross income tax.

"It is sad to point out," said Prickett, "that this is not true in some of our neighboring states. It is only through a well-organized and completely-functioning state association that this type of benefit can be achieved."

Information concerning 16mm competition throughout Ohio is sought by Prickett. He asked theatre owners who face this type of competition to do the following as soon as possible:

Send Prickett any kind of ad, listing the picture, place of showing, and the price of admission, if any.

In every case, it is essential that exhibitors find out from the label on the film can, the source of supply.

In the case of colleges, be sure the hours of showing are listed. This will show whether the competition is operating outside of the regular classroom hours. Enclose any information about restrictions, if any, on who may see the picture.

"It is definitely felt that there is considerable unfair 16mm competition in this state that is taking a substantial bite out of motion picture grosses," said Prickett. "We have had some success in getting these things stopped and intend to pursue these efforts."

There is a great deal of interest in motion pictures and people are susceptible to the appeal of the big screen, color, and going out for an evening, said Prickett.

"A concentrated effort on all segments of our industry can roll up some very healthy grosses for Ohio exhibitors," he said.

"Run through your past experience and pick out a few things that have been money-makers for you in the past and use them again," he said. "Radio is a very potent force to sell pictures and a great untapped source is the use of FM radio for certain musicals and class pictures that may attract a discriminating audience."

Prickett said he recently attended a conference on communications in which it was demonstrated that direct mail is the best possible method of selling. "It is well to be reminded that if five out of 100 respond, direct mail is considered excellent in most lines of merchandising. The opportunities are endless to sell "Go Out To A Movie Tonight."

MPEA Retains Daff

NEW YORK—Alfred E. Daff has been retained by the member companies of the Motion Picture Export Association of America to conduct further studies on the African market.

Mayor Wagner Invites Exhibs To Allied New York Meeting

NEW YORK—A cordial invitation has been extended by Robert F. Wagner, Mayor of New York, to motion picture theatre owners from all over the country, together with their wives, to attend the annual convention of National Allied, to be held at the Hotel Americana Oct. 21-24, according to Irving Dollinger, convention chairman.

In a communication addressed to president Jack Armstrong, the chief executive assured the Allied leader that he expected to greet the conventioneers at one of the business sessions and added that "New York City, the entertainment capital of the world, will do everything in our power to make your convention a tremendous success."

Wagner noted the importance of the forthcoming Allied sessions to the progress and advancement of the motion picture medium. "The exhibitor is an integral part of his community across the nation—as in our city—and I am hopeful," he said, "that your discussions of trade problems will be fruitful."

D of J Okays NG Production

NEW YORK—It was learned that the Department of Justice does not oppose the National General Corporation bid to engage in production and distribution in addition to exhibition, so long as certain restraints are imposed to make certain such activity will not cause undue restraint of competition.

This became known when Maurice Silverman, attorney in the antitrust division of the Department, presented the government's position in a hearing in U. S. Federal Court here before Judge Edmund Palmiere on an application by NGC for approval to make and distribute pictures. The Judge did not indicate when his decision would be handed down.

CONNECTICU
HIEFS OF POLI

William S. Koster, Variety Club and Jimmy Fund's executive director, recently addressed a joint session of the Connecticut law enforcement agencies in Hartford, Conn., and is seen with television star Bert Parks and Chief Thomas J. Sullivan, Wethersfield, Conn., chairman of Conn. Chiefs of Police. The Connecticut Police last year raised $72,000 for the Jimmy Fund.

Survey Of Theatregoers Reveals Majority Unhappy With Management

DETROIT—Thinking theatre men will be in for something of a shock when they read the forthcoming July issue of Allied States Association of Motion Picture Exhibitor's "Allied Report."

Everyone likes to be well-thought-of. But in any business, good-will is imperative for financial success. Today, this comes under the heading grown threadbare of public "image."

The revelation began when Robert Y. Robb, associate professor of marketing at Wayne State University in Detroit, was one of the principal speakers at the annual Allied convention in Cleveland last year. He made vast good sense in pointing out how the motion picture industry could put to good use lessons learned by other industries through "Consumer Attitudes Surveys." He impressed officers and rank and file so much that they took Robb on to do that very thing for the moviemen.

Locale selected was within a 50-mile radius of downtown Detroit. This is where the National Allied office is located, where Robb could keep his own eyes on what his researchers were doing, and it offered an ideal setting for a cross-section investigation in depth.

The area includes urban, suburban, small towns, farms, factories, universities. The population is rich with career girls, students of all grades, housewives, part-time students, teachers, executives, workers, and foremen. Interviewed were spinsters, bachelors, the married, ages ranging 20 to 45 years, with incomes from $3,000 to $15,000.

While there are in the area operations which cannot be considered ideal, it does contain many of the finest and most modern theatres and drive-ins in the country, so that they are far superior in construction, equipment, and management to the average in United States.

300 moviegoers selected at random were surveyed by trained, experienced interviewers.

Exhibitors (especially the thinking ones), hang on to your box office receipts. The survey shows what your patrons think about you. These statistics are not cold ones. They should sear many to action. The ratings are based on the customers' opinion of efficiency, service, interest in them.

Management: Efficient, 11%; Satisfactory, 30%; Poor, 59%.

Personnel: Excellent, 6%; Satisfactory, 23%; Poor, 71%.

Housekeeping & Equipment: Excellent, 17%; Satisfactory, 37%; Poor, 45%.

Advertising: (Moral tone) Acceptable, 20%; Borderline, 25%; Objectionable, 55%.

Those damning percentages average out on all counts to 57.75% of exhibitors' clientele who think them poor and even objectionable.

There are factors in this business, it would seem, which require attention other than griping at product or release policies.

Seven Arts Ups Jaffe

NEW YORK—Stanley R. Jaffe has been appointed to the newly created position of executive assistant to Thomas D. Tannenbaum, Seven Arts vice-president in charge of television production and packaging.

The NEW YORK Scene

By Mel Konecoff

BEING AN EXHIBITOR in Denmark is quite a vocation. You can't just say you want to be one, and build and open a theatre, even if you have the money. Instead you have to receive approval from the local and national governments, and even then you can only own one theatre according to government decree, which was formulated to prevent the establishment of circuits. There are no buying or booking offices or combines.

All this came to light the other day when Danish director-producer Johan Jacobsen arrived in this country to discuss and observe the efforts of Trans Lux Distributing Corp. to get a license from the N.Y. State Board of Regents for his film, "A Stranger Knocks," which was denied a license by the initial examiner. Trans Lux president Richard Brandt stated that all areas will be investigated to obtain a license, including the courts.

Jacobsen was surprised at the objections raised to his film, which won a number of prizes in Denmark as well as approval from the Catholic Press. He objected to his film being referred to as obscene just because someone lifted several scenes out of context for judging. He came here to get across his feelings, and it is believed to be the first time that a producer-director has ventured across the seas to battle the windmills known as censorship.

To get back to Denmark, there are 400 theatres in the country, of which five are owned by five specially designated film producers who have special licenses from the government entitling them to the theatre as well as to special tax rebates from the admissions in theatres. This must be put back into production. The government takes a producer's past record into account before granting him this special privilege. All film producers receive 25 per cent of the cost of a black and white film and 40 per cent of the cost of a color film back from the government, coming from admissions taxes collected in the country. Some 25 features are produced annually in Denmark.

He related that just recently a new law had been passed which will permit the co-production of films in Denmark, and this should stimulate production, with the international market being sought. He is already working on a film, "Sextet," which he is making with his wife, Anna Lisa Hovmand, at his Flamingo Film Studio outside of Copenhagen. This will be filmed in an English version as well as a Danish one at an increase in cost of about 35 per cent. This will be his 26th film.

THE METROPOLITAN SCENE: Horror is still paying off, what with MGM's Nervo-Rama package ("Werewolf in a Girls' Dormitory" and "Corridors of Blood") doing good business stimulated by the efforts of Si Seadler and associates, and Trans-Lux's scary duo, "Horror Hotel" and "The Head," about to score after a gore-rendering campaign engineered by Al Sherman wherein he hired a vampire (lady) through the help wanted section of the New York Times, used ancient vehicles to transport her, sent out clergymens' collars to help press people ward off the evil spirits, etc. . . . Aside to Ernie Grossman: Tally-ho and all that sort of thing. . . . Al Kirsch, veteran Interboro manager who recently joined John C. Bolte, was appointed publicity and promotion director of the Bolte Circuit. . . . Aside to Philadelphia's famous Irv Blumberg: Thanks for the fotos. . . . Joe Levine kept sending lollipops to the cast and crew of his "Zulu" being filmed in Africa, not because he thought they were sweet but because they are great thirst-quenchers in the extreme heat and probably because water was more expensive. . . As "Come Blow Your Horn" opened at Radio City Music Hall, 12-foot high cutout statues of Frank Sinatra began to appear around town mysteriously to the joy of teenagers, who promptly decorated same with lipstick, and the consternation of tourists and the police department. . . . A commemorative exhibit of the work of George Melies, early movie pioneer, has been assembled by the French government, and it was unveiled at the Coronet Theatre where it will be on view all summer for free. Some regard him as the father of the trick shot.

Levine Aids Fund Drive

NEW YORK—Martin Levine, general manager of Brandt Theatres, has been named chairman for the second successive year of the amusement division of the 1963-64 maintenance appeal of the Federation of Jewish Philanthropies of New York.

The announcement was made by Leo Jaffe, executive vice-president of Columbia Pictures, and chairman of the motion picture cabinet of Federation; and Samuel Rosen, exeutive vice-president of Stanley Warner Corp. and vice-president of FJP. Serving as co-chairman with Levine is Burton E. Robbins, president of National Screen Service. Associate chairmen are Richard Brandt, president of Trans-Lux Theatres; David Picker, executive vice-president of United Artists; E. David Rosen, Fabian Theatres executive; and Stanley Schneider, vice-president of Columbia Pictures.

Artifacts To Film Museum

LOS ANGELES—A bronze plaque commemorating a portion of filmland history was turned over to the Hollywood Museum by actor Dick Van Dyke on behalf of famed comedian Stan Laurel and the owners of the former Hal Roach Studios.

Barton Fenmore, vice-president of Ponty-Fenmore Realty Fund, owners of Landmark Studios, presented the bronze plaque to Van Dyke, representing Laurel, in a ceremony at Lake Laurel and Hardy on the Culver City studio grounds. The plaque was accepted as part of the permanent collection of historical records by Arthur Knight, curator of the Los Angeles County Hollywood Museum.

In addition to the Lake Laurel and Hardy plaque, still photos and other artifacts are being donated to the Hollywood Museum by Ponty-Fenmore prior to liquidation of the studio this summer.

Theatre Pay-TV Programs Offer Diversified Fare

HOLLYWOOD—National General Corporation executives revealed that in line with plans for diversified programming for its closed circuit shows in theatres via Talaria, Theatre-Vision Color Corporation has set deals for five different types of entertainment.

These include at last one Broadway stage show a year; a concert series of 10 a year for five years; an opera series of three a year for five years; four off-Broadway shows a year for five years; ballet for three shows for five years; and also sporting events, educational and other "entertainment" programs.

The former RKO Colonial will be used in arrangements made with NBC for broadcasting the first live demonstration about the middle of July.

Production will be centered in New York City with Gower Champion's Champion Five Corporation to produce at least one show a year and to provide it to TVC for programming.

It is planned to operate on a road show, hard ticket basis at first; one show in the afternoon, another at night.

It is hoped to sign up about 80 houses to supplement NGC's 20 theatres for the 100-theatre goal at the outset.

It was thought that subscription selling of individual shows or series will be undertaken, but this will be decided later after the demonstration is made and the shows sold to exhibitors joining the enterprise.

Now It's Fox Warfield

SAN FRANCISCO—As a replacement for the historic 5,000-seat Fox in downtown San Francisco, now being razed to give way to the company's majestic high-rise office complex, National General Corporation has purchased Loew's Warfield and office building, it is announced by Robert W. Selig, vice-president of theatre operations for the 225-theatre circuit. Take-over of the theatre operation will become effective July 1.

"The purchase of the Warfield property—which now will become known as the Fox Warfield Theatre—is in keeping with the recent expansion program announced by president Eugene V. Klein," Selig pointed out.

The 2,650-seat Fox Warfield will be managed by Jack Lucey, veteran theatre manager of Fox West Coast Theatres. The Warfield will be under the supervision of John Klee, FWC's northern California area supervisor, who said an extensive renovation of the theatre will follow shortly.

Shawn Adds To Lineup

NEW YORK—Shawn International, Inc., new film distribution company of which Abraham P. Levine is president, and Jack Ellis, executive in charge of distribution, announced the acquisition of its fifth film for distribution, "Night Encounter," starring Marina Vlady and Robert Hossein.

At present Shawn International is preparing the launching of "Greenwich Village Story," produced on location here, which will have its American premiere at the Victoria following the current attraction.

The remainder of its product includes the Swedish film "The Flamboyants," the French vehicle "The Liars," and the German production "The Man Who Walked Through the Wall."

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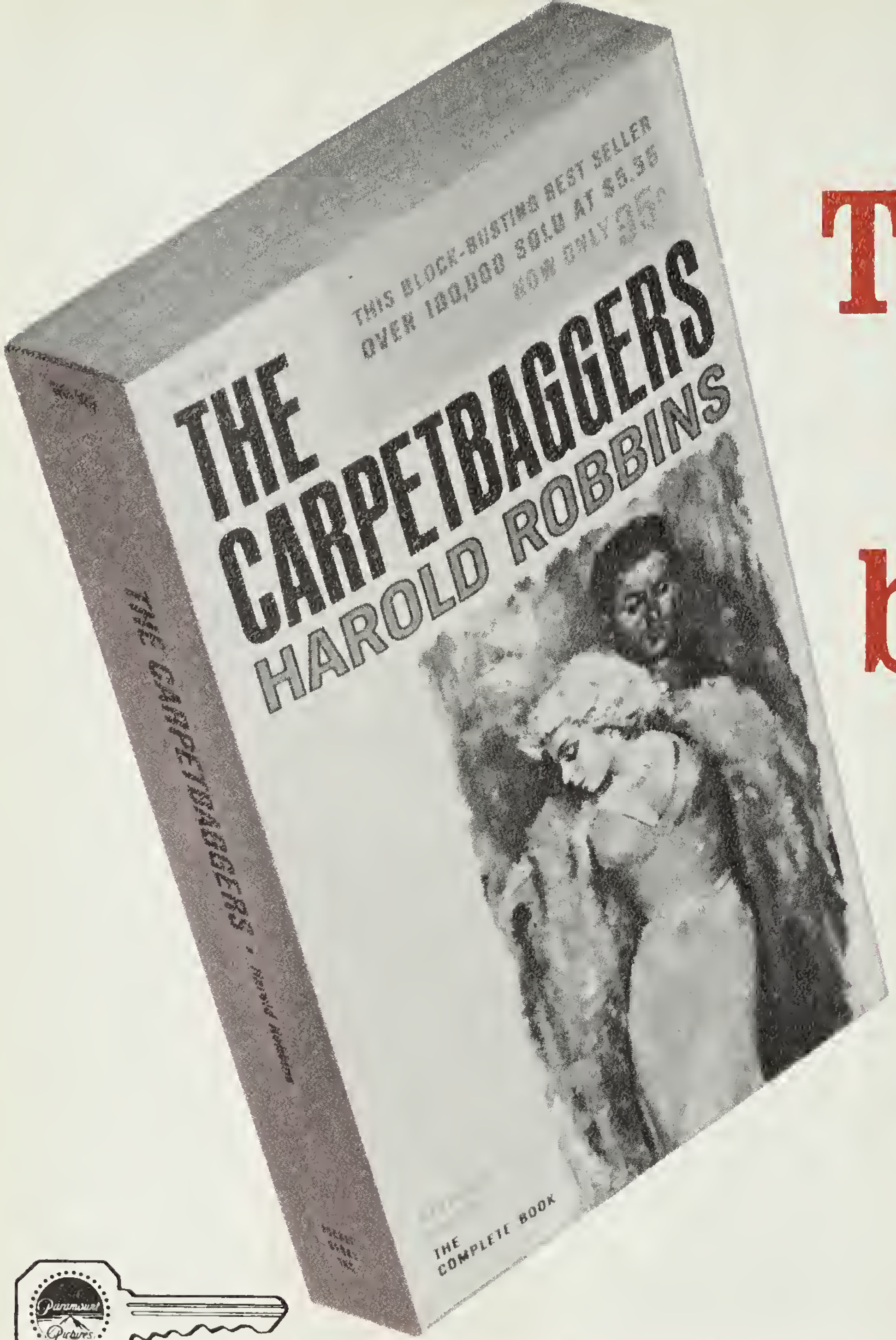
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Universal Regional Meeting Maps New Release Plans

NEW YORK—Universal Pictures Company today (June 26) concludes a two-day regional sales managers meeting to map the release of forthcoming pictures for the late summer and fall seasons and into the Christmas holidays. Henry H. "Hi" Martin, vice-president and general sales manager, is presiding.

Philip Gerard, Universal's eastern advertising and publicity director, and eastern promotional executives, are participating in the meeting, dealing with the merchandising plans on forthcoming productions.

The company's home office sales and distribution executives attending include F. J. A. McCarthy, assistant general sales manager; Richard B. Graff, assistant to the general sales manager; James J. Jordan, circuit sales manager; G. J. Malafronte, manager of branch operations and maintenance; and Irving Weiner, head of the print department.

The regional sales managers present are Joseph B. Rosen, who headquarters in New York; P. F. Rosian, Cleveland; R. N. Wilkinson, Dallas; and Barney Rose, San Francisco.

Ticket Tax Take Rises

WASHINGTON, D. C.—The Treasury Department reported that receipts from the federal admissions tax during the quarter which ended last March 31 was $9,154,000, a substantial increase from the $8,572,000 in the corresponding quarter last year.

For the first three quarters of the fiscal year 1963 the tax amounted to $33,215,000 as compared with $30,446,000 for the corresponding period the previous year. Included are all types of regular-type admissions, but film theatre collections make up a substantial part of the total.

New Del. Anti-Bias Bill

DOVER, DEL.—The second anti-bias bill, introduced in the State Senate on June 13, two days after defeat of an earlier one, was referred June 17 by Lt. Gov. Eugene Lammot to the Revised Statutes Committee of which Sen. Allen J. Cook (D.-Kenton) is chairman.

The earlier bill came out of the Judiciary Committee, of which Senator Cook is also chairman. That measure was defeated June 11 after drastic amendment.

Baron Louis de Cabrol, left, French consul general in Los Angeles; Edward Muhl, center, Universal vice-president in charge of production; and Melville Tucker, production executive, are seen at the recent Parisian party given on the Paris street set built on U's largest stage for "Wild and Wonderful."

LONDON Observations

By Jock MacGregor

EXHIBITOR COMPLAINTS that there has been an increase in the number of "X-Adults Only" features have been pooh-poohed in some quarters. The truth is that they are justified. Of the 65 new programs to play the ABC, Rank, and so called "third" release in the first six months of the year, no less than 19 fall into this category. For the last six months of 1962, only 15 of 69 programs included "X" films. Now there are no less than 20 "X" features ready for release and at least a dozen with an "X" look waiting the censor. With the two main circuits having agreed not to show them in opposition, it will take a long time to absorb this backlog.

For the most part, these are sincere, quality productions, and only in the odd instance is there any suggestion of the fast buck, I hasten to add. Many do excellently in the big centres, but when they get down the line where there is a preference for family entertainment, it is another matter. Already we have had Rank's Fred Thomas report that there are exhibitors who will only pay a minimum flat rate for such pictures, but some producers remain obsessed with the kitchen sink regardless of waits for release and consequent slow return of investment.

Behind it all is also an industry problem of which many are not aware and which has only recently been forcefully impressed on me during conversations with smaller exhibitors. In many provincial areas, there are civic authorities and others who for various reasons have not seen a movie in years—are probably even anti-movie. They have read about falling attendances and cinema closures. Seeing a film billed as "X-Adults Only," they immediately jump to the conclusion that the exhibitor is up against it and is exploiting a dirty film to grasp a fast buck. Not only does this affect an exhibitor's personal standing in his neighborhood, but he finds traders neither wanting to cooperate with tieups nor desiring their advertising to appear on his screen. He can experience difficulties when it comes to renewing his annual licences. With the current spate of such pictures, few exhibitors can avoid having to book the odd "X."

THE BRITISH FILM PRODUCERS ASSOCIATION annual report is little more than a compilation of their activities during the year, most of which has been reported as it occurred. The most interesting feature is perhaps the least spectacular—the work of the export section. Reading this, one becomes acutely aware of how hard it is to get films shown in markets, and realises that it is one thing to get a film into a country and another to get the money out.

For instance, only 25 British films plus any that may be shown at the San Sebastian Festival can get into Spain. All visas for Argentina have been taken up for the year, and there is already a waiting list of subjects for the year beginning next April. Mexico is completely barred to British producers unless they release through American companies. Quotas are threatened in Venezuela, and trade with Russia is virtually at a standstill as they want greater showing of their pictures here. Only from Afghanistan comes optimistic news of increased exhibition. And tv rears it ugly aerials in more and more territories.

Of the U.S. the report says: "This territory has always been a difficult market for British films apart from those which receive world distribution by major American companies. A number of British films have, in fact, taken large sums of money in the American market, but it is difficult to assess at any particular point of time what audience reaction is likely to be and whether British films will have the opportunity of obtaining wider distribution than the art house of New York."

Some British producers make little effort to presell their pictures to America and expect the American distributors to start from scratch and do everything.

THE QUEEN will attend the world premiere of Carl Foreman's "The Victors" at the Odeon, Leicester Square, on Nov. 18. It is hoped that many of the international cast will fly to London for the occasion. Meanwhile, Carl has agreed for the original sound track album to be put out by the newly formed Colpix Records. . . . The first Top Rank Motorway restaurant and service area has been opened on the new M2 by the Minister of Transport who unveiled a commemorative plaque. Returning from a film location I inspected the fine building straddling the motorway (freeway to American readers) and found it doing capacity business. But a warning. The drinks are non-alcoholic and come under the heading of wine style and lager style! . . . A Rank manager who has recently had two extensive national press breaks through the activities of his secretary is Terry Mellor of the Gaumot, Peterborough. She has helped publicise pictures by touring the town as a sleeping princess, policewoman, and desert island girl. But the stunts have become too much for her boy friend, and when she bathed in champaigne, he could take no more—and that resulted in a considerable pictorial coverage far beyond the Soke of Peterborough, to give the district its full name. . . . Sir Michael Balcon's place in the history of the cinema is underlined in two new publications. The part he has played is stressed both in Arthur Calder-Marshall's biog of Robert J. Flaherty, "The Innocent Eye," and the American Museum of Modern Art Film Library's "The Cinema of Alfred Hitchcock." . . . While Rank has taken the odd town hall for bingo, ABC has leased the Donald Brothers' 2330 seater City Picturehouse, Aberdeen, Scotland, for conversion to a million dollar 30 lane tenpin bowling centre. . . . That world traveller Mike Frankovich, who is invariably going west, has gone east this time. He is meeting government leaders in various countries to arrange official cooperation during the extensive location shooting on "Lord Jim," which Richard Brooks is directing and producing in 70mm Panovision from his own script of the Joseph Conrad classic. Peter O'Toole will star.

AIP Licenses 69 Features To TV; All Covered By Five-Year Pledge

LOS ANGELES—First licensing of American International Pictures product to television has been conducted with the five American Broadcasting Company-owned video stations in a deal involving 69 AIP films for a price in excess of $2,000,000, it was announced by AIP toppers James H. Nicholson and Samuel Z. Arkoff. The money will be used to help finance the company's recently announced expanded theatrical production schedule, they said.

Nicholson and Arkoff emphasized that all of the pictures involved in the ABC-TV deal are covered by AIP's exhibitor commitment barring all television showings until five years after release date of the films.

All American International Pictures product to be shown on television have been in continuous theatrical release prior to their initial tv showing, the film executives noted. Many of the films have been reissued numerous times and have exhausted their full theatrical potential, they said.

The five ABC-TV stations involved in the 69-picture, $2,000,000 deal are WABC-TV in New York City; WXYZ-TV in Detroit; WBKB in Chicago; KGO-TV in San Francisco and KABC-TV in Los Angeles. Negotiations for the sale were handled on a station to station basis.

Nicholson and Arkoff also announced that all exhibitors will receive a complete list of the AIP product sold to television, including the schedule of dates of initial showings, so as to help avoid any theatrical booking conflicts.

MITO Maps "Fall Frolic"

ST. LOUIS—A "Fall Film Frolic" in September for all area exhibitors and distributors is being planned by the Missouri-Illinois Theatre Owners, it was announced at the monthly meeting of the board of directors by Wesley Bloomer, president.

The Fall Film Frolic will replace the usual yearly convention held in St. Louis and will be held in the Lake of the Ozarks. Frank Plumlee, Farmington, and Bill Williams, Union, Mo., are chairmen of the committee in charge of the event. They announced that the date has been tentatively set for Tuesday, Sept. 17 at the new Holiday Inn on Highway 54, two miles below the dam.

This year's get-together was moved to the Lake of the Ozarks so that it could be a joint meeting with exhibitors and distributors from the Kansas City area as well as the Missouri-Illinois area attending.

Auerbach Group Acquires Union

NEW YORK—A group of investors headed by Josef Auerbach has acquired control of Union Film Distributors, Inc., and its wholly owned subsidiaries.

The company, which was organized in 1950 by Peter P. Horner, is an independent distributor in the United States of foreign product. It was the exclusive national distributor of Kingsley International Pictures Corporation.

Peter P. Horner and Phil Levine will continue to be in full charge of the operation.

1964 Academy Awards Set, Santa Monica On April 13

HOLLYWOOD—The board of governors of the Academy of Motion Picture Arts and Sciences has set Monday, April 13, 1964, at the Santa Monica Civic Auditorium for the 36th annual Awards presentation, Arthur Freed, president, announced.

The Governors Ball following the presentations will again be held at the Beverly Hilton Hotel.

"V.I.P.'s" Bookings Boom

NEW YORK—Three months in advance of its early September playdates in the overseas market, Metro-Goldwyn-Mayer's "The V.I.P.s," starring Elizabeth Taylor and Richard Burton, has already been guaranteed the equivalent of nearly two years' minimum playing time.

This statistic came to light in a report issued by Seymour Mayer, first vice-president of Metro-Goldwyn-Mayer International. He said that to date first-run key-city deals from only 15 overseas countries have thus far been approved in New York. Yet 44 theatres in but 21 key cities of these 15 countries have signed contracts guaranteeing the contemporary love story combined minimum playing time of 656 days.

This exceeds the actual playing time in the same 21 key cities of the two biggest earners in recent MGM history, "Butterfield 8" and "Cat on a Hot Tin Roof," both of which starred Elizabeth Taylor.

Cleveland Fetes Buxbaum

CLEVELAND—Harry Buxbaum, for the last 3½ years branch manager of Universal-International in Cleveland, and recently promoted to branch manager of Universal-International in Chicago, is being honored by his friends with a testimonial dinner at the Caucus Room of the Theatrical Restaurant on July 8.

Prior to his affiliation with Universal, Buxbaum held a position of branch manager of Paramount Pictures in Cleveland for nine years.

Buxbaum's successor at Universal in Cleveland is Jack Kaufman, formerly sales manager of Universal-International in Albany.

Paramount Names George

NEW YORK—Sam George has been appointed southern region merchandising representative for Paramount Pictures, it is announced by exploitation manager Bernard Serlin.

Headquartering at the Paramount branch in Atlanta, George will supervise the company's merchandising activities in that city, Charlotte, Jacksonville, Memphis, New Orleans and surrounding territories.

George was previously field representative for MGM and Cinerama in Atlanta. He also was manager of the Fox and Paramount Theatres, Atlanta.

Shopping Center Theatre Planned In Chelsea, Mass.

BOSTON—With two new theatres, Cinema, Kenmore Square, and Cinema I & II, North Shore Shopping Center, in operation, and two more building, the E. M. Loew theatre at North Station, and Paris Cinema on Boylston st., another new theatre is in the offing.

Ground was broken for an 800-seat ultra modern, one story theatre, with a tower shaped marquee projecting from the roof, at the shopping center at 1100 Revere Beach Parkway by New England Theatres Corp.

Chester L. Stoddard, president of NET, announced that the new theatre, which will feature an entire front of parking space, will be ready by early October. The hardtop will be named by the public in a prize contest engineered by Jack Saef, public relations counsel for New England Theatres.

Plans for the theatre were drawn by Henry G. Greene, New York theatre architect and designer. Vinmar Contracting Corp., New York, will build the one-story glass fronted structure with the special marquee.

Officials at the ground breaking ceremonies were: Joseph Sadur, theatre manager; Paul Levin, American Broadcasting-Paramount Theatres; Mayor Alfred R. Voke, Chelsea; Stoddard; James Green and Robert Green, U.S. Realty Corp.

NET operates the Paramount in Boston and formerly operated the Metropolitan, now the Music Hall, until its sale by ABC-Paramount to Sack Theatres.

New Art House Opens With Gala Ceremonies

BOSTON—The city's newest theatre, an art house, first built in Boston in over 30 years, the Cinema, Kenmore Square, was opened with festivities and gala ceremonies on May 29.

The 320-seat house was built in the Cities Service Building, which was formerly a garage, and the theatre's marquee is over what was at one time a gasoline station.

Operators of the new theatre are Stephen G. Minasian, president; Philip J. Scuderi, treasurer; Robert Barsamian, vice-president. In building the new theatre, Minasian said many things were taken into consideration. "For one thing," he said, "we knew that conventional pictures could be seen on television, but to see something different, something that audiences could talk about after the show was over, we felt an art house was the answer. People would have to go out to an art theatre if they wanted to see something different.

"More and more art films are now being made available and they are getting better and better. If we can get pictures that are a challenge, something audiences can discuss after the theatre, we feel it will develop an entire new era for exhibition."

George Kraska, who has been Joseph E. Levine's "man in Boston" for many years, spearheaded the publicity-advertising-exploitation campaign for the new theatre.

Building In Cleveland

CLEVELAND—Ground was broken for the first regular theatre to be erected within the Greater Cleveland area in a dozen years. It will be the Southgate Cinema in the Southgate Shopping Center. It is a Smith Corporation deal and will be a first run operation.

INTEGRATION

(Continued from page 8)

drive-ins.

Several days later, the "gradual" desegregation plan was said to be working without incident.

At Winston-Salem, it was announced that an agreement had been reached on desegregation of local theatres—both downtown houses and drive-ins—but no details were announced.

A biracial Goodwill Committee said one of its subcommittees had been meeting with a group of theatre representatives and that "satisfactory progress had been made."

The Rev. Jerome Huneycutt, acting chairman of the subcommittee, said, "We feel that within the last week we have made progress with this committee that will be satisfactory to both sides." He declined to announce details of the plan, saying, "We will have to play this thing by ear."

Joe S. Rice, chairman of the subcommittee, had indicated earlier that theatre representatives had given the group reason to believe that an agreement was indicated and Mayor M. C. Benton has promised "possibly more specific announcements later . . . on theatres."

Negroes earlier had concentrated their demonstrations against the Carolina and the Winston.

The day after the subcommittee announced that an agreement had been reached, the group called on Winston-Salem's ministers to help carry out the plan, which, it is assumed, is patterned after the one announced in Charlotte.

Dr. J. R. Olive, a member of the body, said, "Negro people of Winston-Salem will be informed of the progress made by the Goodwill subcommittee on theatres. However, it is necessary that all agreements be checked and rechecked in order that no citizen will be embarrassed by being refused accommodations."

He said, "All clergymen in the Negro community will be immediately informed of the committee results" and that "it is desired that all clergymen, Negro and white, will work with the Goodwill Committee in bringing about peaceful desegregation."

No date for the start of the desegregation procedure was announced. Managers of some of the larger downtown houses and drive-ins refused to make any statement on the matter. However, it is known that at least one drive-in for some time has been admitting some Negro patrons with a suggestion that they remain in their automobiles to avoid any possible unpleasantness during the interim period.

Meanwhile, at Raleigh, Negroes increased the tempo of their massive demonstrations against the Ambassador and State in the downtown section, a spokesman stated they were concerned "over the slow pace of efforts to eliminate segregation and discrimination in Raleigh's businesses licensed to serve the public." At one time, police were called to the State when the management complained that the demonstrators were blocking the entrance. When police arrived, the demonstrators marched off.

Dr. Charles Lyons Jr., chairman of the Citizens Coordinating Committee (Negro), in commenting on the renewed demonstrations, said, "We have been counseled to have patience and to help provide a quiet and calm atmosphere in which the biracial committee and others could work. We believe we have been patient and have exercised restraint in this matter.

"However, the leadership of this community has failed to harness and consolidate the positive forces for good here that have made themselves clearly evident. The biracial committee has been strangely silent since issuing its 'famous' statement that 76 businesses either have integrated or are integrating their facilities. Citizens still want to know—and rightly so—the identity of these businesses."

Rock Hudson is seen answering questions put to him by high school editors following a recent screening of his new U picture, "A Gathering Of Eagles," at the Directors Guild Theatre in Hollywood.

He said his committee was "likewise disappointed at the strange and 'loud' silence of the office of the mayor in this matter," and that "the time has come for our elected officials to come out of hiding and give positive leadership to this city."

Mayor of Raleigh is W. G. Enloe, an executive of North Carolina Theatres which operates the Ambassador. It was Enloe who named the biracial committee to seek an end to racial discord.

At High Point, a special biracial committee announced that many businesses in the downtown area have integrated their facilities and services, but "the theatres are hesitant and waiting for a city or two less industrial in nature to take the lead" in lowering racial bars at motion picture houses.

At Kinston, about 50 of 150 to 200 Negro children were arrested by police June 13 when they blocked the entrance of the Paramount after being denied admission after a march downtown. Mrs. W. T. Robinson, manager, said the children jammed into the area around the ticket office after the entire group was refused admission and police had to be called.

At Goldsboro, 21 Negroes were convicted in mayor's court of trespass charges June 13 in connection with demonstrations in an effort to integrate the Wayne and the Paramount during the previous two weeks. The cases were the first of some 114 such charges, and attorneys for the defendants gave notice of appeal, contending some of those convicted had tickets admitting them to the theatres when they were arrested. Mayor Scott B. Berkeley continued prayer for judgment without assessing a fine or court costs.

The cases were heard at Goldsboro after the Negroes had called off the demonstrations at the request of the Goldsboro News-Argus, which, in a front page editorial, said a truce was needed in order that a race relations council could be set up to negotiate racial differences. The editorial appeared as tension between demonstrators and hecklers increased and after one picketed motion picture house had been evacuated after a crank telephoned bomb scare. In the two days prior to the truce, 21 demonstrators were arrested on trespass charges one day and 60 the next.

At Fayetteville, massive demonstrations, including blocking of entrances of theatres were staged June 11, 12, and 13, with some 200 Negroes marching into the downtown area nightly and staging "sitdowns" on the streets in front of the houses after efforts to force their way inside the buildings were turned back by employees of the firms. During the demonstrations, staged at three Hay street theatres, around 50 Negroes were arrested on various charges. One from Hartford, Conn., was charged with assaulting two employees of the Carolina. He was released under $400 bond signed by the NAACP. Other Negro youths were released without bond pending trial at a later date.

Others arrested were charged with incidents at the Carolina, Colony, and Broadway.

Fayetteville's Mayor Wilbur Clark on June 11 urged theatres and restaurants to integrate.

"If we can make progress in the areas of entertainment and food services," he said, "all of us can take the needed time to work out further problems of greater complexity." He said, if progress is not made "here and soon, we will greatly harm our prospects for attracting new industries and business and, second, we will have renewed demonstrations and campaigns for attention with aggravated possibilities of ill will, economic loss, and public danger."

Police Chief L. F. Worrell said none of those arrested at the theatre were arrested until after police had asked them several times to leave and they had refused to do so.

Meanwhile, charges have been filed against the police chief with the Civil Service Board by a Fayetteville citizen for alleged "failure to perform his duties" by "allowing demonstrations and parades without permits by persons not citizens of Cumberland County or the state, such demonstrations resulting in disruption of activity of reputable, tax-paying business firms."

Dallas WOMPI Ends Year With Installation Ceremony

DALLAS—New officers and directors of the Dallas Women of the Motion Picture Industry were installed at the White Plaza Hotel. Mrs. Muggins White, 20th-Fox, conducted the installation ceremonies.

Officers inducted were president, Thelma Jo Bailey, Allied Artists; first vice-president and program chairman, Mrs. Mable Guinan, Paramount; second vice-president and membership chairman, Mrs. Florence Lowry, Paramount; corresponding secretary, Mrs. Ruth Heitman, National Screen Service; recording secretary, Mrs. Agnes Backus, Cinema Art Theatres; and treasurer, Mrs. Betty Owen, Interstate Theatres.

This luncheon meeting brought to a close another successful year for the Dallas WOMPI in the field of service to the community and to the motion picture industry.

During the year they have prepared cancer bandages; dressed dolls for the Salvation Army; entertained handicapped children with a theatre party; showed movies once a month at a hospital, the county juvenile home, a residence hotel for elderly citizens, and a convalescent sanitarium; served food at the USO center; presented a 16mm movie projector to a home for emotionally disturbed girls, and acted as greeters and hostesses at premiere showings of motion pictures.

New Technicolor Process Reduces Negative Costs

HOLLYWOOD—Technicolor has introduced a new photographic system, cutting in half the costs of negatives and negative processing in 35mm color photography. This innovation is called "Techniscope."

Close cooperation between Technicolor's Rome, London, and Hollywood plants has resulted in a new photographic system using 35mm color negative and with photography accomplished with standard spherical camera lenses. The negative frame in the camera is two perforations in height as compared with usual methods of photography of four perforations in height. Consequently, one-half the amount of negative is used. This means that in the "Techniscope" process the negative and negative processing costs are reduced by 50 per cent.

Following processing, the "Techniscope" two perforation frame is optically printed vertically at a ratio of 1:2 providing a 34mm anamorphic Technicolor positive print having the normal four perforation frame height.

Technicolor feels that the new "Techniscope" system offers many advantages to the motion picture producer. The new system retains the same excellent Technicolor print quality at a saving to the producer of one-half the color negative and negative processing costs. This should enable many producers who had planned to shoot in black-and-white to convert to color photography. The first feature production using the new "Techniscope" system of photography is "The Day Of The Hanging," produced by A. C. Lyles for Paramount Pictures Corporation. Other major studios are in the process of preparing features to be filmed in "Techniscope."

Photography of "Techniscope" is accomplished with normal 35mm cameras, with simple modifications to the camera film transport, aperture, and finder. As standard squeeze type prints are provided, no special projection equipment is required in the theatres.

Danny Kaye To U.S.S.R.

WASHINGTON, D. C.—Danny Kaye has accepted an invitation to be a guest of honor at the Third International Moscow Film Festival to be held in Moscow July 7-21.

He will go to the USSR one week in advance of the opening of the Festival in order to visit childrens' institutions, orphanages, clinics, and schools, as he has done all over the world as a good will representative of UNICEF.

Calif. Veto Stuns Industry

HOLLYWOOD—The Committee on Promoting American-made Pictures wired Governor Brown following his veto of Senate Bill 1072, which would have provided industry tax relief, that it was "shocked and disappointed" at his action "because this is the only area where the state could have helped unemployment in the industry and not chase away production."

AA Promotes Thomas

NEW YORK—Frank V. Thomas, Allied Artists' Kansas City branch manager, has been promoted to the post of district manager, it was announced by Ernest Sands, general sales manager. Thomas will supervise the Omaha, Des Moines, St. Louis, and Kansas City territories.

Joe Prior, United Artists publicity department, and model Pat Lane, who has travelled the country on "Dr. No" promotion, look over the sound-track album on the film, which is being backed by a wide record tie-in.

AIP Saturates Globe

HOLLYWOOD — American International Pictures has entered into distribution agreements in Malaya and Burma, it was announced by Samuel L. Seidelman, vice-president in charge of foreign distribution.

The Cathay Organization will distribute all AIP product that has been and will be released within an 18-month period. American International Pictures' films will be distributed in Burma by Kinoshita & Co., Ltd.

Keith Goldsmith, foreign administrative manager, further emphasized AIP's blanketing of the globe by announcing distribution deals with India, Ceylon, and Hong Kong.

In Ceylon, AIP will release through Ceylon Theatres, Ltd., K. K. Films, and Ceylon Kinematograph, Ltd. An agreement has been arranged with Repictures in India for distribution through Rank Films Overseas, Ltd., for the ensuing year. Edko Enterprises in Hong Kong will distribute for AIP.

Cross-Plug Trailers Sell UA's "Great Escape," "Irma"

LOS ANGELES—Forty key area National General Corporation theatres are screening one-minute cross-plug trailers for two United Artists releases, "The Great Escape"and "Irma La Douce."

Tags on each trailer announce the July 2 opening of "Escape" at the Fox Wilshire and the July 3 screening of "Irma" at Grauman's Chinese, both exclusive deluxe NGC showcases.

The cross-plugging will continue for four weeks, with "now playing" tags after the pictures start their runs. In addition, 40x60 display posters on each picture will be cross-plugged in a number of NGC houses.

Robert W. Selig, NGC's general manager of theatre operations, has long been a vigorous exponent in favor of cross-plug trailers and other advertising even "if it benefits our competitors who may be playing the picture."

Union Pickets Iowa House In 70mm Booth Fight

DES MOINES—Picket lines have been established at the suburban Capri theatre which is using 70mm equipment for "Lawrence of Arabia."

George Harnett, president of Local 286, Motion Picture Operators Union, said that the picket lines were set up because the theatre management released three union oprators last Friday.

R. L. Fridley, owner of the house, acknowledged that the operators had been released and said the projectors were being operated by management.

The dispute centers on the number of men necessary to operate the 70mm projection equipment. Hartnett said two operators are required while Fridley said the equipment is as simple to operate as the standard 35mm. Under an old contract that expired June 1, two operators were required for 70mm. No wage increase is involved in the dispute. No negotiating sessions have been scheduled.

New Face For B'klyn House

NEW YORK—Samuel Rinzler, president, Randforce Amusement Corporation, announced that when its Duffield Theatre reopens today (June 26) with the first Brooklyn showing of "The Longest Day," the initial stage of extensive alterations will have been finished.

The interior of the theatre has been entirely redesigned and equipped to accept any type of film presentation, from 35mm to 70mm. In addition, a new completely transistorized 10 channel sound system with surround speakers has also been installed.

This will enable the Duffield to present first-run major "road show" motion pictures, in addition to the offering of regular first-run product.

Patrons will enjoy wider spacing between rows and super foamtex deep spring cushioned spring edge seats, arranged so that each person has an unobstructed view of the new wall-to-wall screen.

The Duffield will have the most advanced fully automatic climate controlled heating and air-conditioning system to provide a year round 70 degree temperature.

The exterior of the theatre is now enhanced by a new marquee featuring tropical colors, front entrance, and an enlarged lobby area.

After the summer the remainder of the alteration and redecorating program will be completed.

N.M. Exhibs Reelect All

ALBUQUERQUE, N. M.—All office holders of the New Mexico Theatre Association, TOA, were reelected at the annual meeting at the Albuquerque Hilton Hotel here. They are Elmo Courtney, president; Lou Gasparini, first vice-president; Mike Zelsney, second vice-president; and Ed Kidwell, secretary-treasurer. About 175 attended the affair, which was addressed by George Roscoe, representative of the Theatre Owners of America.

Theatremen at the meeting agreed that business was better, and they called attention to the fact that construction of new theatres was on the increase throughout the country. Part of the credit for the improvement was also given to the increase in product available in coming months.

ALBANY

The local Variety Club will tender a farewell dinner to Jack Kaufman, now Cleveland branch manager for Universal, in the Empire Room of Schine-Ten Eyck Hotel the evening of July 1. Kaufman, will be in town that weekend for the marriage of his daughter, Linda. . . . Fabian Theatres reopen the Plaza today (June 26) with 20th-Fox's "The Longest Day" for an extended engagement. Dark for almost three months, Gene Garnott is managing. . . . Publicist Earl Hubbard was in with Todd Armstrong, co-star in Columbia's "Jason and The Argonauts." . . . Jerry Lewis will be in for personal appearances in connection with the opening of Paramount's "The Nutty Professor," Fabian's Palace, July 3. . . . Five Albany hospital auxiliaries benefitted from proceeds of the premiere of MGM-Cinerama's "How The West Was Won," Hellman.

ATLANTA

Sympathy is extended to John Huff, Wilby Kincey, on the death of his father. . . . Embassy Pictures has moved into new quarters at 197 Walton Street. . . . Waters Theatre Circuit, Birmingham, Ala., has closed the Ensley, Ensley, Ala., after 20 years. . . . Universal salesmanager Pete Rosian was in for a visit.

BOSTON

Edward Saef, son of Jack and Ann Saef, received his M.D. degree from the University of Vermont Medical School. Dr. Saef, whose father is in charge of public relations for New England Theatres Corp., will intern at Boston City Hospital. . . . Karl Fasick is handling advertising and exploitation for the King Bros. film, "Captain Sindbad," released through MGM, which had its world premiere in Boston at the Center June 19, day and date in 128 New England theatres. . . . A Hollywood delegation of film players arrived in Boston to be guests at the world premiere of "PT 109," the Warner Bros. motion picture about President Kennedy's adventures as a Navy lieutenant in World War II in the South Pacific, at Loew's Orpheum Theatre. Arriving for the event were Troy Donahue, Connie Stevens, Ty Hardin, and Diane McBain. The premiere proceeds will benefit leading charities of all faiths. Richard Cardinal Cushing is serving as chairman of the premiere committee.

BUFFALO

Fran Maxwell, office manager, United Artists, and a past chief barker of Tent 7, has been appointed chairman of the Variety Club's bingo committee. The club stages a bingo game every Wednesday night in the Genesee theatre. Volunteers are needed each Wednesday, says Maxwell. Profits from the games in May was $1,239, and the club salutes James J. Hayes, manager of the Granada and retiring chairman. . . . Buffalo will be the site of the 1964 Variety International convention. James J. Hayes, past chief barker, is chairman of the committee arranging for the event June 30 through July 2, 1964. . . . Monday, July 22, will be the date of the Buffalo Variety Club's annual golf outing at Erie Downs Golf and Country Club across the border in Canada. This will be a stag affair. There will be golf, swimming, cards, steak dinner, and a door prize for everyone. . . . "Cleopatra," the multimillion dollar 20th Century-Fox production, will have its western New York premiere June 26 in the Center. This will be the start of a long run, reserved seat engagement. On the afternoon of the same day there will be a special preview showing for press, radio, tv, and invited guests, city officials, etc. . . . Shea's Buffalo is getting Jerry Lewis' "The Nutty Professor" early in July, and it is reported that Lewis will be in Buffalo for the opening. The star now is on a tour of the cities that will play the picture. . . . Todd Armstrong was in Buffalo to do some tub-thumping for "Jason and the Argonauts," current at the Century, and manager Charlie Funk arranged an active schedule for him on raido, tv, and for interviews by the press.

Seen finalizing plans for the distribution of theatre tickets in exchange for Top Value stamps at all Stop and Shop Stores are, left to right, Alan Friedberg, Sack Theatres executive; Carol Goldberg, sales promotion manager of Stop and Shop Stores; and John Baker, Boston zone manager for Top Value Stamps.

CHICAGO

Herb Elisburg, Kohlberg Theatres, reported that work has started on three new theatres located in large shopping centers in the Chicagoland area: Randhurst, Lincolnwood, and Point Loomis. Each of the theatres will have capacity for 1800 patrons, with huge black-topped parking areas provided. These three new theatre buildings will be constructed in the latest of architectural design both inside and out. Unusual landscaping will be one of the added features. Stanford S. Kohlberg, president of the circuit, presently operates five drive-ins and two hardtops out of the Kohlberg Chicago office. The circuit's latest acquisition is the 1750 seat Rockne, taken over from the Aron Meltzer Circuit. The Rockne is under the management of Max Mazur. . . . Mrs. Augusta Perlman, mother-in-law of Saul Goldman, Allied Theatres booking executive, celebrated her 94th birthday. . . . Essaness Theatres have received the okay from FCC for a new Chicago television station. Ralph Smitha, general manager of the company, says the programs will serve ethnic groups, primarily Negroes. Eddie Silverman, owner of Essaness Theatres, heads the new company. . . . John J. Keefer has been named vice-president and treasurer of Seeberg Corp. of Chicago. Keefer is well known to the vending trade. . . . Interstate Vending Co. is building a new plant to take care of this territory. . . . Sig Sacowitz Enterprises reports that Rock Hudson will be in Chicago for June 21 opening of "Gathering of the Eagles" at B and K's Roosevelt. . . . Alliance Company is opening their 14th McDonald hamburger restaurant in Kansas City. This division has been placed under the direction of Dino Tubekis. . . . Mr. and Mrs. M. M. Raymer were here to celebrate their 50th wedding anniversary with their son, Al Raymer, general manager of Schoenstadt Theatre Circuit, and their daughter, Mrs. Jack Rose, wife of Jack Rose of Indiana-Illinois Theatres. . . . Nancy Goldberg, Lyric Theatre, and Richard Balaban, son of Harry Balaban, theatre owner, announced their engagement. . . . James S. Haboush, magazine publisher and well known to the theatre concession trade, died of a heart attack. He leaves surviving a daughter, two sons, and four brothers. . . . Carnegie theatre of the Brotman Circuit is open during its modernization program. . . . Mary Feldman has been named a trustee of the Film Row Shipping Room Union.

CINCINNATI

"Cleopatra," which bows June 26 at the Grand, has already made local history with an advance figure of $15,000. Florence Kipp, Grand manager, anticipates $20,000 by opening night. Variety Tent Three, which sponsors the first night, fully expects to pack the house, according to the Tent's secretary, Mabel Rhinehart. . . . Most drive-ins in the Ohio Valley area escaped serious damage in the violent wind storm June 10. Not so lucky were Charles Wishman, Starlite, Dillsboro, Ind., and John Hewett, Mt. Union, O., whose towers were leveled. Chakeres' drive-in at Wilmington, O., lost some playground equipment. . . . Walter B. Wiling, West Virginia exhibitor, has bought the Beverly, Huntington, W. Va., from Jim Rogers, and Walter Rodes has sold the Trimble, Mt. Sterling, Ky., which is to be converted into a bank building. . . . A special "Cartoon Carnival" for young audiences is to be shown each Friday and Saturday during the summer by Cincinnati Theatres at drive-ins Twin, Woodlawn, and Forest. . . . Maureen O'Hara charmed the press and tv audiences alike when she was here to publicize "Spencer's Mountain" opening July 3 at the Palace. . . . Jerry Turner, MGM publicist, made arrangements for "Captain Sindbad" opening June 26 at the Palace and approximately 40 other area situations. . . . Philip Borack, vice-president, Tri-State The-

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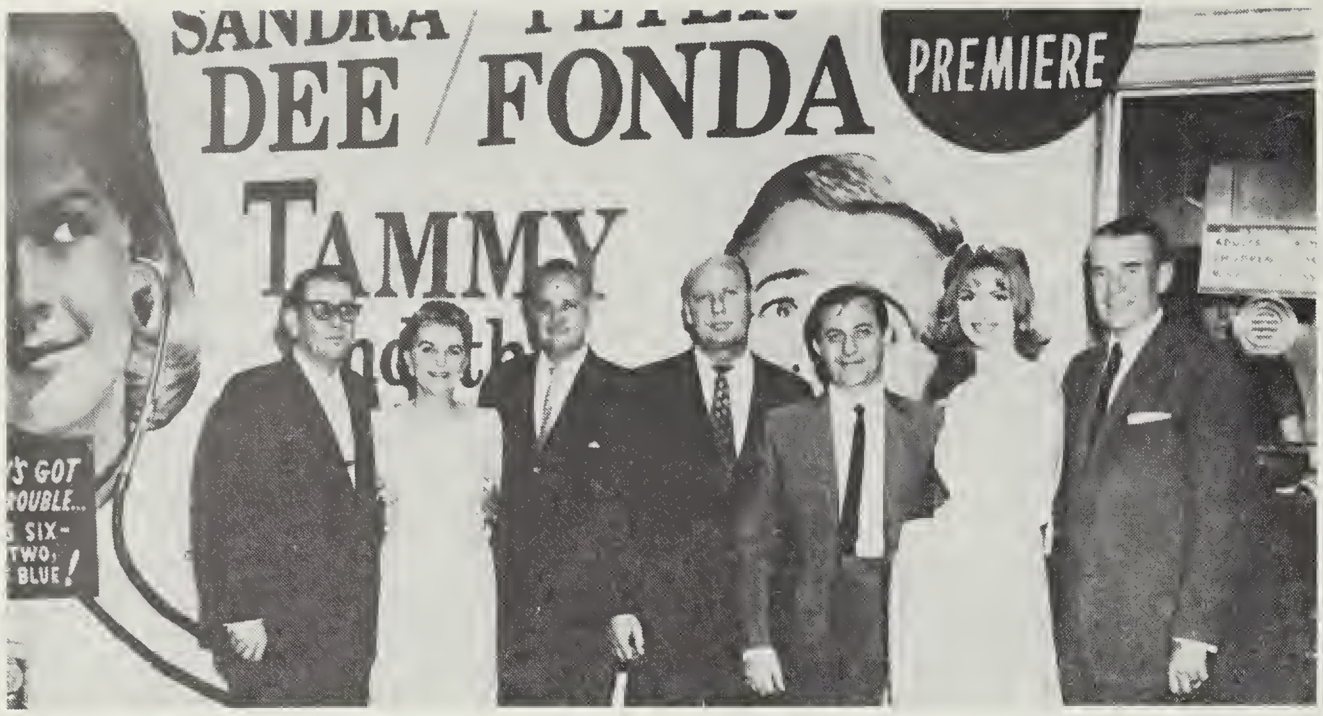

Attending the recent world premiere of U's "Tammy And The Doctor" at the Palace, Dallas, were, left to right, Mayor and Mrs. Earle Cabell; Francis Barr, director of advertising and publicity, Interstate Theatres, Inc.; Walter Armbruster, Dallas U branch manager; Herman Kass, executive in charge of U national exploitation; Jean Marshall, featured in the film; and Raymond Willie, vice-president and general manager, Interstate Theatres, Inc.

atre Services, passed cigars June 10 in honor of his son Michael. . . . Nick Condello, formerly with Chakeres Circuit, has rejoined the firm in an executive capacity. . . . Robert Fox, son of Columbia manager, Phil Fox, is in military training at Fort Knox, and his commanding officer is Lt. Col. Hal Vogel, a Cleveland exhibitor. . . . TOC Booking Agency has moved its office into the Deer Park Theatre building, 8024 Blue Ash Road. . . . Associated Theatres has closed its suburban Park, in operation since 1927, and its downtown Dixie, opened in 1930. The firm is to continue operating the Royal, this city's oldest movie house, and the Hiland, Ft. Thomas, Ky. . . . John Holakan and Jack Keyes, Dayton, O., exhibitors, operators of the Federation, Sigma, Rialto, New Paris-Art of that city, and the Plaza, Miamisburg, O., have incorporated under H & K Enterprises. . . . J.M.G. Film Co. has been appointed area distributor for Verson Pictures, and exclusive distributors for Country Music Fun-Fest. . . . Jack Haynes, general manager, and all the managers of the Cincinnati Theatres circuit, attended a managers' meeting in Cleveland, Marshall Fine and Leroy Kendis, Associated Theatres, presiding.

COLUMBUS, O.

A thief escaped with $750 in theatre receipts after luring a cashier from the Parsons Follies boxoffice. Morris Schwartz, manager of the theatre, told police the robber told the cashier that she was wanted at a nearby pizza shop. When the cashier left the boxoffice, the thief entered and took the money. . . . RKO Palace had a sneak preview of "Spencer's Mountain." . . . Ralph Meeker, screen and stage star, will co-star with Edie Adams in "Rain" in the Kenley Players' series at Veterans Memorial the week of July 30. . . . RKO Palace has booked "55 Days At Peking" for a midsummer date. . . . "David and Lisa" played seven weeks at the Bexley and World, one of the longest runs for the two art houses in recent months. "Freud" was scheduled to open at both theatres. . . . Five finalists in the Miss Firefighter contest were chosen in preliminary competition on the Loew's Ohio mezzanine. Kay Haines, Gloria McBride, Carolyn Stratton, Sandra Malfe, and Sandy Henry were chosen. Manager Sam Shubouf was one of the judges. He arranged for the presentation of the Sandra Dee trophy to the winner, in a tieup with the Ohio showing of "Tammy and the Doctor."

DALLAS

Film producer Sy Bartlett was in Dallas to talk about "A Gathering of Eagles," scheduled to open at the Majestic on June 27. . . . Actress Nancy Kovack got her first view here of "Jason and the Argonauts," in which she is featured and which was completed almost 18 months ago. The film is being given a multiple opening in Dallas at the Bruton Road, Casa Linda, Chalk Hill, Crest, Downs, Garland Road, Hampton Road, Inwood, Lakewood, Preston Royal, and Texas. . . . Funeral services were held for Clyde M. Anding, 75, a retired oil man and theatre owner who died in a local hospital. . . . Hollywood film star Greer Garson, a local resident, has been elected to the board of directors of radio station KIXL. . . . Miss Carol Byron, actress-producer who is president of Co-Op Productions, is in Dallas along with actor Robert Dix, who is the son of the late film star Richard Dix. They came here to scout locations for the company's first effort, a property called tentatively "Death for a City." . . . Forrest Thompson, manager of the Tower, gave away recordings of the songs from "The Main Attraction" to the first 300 patrons at the showing. Pat Boone, star of the film, was on stage to introduce the film in three stage shows. . . . The premiere of "Cleopatra" on June 26 at the Tower will be televised on KRLD-TV. This is a benefit for the Variety Club and the regular road show run will start at the Tower on June 27. . . . John Q. Adams, executive vice-president of Interstate Theatres, returned from Washington, D. C., where he and other theatre chain officials were in conference with Attorney General Robert Kennedy. Interstate, with headquarters in Dallas, is the largest movie chain in the south. . . . Services were held here for Gene Hendon, 67, former Warner Bros. film salesman. . . . Jerry Lewis drew overflow audiences in his three Texas stops in conjunction with the opening of "The Nutty Professor," at Houston, Fort Worth, and Dallas. . . . The Capri, currently using the three projectors system for showing Cinerama's "How the West Was Won," will convert to the single projector for the engagement of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" in November.

DES MOINES

Kenneth Claypool has resigned as salesman for the Paramount exchange to become associated with the Bill Parker co-op theatres in Omaha, Neb. . . . Bert Thomas, B&I booking service, will take over the buying for the Grand and Strand in Dubuque, Ia., on Oct. 1 . . .Bill Proctor, former manager, Town Drive-In, Des Moines, has resigned to join National General Corp. in Denver. Jim Gray, former manager, Pastime, Maquoketa, will take over his duties at the Town. . . . Jerry Lewis was in Des Moines with a busy schedule, making four appearances at the Paramount where his latest film opened, a tv and press conference, and other public appearances. . . . Herman Coffman has replaced Norm Holt as booker for MGM. Holt is returning to Warners as a salesman.

DETROIT

John Ondejko, manager, Beverly, and Jack Catalgo, manager, Ramona, both Detroit houses, were announced tied for first place in the MGM $3,000 Golden Operetta Contest by publicist Tom McGuire of the Allied Film Exchange, on the state level. Campaigns were submitted, and it was originally intended to award various "places," but such a surprising number of excellent campaigns were received that Catalgo and Ondejko were given the ties. These two will now participate in the national contest. McGuire comes into the picture inasmuch as Allied distributes the Operetta, World Heritage, and Golden Library for MGM here. . . . Herman Cohen's first job was as an usher at the Fox. He quickly advanced to the position of manager. Then he became sales manager for Columbia Pictures in Michigan. At the tender age of 23, he chucked the sales job and moved into Hollywood. He landed recently at the Metropolitan Airport, where the former usher was met by a police escort. He, along with Zamba, Jr. (a lion) and Patrina (a tigress) ambled into the lobby of the Statler Hilton, and with the aid of trainer Fred Lamping, tried to register them. The mangement (not the animals) howled. Cohen contended his "stars" should be lodged first class at the hotel. Management was firm in halting the registration, so Cohen and Lamping desisted. However, operator and managing director Bill Brown of the Fox (yes, back at the old stamping ground) had tipped off press, radio, and tv so the lights had time to flash, shutters were snapped, tv and newsreel cameras rolled. A crowd had flocked into the lobby for a background, and it was all covered by all tv stations, press, and radio reporters, getting great coverage. (Later, 13 stations interviewed Cohen and menagerie.) It didn't stop there. Mayor Jerome P. Cavanagh proclaimed a "Herman Cohen Day," to notify all and sundry home town boy had made good as an independent producer. Cohen then proceeded to house the beasts in a glass trailer, and hauled them all over town. So, Zamba, Jr., finally came to rest in a large cage in the Fox lobby; Cohen went on for personal appearances; and thus his Allied Artists release of "Black Zoo" launched at its midwestern premiere. Max Gurman and Bill Elliott, in conjunction with the Allied office, arranged the exploitation. . . . In case any Detroit readers wonder if this section is showing any favoritism, it's not true. When a local lion cub was recently "interviewed" and photographed at a "press conference" for the movie, "The Lion," no pictures appeared. What had happened was that during the hour the photographer was shooting, he was practically scared to death. Back in the dark room, he found every negative ruined by blurring, his hands had shaken so. . . . According to custom practiced at the Temple Beth El, for a year now Adolph and Irving Goldberg, operators of the Community Theatres circuit, have attended services every day, morning and late afternoon in memory of their father who died a year ago. Recently Adolph arose from his place of worship and addressed the congregation. He said, "I ask the prayers of the morning be offered for the great and gentle man whose death has saddened the world—Pope John XXIII." . . . In Fenton, Mich., J. C. Peck, whose father was in the motion picture industry before him, is celebrating his 50th year in business. Peck operates the Rowena.

HOUSTON

Pat Boone appeared on stage of the Loew's State in conjunction with the opening of "The Main Attraction." Some 300 photos of Boone were given to patrons. . . . On Father's Day, Sunday, June 14, a fine Lovera Cigar was given to all father's attending the showing at any local Interstate neighborhood theatre. . . . Hollywood film star Gene Tierney and Houston oilman-husband Howard Lee have returned from a trip made to Hollywood. . . . Interstate Theatres' Art Katzen and wife Bert are expecting Mister Stork—an August arrival. "It will be our third boy," says Katzen, who is publicity director for the local Interstate theatres. . . . It was a boy for theatreman Rick Harrington and his wife Dolores at the Yale Hospital. . . . A multiple opening has been given "The Wonderful World of the Brothers Grimm" at the Hempstead and King Center Drive-Ins and the Garden Oaks and Santa Rosa, indoor. . . . "Jason and the Argonauts" opened at six drive-ins and five inloor theatres. . . . The double bill of "Critics Choice" and "Rio Bravo" opened at six drive-ins and one indoor theatre. . . . Good business was noticed at the Windsor Cinerama with Red Fezzed Shriners attending the showings. The Shriners were in for the Texas State Shrine Association three day meeting.

JACKSONVILLE

Herman B. Meiselman, owner, Meiselman Theatre Circuit, came in from his Charlotte home to personally supervise the opening of his new Fox Drive-In. Equipped to serve 1,000 cars, the Fox features a massive "light wall" of masonry which prevents the headlights of incoming cars from shining into the ramp area. The new Fox is under the managemnt of Joe Kelly. . . . Walt Meier, manager, downtown Florida, and members of the Florida State Theatres staff are planning a series of public appearances for Jerry Lewis, who is scheduled to be here on June 25 for the Florida's opening of his newest screen vehicle, "The Nutty Professor." . . . Elvin Pratt, IATSE projectionist, who was on duty in the projection booth of the downtown Imperial on its opening day in 1914, has bounced back into good health after a recent heart attack. . . . Alice Mayberry has resigned from the Columbia staff under the press of duties at home. . . . The newest unit in the Kent Theatres circuit, located outside the city limits of west Jacksonville, has been named the Cedar Hills Drive-In for its geographical location in the heart of the Cedar Hills suburban area. It is expected to be ready for opening in another month or two. . . . John Thomas, former manager, downtown Empress, is now on the staff of the city-owned Coliseum. . . . James La Londe, son of John La Londe Jr., Imperial projectionist, is operating the Kingsland, Kingsland, Ga., on weekend dates. . . . Anthony J. Hess, veteran member of Al Hildreth's staff at the downtown Empress, and Mrs. Hess were honored at 50th wedding anniversary reception at St. Timothy's Episcopal Church. . . . Charley King, Florida branch manager for American International Pictures, concluded another of his four-month lucky playdate bonus drives on behalf of Florida film bookers. Top prize winner of $100 proved to be Dick Eason of Leesburg, booker for MGM Theatres; second prize winner of $75 was Harold Popel of Miami, booker for Wometco Enterprises; third prize winner of $50.00 was Bill Baskin of this city, Florida State Theatres booker; and fourth place winner was Marshall Fling of this city, Kent Theatres booker.

MIAMI

"Ugliest Dogs in Town Wanted" was the header for classified ads in Orlando newspapers. The Cinema advertised this in connection with their showing of "Savage Sam." Entrants were invited to submit their "Ugly Dog" photos for a first prize of $25 Savings Bond. . . . Miami Beach is getting a new art theatre, the Fine Arts, a 280-seat house. Bernard D. Rose is president of the new organization, and Al Peterson, general manager. . . . Wometco's local art houses are opening the summer season with Eugene O'Neill's "Long Day's Journey Into Night," opening July 3 at the Mayfair, Sunset, and Normandie. . . . Bea Joseph, Sonny Shepherd's secretary in the district manager's office at the Carib, Miami Beach, is returning home to Virginia for the summer. Shepherd is now giving dictation to Margaret Tremblay, formerly at Wometco's main office as secretary to treasurer E. H. Radloff. . . . Cecil Allen, Mayfair, was the monthly Thrif-Tik-It contest winner with sales of 318 books. Tom Rayfield, Carib, with sales of 202 books, was next, followed by James Maury, Rosetta, 124 books, and Howard DeBold, 163rd Street, with 108 books to his credit. . . . Tony Pullen is student assistant at the Mayfair. . . . Herb Kelly, Miami News amusements editor, devoted top space in his daily column to "Flipper" and the fact that it overcame the "jinx" of being termed a "family picture," in the Greater Miami area. Kelly pointed out that few managers expected it to be "any great shakes," due to what Kelly termed "too many strikes against it": the fact that nobody knew anything about the movie, and at the world premiere none of the featured players were able to be present. Only the producer, Ivan Tors, was on hand. "Second," commented Kelly, "this was one of those wholesome pictures that needed the magic name of Walt Disney to insure its success, but Disney had passed up the chance to produce it." The biggest drawback, Kelly pointed out, was that "Flipper" was advertised as a family picture and family entertainment—usually the kiss of death. "Wometco Theatres hoped that Memorial Day, a holiday for school children, and the weekend would bail them out," said Kelly in his column. "But 'Flipper' fooled them. It took off and has broken records right and left. In some theatres, it's done better than 'Son of Flubber.' The Palm Springs and 163rd Street broke all attendance records. The Miracle in sophisticated Coral Gables was close behind. Cars lined up for blocks at the Gulfstream Drive-In," wrote Kelly. As a consequence, the film was held over another week, moving back "Tammy and the Doctor."

MEMPHIS

Mrs. Louise LeMaster has reopened the Globe, Drew, Miss. . . . Bruce K. Young announces that the Malco, Pine Bluff, Ark., has closed. . . . Tent 20's Variety Children's Heart Institute is closed for a $30,000 remodeling. The one story brick structure is to be moved back 20 feet from the street because of street widening. Also, a number of pediatric specialty facilities will be added. The Institute's clinics have been relocated temporarily elsewhere. . . . A peaceful integration has taken place in 17 local theatres.

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The program began in January with a committee from the NAACP working in conjunction with community leaders and theatre operators. All of Memphis' largest houses are integrated, and its two art shows, Guild and Studio, as well as seven drive-ins. . . . Better Films Council selected "Lafayette" as the Family-Movie-of-the-Month, and "Island of Love" as the Adult-Movie-of-the-Month. . . . "The Lawrence Bug will bite you if you don't watch out, and if it ever bites you, you will haunt the library and book shops, write urgently to out-of-town bookfinders, sign up for discussion groups, and read, read, read," stated Press-Scimitar's amusements editor. "The disease is generally contracted at Crosstown Theatre, where 'Lawrence of Arabia' is going into its 11th week. Initial symptoms may be dry throat and a functional disorder commonly called camel-seat."

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MEMBERS NATIONAL FILM CARRIERS, INC.

Senator Lister Hill, Democrat, Alabama, is seen with producer-director Hall Bartlett at a reception following the recent screening of UA's "The Caretakers" in the auditorium of the new Senate Office Building in Washington, D. C.

NEW HAVEN-HARTFORD

James Shulman, son of the Maurice W. Shulmans (Shulman Theatres, Hartford), has been named general chairman of the Watkinson School's Student Council. . . . UA has sold "Irma La Douce" away from downtown Hartford; the Jack Lemmon-Shirley MacLaine starring vehicle will have its Connecticut premiere July 3 at the Lockwood & Gordon suburban Cine Webb, which has concentrated on an art film policy in recent years. . . . Sal Adorno, Jr., Middletown Drive-In, Middletown, has a new warm weather "gimmick," a "Comedy Race," with patrons numbered from one to 15. Prizes go to lucky patrons at rate of 15 a week. . . . James M. Totman, Stanley Warner zone manager, has shifted Joseph Piccolo from managership of the Warner, Bridgeport, to similar post at the Capitol, Ansonia. The Warner is being demolishel as part of a multi-million dollar downtown Bridgeport redevelopment project. SW continues to operate the Merritt, Bridgeport, and is reported thinking of locating a new theatre in the redevelopment area. . . . Latest "new" theatre construction project to be announced for Connecticut marks an ambitious precedent. Lockwood and Gordon Enterprises, Inc., and Samuel H. Rosen, operators of the Norwalk Drive-In, Norwalk, and the Palace, Norwalk, downstate communities, have purchased, from New York's Irving Feder, a two-acre tract on Route One and Keeler Ave., in South Norwalk, adjacent to a multi-million dollar shopping center. L&G and Rosen will build Connecticut's first "twin" auditorium concept, comprising two auditoriums with one entrance and concession facility. Plans are being prepared by William Riseman Associates.

NEW ORLEANS

Charles Odell, assistant manager, Loew's State, has returned to his post after pinch-hitting as manager at Loew's Houston, where Homer McCallom vacationed. . . . T. V. Garraway reopened the Plaza, Prentiss, Miss., which had been closed for renovations. . . . The Camelia Drive-In, Greenville, Ala., and the Eagle Drive-In, Brewton, Ala., have resumed. These underskyers were recently taken over by F. T. McLendon Theatres and M. A. Connett Theatres from Martin's Alabama Theatres. . . . Gulf States Theatres acquired the Joy, Rayne, La., and the Joy, Mamou, from Ted Cobena. . . . Bud Rogers, Ultra Pictures, was in and held trade screenings of "Love On The Riviera" and "A Day In Court"; and also "Two Nights With Cleopatra" at the neighborhood Bell. . . . Southern Amusement Company reopened the Round Up Drive-In, Lake Charles, La., dark for a long time. . . . Jerry Lewis and his stage show was in for personal appearances at the Saenger in connection with the opening of Paramount's "The Nutty Professor." . . . F. F. Goodrow, senior member of the New Orleans film distribution, was entertained at a luncheon at International House by a group of film men on the occasion of his 71st birthday. . . . Russell Morvant, National Screen Service staffer, is recovering from gunshot wounds received when he tried to stop an intruder from forcing his way into a friend's restaurant. . . . Herb Bennen, MGM division manager, was in on a visit to the local exchange.

PHILADELPHIA

Variety Club Tent 13's annual Old Nessboys' Day held last week was its usual big success. Proceeds this year were shared by the Tent's Camp for Handicapped Children and Childrens' Hospital for a new clinic. . . . Eli Epstein, Ellis Theatres, was operated upon at Hahnemann Hospital. . . . Bernard Sackett held the premiere showing of a new "Gaslight Flickers," old time movies, at his Wayne Avenue Playhouse.

SAN ANTONIO

William Rowland, producer with Charles Casinelli of "The Secret of Nina Duprez," was in San Antonio to promote the opening of his newest "adults only" film at five drive-ins. On Nov. 19, Rowland will start filming the "Sam Houston Story," by A. B. Guthrie, Jr., and Paul I. Wellman in San Antonio and Houston. The movie will star Stephan Boyd as Houston, Frederic March as Andrew Jackson, and Joanne Woodward as Houston's wife. . . . The H. E. B. Food stores in conjunction with the Josephine are conducting a coloring contest for "The Pied Piper of Hamelin." First place winner will receive a $25 U. S. Savings Bond; second place will be given $15 cash; third place winner will be given $10 cash; and the next 37 winners will each receive two free passes to the Josephine.

In conjunction with the "Nutty Professor," the Jerry Lewis film at the Majestic, "Mr. Peanut" from Planters Peanuts made appearances to give away peanuts, balloons, magic tricks, and other surprises. . . . A sales drive on the Dr. Pepper iced drink was conducted at the Majestic. Each employee of the concession stand was given five cents on each 26 cent sale of the drink made. A Dr. Pepper mystery guest visited various concession stands in the city's indoor and outdoor theatres and purchased candy or popcorn, and awarded silver dollars.

"DUEL" IN COLOR

Paramount's "Duel of the Titans" has a territorial break recently in 61 Greater Philadelphia, New Jersey, and Eastern Pennsylvania theatres. The occasion was heralded by a half-page color advertisement in the Philadelphia Inquirer. This marked the first time a motion picture had been advertised in color in the daily edition of the paper, although the Sunday edition has used color for some film ads.

Paramount and the cooperating exhibitors are to be commended for an eye-catching display that must have boosted grosses.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMAN'S TRADE REVIEW

SECTION TWO
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BUENA VISTA

Summer Magic

Comedy Drama
100m.

Buena Vista
(Technicolor)

Estimate: Another Disney family entertainment.

Cast: Hayley Mills, Burl Ives, Dorothy McGuire, Deborah Walley, Eddie Hodges, Jimmy Mathers, Michael Pollard, Wendy Turner, Una Merkel, Peter Brown, Jim Stacy, O. Z. Whitehead. A Walt Disney production; directed by James Neilson.

Story: Widow Dorothy McGuire is forced to economize and plans to move from her Boston home to cheaper quarters. Teen age daughter Hayley Mills remembers a lovely house in which they vacationed years before in the small town of Beulah, Maine. She writes to Burl Ives, postmaster, storekeeper, and town constable, who is agent for wealthy owner Peter Brown, who has long since moved away. Ives lets them have the place for ridiculously low rent, helps them move in, gives them credit at the store much to the disgust of his frugal wife, Una Merkel. He also gives younger son, Eddie Hodges, a job as delivery boy, and helps little Jimmy Mathers stop looking like a sissy by outfitting him in a new suit and getting him a haircut. The childrens' orphan cousin, Deborah Walley, arrives, and is soon won over by Mills and her brothers. Ives finds an old painting in the attic of his store, palms it off as that of the owner of the house now occupied by McGuire and her brood. At a Halloween party, Brown returns, and Ives has a lot of explaining to do. Mills belatedly realizes that he is not "old," that he is not going to snatch the house away, and that he is interested in her.

X-Ray: Photographed in gorgeous Technicolor, and nicely enacted by the entire cast, particularly English teen-age beauty Hayley Mills, with songs by folk singer Burl Ives and others, and given the usual careful Disney production touch, this picturization of the book, "Mother Carey's Chickens," by Kate Douglas Wiggins emerges as clean as a whistle entertainment for the whole family. The story line is pretty thin and may be termed corny by some—although it is truly golden corn for exhibitors catering to the less sophisticated audience. By selling it as entertainment of the homey type and stressing Mills, this can't miss in Disney situations.

Ad Lines: "Another Walt Disney Triumph"; "The World's Most Famous Teen-Ager And The Greatest Ballad Singer Of Any Century In A Dramatic Comedy Packed With Disney Goodies."

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COLUMBIA

Just For Fun

Musical
72m.

Columbia
(English-made)

Estimate: For lower half of program.

Cast: Mark Wynter, Cherry Roland, plus guest appearance by Bobby Vee, The Crickets, Freddy Cannon, Johnny Tillotso, Ketty Lester, Joe Brown, Karl Denver, Kenny Lynch, Jet Harris, The Tornadoes, The Springfields, The Spotnicks, Jimmy Powell, The Vernons Girls, The Breakaways, Brian Poole and The Tremeloes, Sounds Incorporated, etc. Written and produced by Milton Subotsky; directed by Gordon Flemyng.

Story: In Britain, the teenagers get the right to vote, and when their quota of music programs on television is about to be cut, they rise in revolt and decide to try and form their own party. They create quite a stir in their campaign as the adults realize the potential of such a faction and try to stop them.

X-Ray: To be seen are what seem like hundreds of singers and music makers making all kinds of sounds, with the merest suggestion of a story to act as a framework for the musical presentations. Many of the personalities and the tunes will be unfamiliar to audiences here, but with youth, a beat is a beat regardless of its origin. The younger set may like what they see with appropriate foot stomping. Performances, direction, and production are fair.

Ad Lines: "The Greatest . . . The Coolest . . . The Wildest Teenage Musical Of Them All"; "It's Got A Beat All Its Own."

13 Frightened Girls

Melodrama
89m.

Columbia
(Eastman Color)

Estimate: Interesting programmer.

Cast: Kathy Dunn, Murray Hamilton, Joyce Taylor, Hugh Marlowe, Khigh Dhiegh, Charlie Briggs, Norma Varden, Garth Benton, Lynne Sue Moon, Emil Sitka, Jon Alvar, Walter Rode. Produced and directed by William Castle.

Story: The private school attended by the daughters of diplomats, most of whom are stationed in London, including those from behind the iron curtain, closes for a holiday. Among the girls is Kathy Dunn, daughter of U. S. charge d' affaires Hugh Marlowe. Her crush is on Murray Hamilton, attached to the embassy as a member of the CIA. He, however, is engaged to code clerk Joyce Taylor. When Dunn learns that Hamilton is on the carpet for not keeping abreast of the plans of the enemies, she is determined to help, and she uses her friendship with the girls from the other legations to pick up bits and pieces which she feeds Hamilton under the name of Kitten. Some of her adventures are dangerous, and her reputation as a spy continues to grow. Orders go out to dispose of the agent that is getting all kinds of valuable information. Hamilton realizes Kitten is Dunn just as Taylor is kidnapped by Chinese Reds and offered in trade for Kitten. Dunn tries to rescue her and is captured. Hamilton gets them both out, but since Dunn takes a doll containing valuable microfilm, they are after her again. She escapes into the embassy car only to learn that supposedly faithful chauffer Charlie Briggs is an enemy agent. Hamilton saves her. The villians are deported, and Dunn is sent home, possibly to another school for daughters of diplomats.

X-Ray: There's some excitement and a few thrills in this espionage meller, and the fact that youngsters play an important part in the proceedings makes this a natural for that large segment of theatre audiences. The cast, direction, and production are okay, and it should make up well as part of the show. The screenplay is by Robert Dillon based on a story by Otis L. Guernsey, Jr.

Ad Lines: "When Teeners Get Involved With Spies, The Result Is Gripping Entertainment"; "Thrills Galore As A Schoolgirl Becomes Involved In A Spy Plot."

EMBASSY

8½

Fantasy
135m.

Embassy Pictures
(Italian-made)
(English titles)

Estimate: Strictly for art house sophisticates and Fellini fans.

Cast: Marcello Mastroianni, Claudia Cardinale, Anouk Aimee, Sandra Milo, Rossella Falk, Barbara Steele, Mario Pisu, Guido Alberti, Madeleine Lebeau, Jean Rougeul. Produced by Angelo Rizzoli; directed by Federico Fellini.

Story: Marcello Mastroianni, successful film director, is caught in his car in a traffic jam, and when car fumes become overpowering, he tries to get out as others sit impassively. Finally, he is seen floating into the sky, and he awakens at a resort hotel under the care of a doctor. Later, he is seen discussing a forthcoming film having to do with space rockets with various associates. This is interrupted by the arrival of his mistress. He has a series of fantasies and childhood recollections while struggling with the preparations for the film. His wife, Anouk Aimee, also shows up. More fantasies. The producer sets a starting day, and the press is invited on the rocket launching set. Mastroianni can't answer their questions. He wants the film called off, but eventually marshals all of the people together and they march around behind a small circus band.

X-Ray: This is a mish-mash of fantasy and reality that will sorely test the concentration of those who are not out-and-out Fellini fans. Every once in a while, it wavers onto a conventional story line, but it doesn't linger there too long. It seems as though every time the story gets to a complicated point, another fantasy section is thrown in held by a thread. Mastroianni does well as the head-holding, confused film director, while the others are apt companions. As for the direction and production—they're unusual to say the least. It is strictly for the arty set and it is too long. The screenplay is by Fellini, Tullio Pinelli, Ennio Flaiano, and Brunello Rondi.

Ad Lines: "The Film Everyone Is Talking About"; "The Most Unusual Film In A Decade."

MGM

Captain Sindbad

Fantasy
85m.

MGM
(Filmed abroad)
(Technicolor)

Estimate: Well-made fantasy is solid entertainment.

Cast: Guy Williams, Heidi Bruhl, Pedro Armendariz, Abraham Sofaer, Bernie Hamilton, Helmut Schneider, Margaret Jahnen, Rolf Wanka, Walter Barnes. Produced by Frank and Herman King; directed by Byron Haskin.

Story: Guy Williams (Captain Sindbad) and his crew are homeward bound after a lengthy voyage and he is not aware that in his absence, his country has come under the control of Pedro Armendariz. He has a hold over court magician Abraham Sofaer. The King, Ivan Triesault, and his daughter, Heidi Bruhl, who is in love with Williams, are virtual prisoners until Armendariz decides to marry her. She tries to warn Williams by having Sofaer turn her into a bird, but Armendariz sends men turned into birds after her. They wreck and sink the ship and take her back prisoner. Williams and most of his men reach land and he decides to try and kill Armendariz. He gets himself arrested and succeeds in stabbing the villain, but he doesn't die as the sword has no effect. Williams is sentenced to fight a mysterious, invisible beast. He succeeds in setting it afire and creates panic among the on-lookers, during which he escapes. He learns from Sofaer that the reason Armendariz can't be killed is that his heart is hidden away in a palace protected by all sorts of evil. Williams and his crew are determined to try. Armendariz offers Bruhl the choice of wedding him or death and she chooses the latter. Overcoming the evil barriers, Williams reaches the heart which warns Armendariz, who rushes to give battle to Williams. The later is successful in disposing of Armendariz with the aid of Sofaer, who destroys the heart. There is a happy ending with Williams and Bruhl getting married and the land freed from oppression and tryanny.

X-Ray: Audiences who go for adventure fantasies, consisting of youngsters and young oldsters, should be generally entertained by what they see as there are generous portions of suspense, action, magic, colorful monsters, etc. The special effects are well done, and acting, direction, and production are capable. It's the type of entry which lends itself to promotion and exploitation, and when used properly, it could lead to better returns at the boxoffice.

Tips On Bidding: Higher program rates or better with extensive campaigns in order.

Ad Lines: "The Great, New Adventures of Captain Sindbad"; "Fantastic Feats of Magic And Spine-Tingling Adventures."

PARAMOUNT

Donovan's Reef

Comedy Drama
109m.

Paramount
(Technicolor)

Estimate: Sell the names and the action.

Cast: John Wayne, Lee Marvin, Jack Warden, Elizabeth Allen, Cesar Romero, Dorothy Lamour, Jacqueline Malouf, Mike Mazurki, Marcel Dalio, Jon Fong, Cherylene Lee, Tim Stafford, Carmen Estrabeau, Yvonne Peattie, Frank Baker. Produced and directed by John Ford.

Story: Boston socialite Elizabeth Allen is the daughter of doctor Jack Warden. In order to get his power-of-attorney to run a shipping company inherited from her uncle, she is forced to seek him out on a French-owned South Pacific island where he has remained since World War II. Warden, respected and beloved, has donated his time and aid to the islanders, but unknown to Allen, he is the parent of three half-Polynesian children whose mother has died. Fearing her reaction when she learns of this, John Wayne, operator of "Donovan's Reef," the island night-club bar, who served under Warden in the war, agrees to pose as father of the three kids. Things are complicated by the arrival of Lee Marvin, tough, free-wheeling ex-shipmate of Wayne, with whom he engages in rousing slugging matches whenever the spirit moves him. Allen and Wayne get off to a bad start, but she is impressed by Warden's home and the high regard in which he is held by all. She develops a fondness for the kids. The French "governor" of the island, Cesar Romero, sees in Allen a means of getting back to France, but she is less than interested since she is falling for Wayne, although she is jealous of native dancer Dorothy Lamour. Allen soon learns the children belong to her own father, but she has developed understanding and compassion. In the end, Allen and Wayne are to marry, as are Marvin and Lamour, while Romero is frustrated, as usual.

X-Ray: Based on original material by author James Michener, this lightweight story of contemporary life on a small French-controlled island in the South Pacific reflects the exotic flavor of the tropic island and soft pedals the miscegination theme of the yarn. It is evident that everyone concerned fell in love with the locale. Most of the action expected in John Wayne films is of an extraneous nature and is concerned with wide-swinging, good natured brawls engaged in with his pal, Lee Marvin. Production, color, direction, and acting are first rate, but in the final analysis, this is decidedly lightweight film fare due to limitations of the story and the fact that there is no real villian in the plot. Elizabeth Allen is attractive and competent as the heroine, and the others are their usual selves. Best sales points are, of course, the names and the South Seas atmosphere.

Tip On Bidding: Better program rates in some situations.

Ad Lines: "A Romance On A Tropical Isle Of The South Pacific"; "A Cast Of Stars And Master Producer-Director John Ford Take You On A Tropic Vacation To The South Pacific."

Duel Of The Titans

Melodrama
90m

Paramount
(CinemaScope) (Eastman Color)
(French-Italian co-production; dubbed in English)

Estimate: Actionful, large scale spectacle of ancient times.

Cast: Steve Reeves, Gordon Scott, Virna Lisi, Ornella Vanoni, Jacques Sernas, Laura Solari. Produced by Alessandro Jacovoni; directed by Sergio Corbucci. A Titanus-Ajace production.

Story: Romulus (Steve Reeves) and Romus (Gordon Scott), twin sons of high priestess Laura Solari, learn of their royal heritage and are commanded by their mother to build a great city. In their attempts to do this, adventures include the rape of the Sabine women, the volcanic eruption of Mt. Vesuvius, and many duels and battles. Reeves falls in love with Virna Lisis, a Sabine princess, and Scott pairs off with Ornella Vanoni. A rivalry develops between Reeves and Scott, with Reeves finally killed and Scott proclaiming the site of his followers' new homestead as the future Rome.

X-Ray: The mayhem starts early and continues at a fast and gory pace throughout this satisfactory, large scale spectacle of ancient times. The CinemaScope and Eastman Color enhance things, and the large cast of warriors battle their way through to victory against both brutal adversaries and the elements, including old Mount Vesuvius. The joining of two muscle men in the leads, of course, makes this twice as potent for the spots that will play it, but the most has not been made of their admitted feats of strength. Virna Lisi makes an impressive and attractive blonde heroine. The rest depends upon the battling thousands. This is exploitable, although there has been a surfeit of this sort of thing.

Ad Lines: "Hercules and Tarzan In The Legendary Conflict Of Mankind's Mightiest Mortals!"; "Men Who Lived Like Gods—Women Who Loved Like Pagans; and The Golden Empire They Built."

20TH-FOX

Cleopatra

Drama
221m.

20th-Fox
(Todd-AO; Color by Deluxe)

Estimate: Superior entertainment on epic scale.

Cast: Elizabeth Taylor, Richard Burton, Rex Harrison, Pamela Brown, George Cole, Hume Cronyn, Cesare Danova, Kenneth Haigh, Andrew Keir, Martin Landau, Roddy McDowall, Robert Stephens, Francesca Annis, Gregoire Aslan, Martin Benson, Herbert Berghof, John Cairney, Jacqui Chan, Isabelle Cooley, John Doucette, Andrew Faulds, Michael Hordern, John Hoyt, Marne Maitland, Richard O'Sullivan. Produced by Walter Wanger; directed by Joseph L. Mankiewicz, Screenplay by Joseph L. Mankiewicz, Ranald MacDougall and Sidney Buchman.

Story: At Pharsalia in Greece, Rex Harrison (Julius Caesar) fought Pompey in a civil war for control of Rome and defeated him. Pompey flees to Egypt. Harrison follows not only to catch his defeated enemy but also to settle the internal conflict in that county between Elizabeth Taylor (Cleopatra) and her brother, Richard O'Sullivan (King Ptolemy). Harrison gives orders that Richard Burton (Mark Antony) is to rule in Rome in his place. O'Sullivan tries to win Harrison's favor by presenting him with the head of Pompey, which upsets Harrison. Harrison meets Taylor, when she in smuggled into his chambers and each is impressed with the other. Once alone, Harrison undergoes an epileptic fit. When O'Sullivan's forces attack, Harrison turns the tables with the help of his own army which arrives in the nick of time. He puts down the rebellion and sentences O'Sullivan to banishment which means death and places Taylor on the throne of Egypt and they become lovers soon after. He remains in Egypt as long as he can and Taylor bears him a son. He marries her prior to the boy's birth. In Rome there is much discussion as to how this will affect the hopes of Roddy McDowall, Harrison's nephew. A group of conspirators led by Kenneth Haigh (Brutus) decide that death should come to him first.

Two years later, after Harrison's killers have been disposed of and Burton is at his peak as general, he forms a triumverate with McDowall and another general. While Burton lives lavishly in the East, his funds are being depleted. In Rome, McDowall has forced the other triumverate member into exile. Taylor knows he will have to come to her for money. She makes his journey easy by meeting him part way. They too become lovers. Their affair becomes the subject of much discussion in

Rome where Burton's position weakens. He is finally convinced that he must go to Rome to solidify his post, where McDowall tricks him into marrying his sister, Jean Marsh, which infuriates Taylor. When his representatives are turned away by Taylor, he realizes he must go himself to negotiate a new treaty and he comes under her spell again—acceding to her demands for part of the Roman Empire. He also marries her and remains with her despite McDowall's preparation for a showdown war which is eventually declared by the Senate at the request of McDowall. Taylor attempts to manage the war and Burton loses. He follows her, leaving the battlefield in utter confusion, his love causing him to forget duty. In Egypt, he lives as if he were already dead, consumed by remorse and guilt. McDowall advances slowly and sends a request for Burton's head as the price for peace which is rejected by Taylor. Burton finally agrees to fight with the small force that is still with Taylor. His men desert him and McDowall's forces refuse to permit him an honorable death. He returns to Taylor's palace, from which she has sent her son with a guard. He is wrongly told that she is dead and he tries to take his life wounding himself. He is brought to Taylor and dies in her arms. Shortly after McDowall arrives, she kills herself by dipping her hand into a basket containing an asp and leaves the request that she and Burton be buried together.

X-Ray: Patrons able to acquire tickets to the hotly-publicized "Cleopatra" should certainly get their money's worth on several counts. In the lengthy running time, there are to be found practically two films albeit one heroine. In the first half, there is Julius Caesar demonstrating his prowess on the fields of battle, politics and romance aided and abetted by Cleopatra. In the second half, Marc Antony gets his chance in the same areas and with the same girl, but the results are considerably different. There is dignified quality and a continuing interest in the on-screen proceedings which should keep audiences deeply absorbed despite the lengthy running time, the reduction of which could prove helpful. Some may note that part of what they are seeing looks familiar and to this must come the reply that if many delve into history, one area must be covered time and again. Quality is the keynote in all phases of the production from its generally excellent cast through the determined and fine direction and the opulent and impressive production values. Rex Harrison comes off wonderfully as Julius Caesar and should reap the major share of the kudos with Burton doing well while Taylor is not only generally proficient but she is still one of the beauties of the world, celluloid or otherwise. What more can one say, except enjoy it and make money. The film is aided tremendously, it should be noted, by the huge sets, the thousands of players, the lushness of the wealth of the period and certainly by the use of color and the large screen.

Tips On Bidding: Highest rates (and then some).

Ad Lines: "The Most Famous Film In History Is Here"; "The Fascinating Story Of A Woman Who Influenced Men And History."

UNITED ARTISTS

Toys In The Attic

Drama
90m

United Artists
(Mirisch-Claude Production)
(Panavision)

Estimate: Powerful, adult drama.

Cast: Dean Martin, Geraldine Page, Wendy Hiller, Yvette Mimieux, Gene Tierney, Nan Martin, Larry Gates, Frank Silvera, Charles Lampkin. Produced by Walter Mirisch; directed by George Roy Hill.

Story: Neer-do-well Dean Martin brings his young, child-like bride, Yvette Mimieux, home to New Orleans, but orders her to hide away in a dingy hotel room and not get in touch with her wealthy mother, Gene Tierney. Mimieux fears that the money Martin is confident he is going to get will separate them. Martin visits tycoon Larry Gates at his business office and gets a lot of money. Martin's spinster sisters, Geraldine Page and Wendy Hiller, can hardly believe it when Martin brings his bride to visit and is not in need of cash, but is rich. Martin showers them with foolish, expensive gifts, hosts a champagne party in the French Quarter, furnishes them with tickets for a long planned but often postponed trip to Europe, and a paid up mortgage on their house. He also makes them resign their jobs and refuses to explain how he got the money. They are wary. Tierney discusses the possible source of Martin's money with Frank Silvera, her Negro butler and confidante, without realizing that Page is listening. Tierney knows that Nan Martin, wife of Gates, has double crossed her husband in a land deal and plans running away with Dean Martin. Page refuses to believe the tale that her brother is involved in such a shady romance and deal, and Hiller tells her that she has long known that Page is guilty of an unnatural love for Martin. Following this quarrel, Hiller leaves for Europe. Page learns that Martin and Martin are going to run away, and utilizes the insecure Mimieux to intervene by getting Gates alerted. Gates sends hoodlums, who set upon the elopers, and beat them. Later, Mimieux confesses to Martin she betrayed him, reducing him once again to an abject failure. He sends her away and goes home to Page. He suddenly realizes her love is more than sisterly; leaves, and goes in search of Mimieux. Page is left alone.

X-Ray: Based on the stage play by Lillian Hellman, this decidedly adult film fare is powerful drama. In it, Geraldine Page and Dean Martin come through with powerful dramatic performances and are given excellent support by others in the cast. Production and direction are fine, with Martin in a non-singing role coming through excellently. Shot in part in New Orleans, the local atmosphere of the southern city also enhances things. With possible appeal to women more than men, this, with the Academy Award calibre performance of Page, and the sophisticated nature of the story, is a contender for okay grosses in the first runs as well as subsequent spots. There is more dialogue than action here, but the offering should please most drama devotees.

X-Ray: "A Broadway Stage Play Becomes The Screen's Most Powerful Dramatic Hit"; "A Dynamic, Emotional Involvement."

UNIVERSAL

For Love Or Money

Comedy
108m.

Universal
(Color)

Estimate: Fun entry is well-made.

Cast: Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Leslie Parrish, Julie Newmar, William Bendix, Richard Sargent, William Windom. Produced by Robert Arthur; directed by Michael Gordon.

Story: Attorney Kirk Douglas is hired by wealthy Thelma Ritter at a fancy fee to act as executor of the estate that is to go to her three daughters, Mitzi Gaynor, Julie Newmar, and Leslie Parrish, if he can get the girls to agree. He is also to try and act as Cupid between the girls and suitable men chosen for each after careful investigation by Ritter's private investigator, William Bendix. Douglas persuades the girls to hire him. Ritter has selected Richard Sargent, income tax investigator, for physical fitness bug Newmar, and prisoner rehabilitation expert William Windom for beatnik Leslie Parrish. Baby food manufacturer and playboy Gig Young is her choice for research analyst Mitzi Gaynor. Young is a friend of Douglas, and he thinks arranging their meeting should be easy. However, each time a meet is arranged, Young winds up elsewhere, and Douglas is left alone with Gaynor, who takes a liking to him. When Young finally does meet her, he falls for her, but she goes for Douglas and uses Young to make him jealous. All ends well with each of the girls getting her fella and with Ritter paying off a private bet to Bendix. It seems she really had Douglas lined up for Gaynor all along.

X-Ray: Lightness, sweetness, and fun are the order of the day here, with the problems only applicable to the wealthy, handsome, and beautiful mannequins on screen. Audiences can lose themselves in another world and be pleasurably entertained. The cast is not only of value because of its talents but also because of such names as Douglas, Gaynor, Ritter, Bendix, Young, Newmar, etc. The direction and production values are good, and all is bathed in complimenting color so that the end result is a healthy one for the show. Larry Markes and Michael Morris wrote the screenplay. A sneak preview audience was duly impressed by everything about the film.

Tip On Bidding: Higher bracket in many situations.

Ad Lines: "The All-Fun Show Of The Summer"; "Grab Your Partner And Get Your Share Of Comedy And Fun In This Cute Film Caper."

FOREIGN

The Head

Melodrama
95m.

Trans-Lux
(Filmed abroad)
(Dubbed in English)

Estimate: Exploitable horror item.

Cast: Horst Frank, Michel Simon, Paul Dahlke, Karen Kernke, Helmut Schmid, Christine Maybach, Dieter Eppler. Written and directed by Victor Trivas.

Story: Scientist Michel Simon hires Dr. Horst Frank to assist in his experiments in his modern laboratory, and Frank is particularly interested in one where the head of a dog was severed from its body and kept alive through the use of a specially-developed serum. Simon, who has a bad heart, hopes one day to replace it with that of a patient who will die anyway. When the opportunity presents itself, another lab assistant protests, and Frank kills him. The heart can't be used, so he decapitates Simon and keeps the head and brain alive using a special machine and his serum. Frank meets Karen Kernke, Simon's part-time nurse, who has a beautiful face but a malformed body, and he plans to give her the body of a dancer in the village. He successfully transplants her head on the dancer's body. The police become interested in some of the unusual activities and bodies that turn up, while Frank tries to get Kernke to love him. He becomes enraged when she refuses, but the police arrive before he can take revenge. He falls to his death. The head of Simon is allowed to die, and the others try to forget the nightmare.

X-Ray: There are some exploitable horror angles that can be sold on this entry with the special effects well done and the acting, direction, and production okay. The yarn is fairly interesting. Gimmicks and gags suggest themselves from the title and story, and showmen can use their ingenuity to advantage here. It has been booked in conjunction with another horror release, "Horror Hotel."

Ad Lines: "A Masterpiece Of Horror"; "It Just Won't Lay Down And Stay Dead."

ALPHABETICAL GUIDE TO 297 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the Issue of Aug. 22, 1962.—Ed.

A

Air Patrol—70m.—Fox 5014
Almost Angels—93m.—BV 4989
Amazons Of Rome—93.—UA 5025
Antigone—88m.—For. 4983
Army Game, The—87m.—For. 5058
Arturo's Island—90m.—MGM 5009
As Nature Intended—65m.—For. 5058

B

Bad Sleep Well, The—135m.—For. 5018
Badjao—100m.—For. 4991
Balcony, The—84m.—Misc. 5035
Barabbas—134m.—Col. 4977
Battle Beyond The Sun—67m—A-I 5033
Big Risk, The—111m.—UA 5056
Billy Budd—123m.—AA 4981
Billy Rose's Jumbo—125m.—MGM 5001
Birds, The—120m.—U 5034
Black Fox—89m.—Misc. 5043
Black Gold—98m.—WB 5050
Black Zoo—88m.—AA 5041
Blaze Starr Goes Back To Nature—79m.—Misc. 4983
Brain That Wouldn't Die, The—71m.—A-I 5021
Bunny Yeager's Nude Camera—60m.—Misc. 5018
Bye Bye Birdie—112m.—Col. 5037

C

Cairo—91m.—MGM 5017
Call Me Bwana—103m.—UA 5050
Captain Sindbad—85m.—MGM 5062
Candide—90m.—For. 5011
Carnival Of Souls—80m.—Misc. 5031
Carry On Constable—86m.—For. 5023
Carry On Teacher—86m.—For. 5023
Cattle King—89m.—MGM 5053
Centurion, The—77m.—For. 5023
Chapman Report, The—125m.—WB 4979
Child Is Waiting, A—102m.—UA 5014
Come Fly With Me—109m.—MGM 5034
Cleo From 5 To 7—90m.—For. 4991
Cleopatra—221m.—Fox 5062
Come Blow Your Horn—112m.—Par. 5049
Come September—112m.—U-RE 5017
Confess Dr. Corda—95m.—For. 5015
Constantine and the Cross—114m.—Emb. 5001
Corridors Of Blood—87m.—MGM 5053
Counterfeiters Of Paris, The—99m.—, MGM 8 5029
Courtship of Eddie's Father—117m.—MGM 5029
Crime Does Not Pay—159m.—Emb. 4993
Critic's Choice—100m.—WB 5035
Crooks Anonymous—85m.—For. 5026
Cross Of The Living—90m.—For. 5027

D

Damon And Pythias—99m.—MGM 4978
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David And Lisa—94m.—Misc. 5011
Day Of The Triffids, The—93½m.—AA 5041
Day Mars Invaded Earth, The—70m.—Fox 5050
Days of Wine and Roses—117m.—WB 5004
Devil's Hand, The—71m.—Misc. 5043
Devil's Messenger, The—72m.—Misc. 5032
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Diamond Head—107m.—Col. 5009
Diary Of A Madman—96m.—UA 5025
Dime With A Halo—94m.—MGM 5030
Divorce—Italian Style—104m.—Emb. 4981
Donovan's Reef—109m.—Par. 5062
Dr. No.—111m.—UA 5034
Drums Of Africa—92m.—MGM 5042
Duel Of The Titans—90m.—Par. 5062

E

East Of Kilimanjaro—75m.—Misc. 5043
8½—135m.—Emb. 5061
Electra—110m.—For. 5012
Elusive Corporal, The—108m.—For. 5027
Escape From East Berlin—94m.—MGM 4989
European Nights—82m.—Misc. 5043
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F

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Fallguy, The—70m.—Misc. 5051
Fancy Pants—92m.—RE.—Par. 4989
Fatal Desire—80m.—For. 5018
Fiasco In Milan—104m.—For. 5044
55 Days At Peking—150m.—AA 5041
Firebrand, The—63m.—Fox 5010
Fir Love Or Money—108m.—U. 5063
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Five Miles To Midnight—110m.—UA 5023
Flamboyant Sex, The—76m.—For. 5031
Flame In The Streets—93m.—For. 4987
Flipper—90m.—MGM 5045
Follow The Boys—95m.—MGM 5022
Four Days Of Naples The—124m.—MGM 5037
40 Pounds of Trouble—106m.—U 5003
Freud—139m.—U. 5006
Free, White And 21—102m.—AIP 5045
Frightened City, The—80m.—AA 4977
Fruit Is Ripe, The—90m.—For. 5051

G

Gathering Of Eagles, A—115m.—U. 5057
Gay Purr-ee—86m.—WB 4991
Giant—201m.—WB-RE 5017
Girl Hunters, The—103m.—For. 5058
Girl Named Tamiko, A—110m.—Para 5001
Girl With The Golden Eyes, The—90m.—For. 4979
Girls, Girls, Girls—106m.—Par. 4994
Great Escape, The—168m.—UA 5038
Great Caruso, The—109m.—Misc.—Re. 5013
Great Chase, The—77m.—Misc. 5011
Great Van Robbery, The—73m.—UA 5014
Gunght At The O.K. Corral—122m.—Par.—RE. 5056
Gypsy—149m.—WB 4986

H

Hand Of Deoth—60m.—Fox 5038
Have Figure, Will Travel—70m.—Misc. 4986
Head, The—95m.—For 5063
Her Bikini Never Got Wet—74m.—For. 5027
Hercules And The Captive Women—91m.—For. 5047
Hero's Island—94m.—UA 4982
Hook, The—98m.—MGM 5013
Horror Hotel—76m.—For. 5015
House Of The Damned—60m.—Fox 5042
How The West Was Won—155m.—MGM-Cinerama 4997
Hud—112m.—Par. 5046
Huns, The—85m.—For. 5024

I

I Could Go On Singing—99m.—UA 5030
In The Cool Of The Day—89m.—MGM 5049
I Spit On Your Grave—100m.—For. 4987
I Thank A Fool—100m.—MGM 4982
If A Man Answers—102m.—U-I 4979
Il Grido—105m.—For. 5015
Impersonator, The—64m.—For. 5047
In Search Of The Castaways—100m.—BV 5005
Invasion Of The Star Creatures—70m.—A-I 5021
Irma La Douce—149m.—UA 5056
Island Of Love—101m.—WB 5039
Island, The—96m.—For. 4995
It Happened At The World's Fair—105m.—MGM 5038
It's Only Money—84m.—Para. 4999
It's Wonderful To Be Young—92m.—Par. 4990

J

Jason And The Argonauts—104m.—Col. 5053
Joseph And His Brethren—103m.—For. 5007
Just For Fun—72m.—Col. 5061

K

Kamikaze—89m.—Misc. 4991
Kill Or Cure—88m.—MGM 4998
Kind Of Loving, A—112m.—For. 4983
King Kong Vs. Godzilla—90m.—U 5057

L

La Viaccia—103m.—Emb. 4981
Lafayette—110m.—For. 5039
Lancelot And Guinevere—116m.—U. 5042
Landru—114m.—Emb. 5037
Last Train From Gun Hill, The—94m.—Par.—RE. 5056
Lawrence Of Arabia—222m.—Col. 5005
Lazarillo—100m.—For. 5059
Le Amiche (The Girl Friends)—103m.—For. 5059
Legend Of Lobo, The—67m.—BV 4993
List Of Adrian Messenger, The—98m. U. 5050
Lion, The—96m.—Fox. 4978
Loneliness Of The Long Distance Runner, The—103m.—For. 4999
Long Absence, The—85m.—For. 5018
Long Day's Journey Into Night—136m.—Emb. 4985
Longest Day, The—180m.—Fox. 4986
L-Shaped Room, The—125m.—For 5051
Love and Larceny—94m.—For. 5018
Love At Twenty—113m.—Emb. 5021
Love Is A Ball—112m.—UA 5026
Lover Come Back—107m.—U-RE 5017
Lovers Of Teruel, The—85m.—For. 5016
Loves Of Salammbo, The—72m.—Fox 4994
Lucky Pierre—66m.—Misc. 4986

M

Madame—104m.—Emb. 5025
Magnificent Sinner—91m.—For. 5047
Main Attraction, The—90m.—MGM 5053
Man From The Dinners' Club, The—96m.—Col. 5034
Man Who Knew Too Much, The—120m.—Par.—RE 5046
Manchurian Candidate, The—126m.—UA 4990
Marco Polo—95m.—A-I 4981
Marilyn—83m.—Fox 5056
Maxime—93m.—For. 4980
Mermaids Of Tiburon, The—75m.—Misc. 5007
Mighty Ursus—92m.—UA 5010
Mind Benders, The—101m.—A-I 5029
Miracle Of The White Stallions—118m.—BV 5033
Mr. Arkadin—99m.—For. 4996
Mr. Peter's Pets—75m.—Misc. 5011
Mondo Cane—105m.—For. 5036
Mongols, The—105m.—For. 4999
Monkey In Winter—104m.—MGM 5017
Mouse On The Moon, The—82m.—For. 5052
Mutiny on the Bounty—179m.—MGM 4998
My Six Loves—101m.—Par. 5025
Mystery Submarine—90m.—U 5010

N

Night Is My Future—87m.—Emb. 5009
Night Tide—84m.—A-I 5033
Nine Hours To Rama—125m.—Fox 5022
No Exit—85m.—Misc. 5011
Nude Odyssey—97m.—For. 5000
Nun And The Sergeant, The—73m.—UA 4990
Nutty Professor, The—107m.—Par. 5046

O

Operation Bikini—80m.—A-I 5033
Operation Snatch—83m.—For. 4987

P

Pagan Island—60m.—Misc. 5018
Papa's Delicate Condition—98m.—Par. 5022
Paradise Alley—80m.—Misc. 4983
Paranoiac—80m.—U 5039
Passion Of Slow Fire, The—91m.—For. 4987
Password Is Courage, The—116m.—MGM 5010
Payroll—79m.—AA 5045
Peeping Tom—93m.—For 5027
Period Of Adjustment—112m.—MGM 4994
Phaedra—115m.—For. 4992
Pillar Of Fire, The—75m.—For. 5059
Playboy Of The Western World, The 100m.—For. 5048
Playgirl After Dark—92m.—For. 4984
Playtime—87m.—For. 5019
Police Nurse—64m.—Fox 5050
Poor White Trash—88m.—Misc. 4983
Pressure Point—89m.—UA 4978
Psychosissimo—88m.—For. 4984
PT 109—140m.—WB 5030
Public Affair, A—75m.—Misc. 5043

Q

Quare Fellow, The—85m.—For. 5012

R

Raven, The—86m.—A-I 5013
Reluctant Saint, The—105m.—For. 4980
Reptilicus—81m.—A-I 5009
Requiem For A Heavyweight—87m.—Col. 4977
Rice Girl—90m.—For. 5019
Rififi In Tokyo—89m.—MGM 5042
Riff Raff Girls—97m.—For. 5027
Ring-A-Ding Rhythm—78m.—Col. 4985
Robe, The—133m.—Fox-RE 5017
Room-Mates—90m.—For. 5031

S

Samson And The 7 Miracles Of The The World—80m.—A-I 5021
Sanjuro—96m.—For. 5059
Savage Guns—85m.—MGM 5022
Savage Sam—104m.—BV 5049
Sayonara—147m.—WB 4986
Scanty Panties—72m.—Misc. 5015
Scarface Mob, The—98m.—Misc. 4983
Season For Love, The—103m.—For. 5059
Secrets Of The Nazi Criminals—84m.—For. 4987
Seducers, The—88m.—Misc. 5007
Seven Capital Sins—110m.—Emb. 4997
Seven Seas To Calais—102m.—MGM 5030
Showdown—79m.—U 5039
Show Boat—107m.—Misc.—Re. 5014
Sins of Lola Montes, The—75m.—For. 5019
Slave, The—102m.—MGM 5045
Smashing Of The Reich, The—84m.—Misc. 4991
Sodom And Gomorrah—154m.—Fox 5014
Son Of Flubber—100m.—BV 5013
Son Of Samson—90m.—For. 4980
Sparrows Can't Sing—94m.—For. 5059
Spencer's Mountain—119m.—WB 5026
Stagecoach To Dancers' Rock—72m.—U-I 4990
Stakeout—80m.—Misc. 5007
Stranger Knocks, A—81m.—For. 5031
Stripper, The—95m.—Fox 5042
Summer Magic—100m.—BV 5061
Sundays And Cybele—110m.—For. 5008
Sweet Ecstasy—84m.—For. 4987
Swindle, The—92m.—For. 5000
Sword Of The Conqueror—95m.—UA 4979
Swordsman Of Siena—92m.—MGM 4998

T

Tales Of Paris—85m.—For. 4988
Tammy And The Doctor—88m.—U. 5047
Taras Bulba—122m.—UA 5006
Temptation—94m.—For. 5020
Term Of Trial—113m.—WB 5015
300 Spartans, The—114m.—Fox. 4978
Thirty Years Of Fun—85m.—Fox. 5023
13 Frightened Girls—89m.—Col. 5061
Thrill Of It All, The—108m.—U 5057
To Kill A Mockingbird—129m.—U 5007
Too Young, Too Immoral—87m.—Misc. 4991
Toys In The Attic—90m.—UA 5063
Tower Of London—79m.—UA 4994
Traitors, The—71m.—U 5057
Trauma—92m.—Misc. 5058
Trial And Error—99m.—MGM 4998
Trial, The—118m.—For. 5028
Trouble With Harry, The—99m. Par.—RE 5046
Two For The Seesaw—120m.—UA 4995
Two Tickets To Paris—78m.—Col. 4997

U

Ugly American, The—120m.—U 5035

V

Varan, The Unbelievable—70m.—For. 4996
Vampire And The Ballerina, The—84m.—UA 5006
Very Private Affair, A—94m.—MGM 4982

W

War and Peace—167m.—Par.-RE 5017
War Lover, The—105m.—Col. 4989
Warriors Five—84m.—A-I 4993
We'll Bury You—75m.—Col. 4985
Werewolf In A Girl's Dormitory,—84m.—MGM 5056
What Ever Happened To Baby Jane?—132m.—WB 4995
When The Girls Take Over—80m.—Misc. 5058
Where The Truth Lies—83m.—Para. 4985
Wild Is My Love—74m.—Misc. 5018
White Slave Ship—92m.—A-I 4993
Who's Got The Action—93m.—Par. 5006
Wrong Arm Of The Law The—91m.—For. 5040

Y

Yellow Canary, The—93m.—Fox 5038
Yellowstone Cubs—47m.—BV 5049
Yojimbo—110m.—For. 4984
Young And The Brave, The—84m.—MGM 5046
Young Guns Of Texas—78m.—Fox. 4999

MOTION PICTURE
EXHIBITOR

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SECTION THREE
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EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutonal ideas. Add EXPLOITATION to your permament theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Sinatra Statues Appear In Times Square, Brooklyn

Simultaneously with the premiere of Paramount's "Come Blow Your Horn" at Radio City Music Hall, 12-foot high statues of Frank Sinatra mysteriously appeared in the Times Square and downtown Brooklyn sections of New York City.

Hundreds of tourists and curiosity-seekers gathered around the statue at Broadway and 46th Street, which was shot by newspaper and magazine photographers before being towed away by the Police Department. The Brooklyn statue still stands at DeKalb and Flatbush Avenues, where female students from the neighboring Long Island University have smothered it with lipstick kisses reminiscent of Sinatra's personal appearances at the New York Paramount years ago.

"Prize" In Paperback

The first paperback edition of Irving Wallace's "The Prize" is now on newsstands. Hard cover has sold more than 100,000 copies to date. New American Library is publishing the paperback.

Grand Fenwick Duchy Invades U.S. Kazoos Herald Duchess Of "Mouse"

NEW YORK—A fanfare of kazoos and a booming 17-gun salute heralded the recent arrival in the United States of Her Royal Highness Gloriana XIII Supreme Soverign of the Duchy of Grand Fenwick. Her Grace, accompanied by her Prince Consort, Stringer Davies, flew to this country in a special Fenwick Fan Jet.

The imperious looking Grand Duchess was greeted at the Airport by Fenwick's Ambassador to the United States, J. A. Moran, D. P. R.; members of the United States and international diplomatic corps, and by officials, civic and social leaders of the City of New York.

After taking an ear-shattering salute from a guard of honor representing this nation's most decorated regiments and leading a colorful military band in a chorus from the Grand Fenwick National Anthem, Her Highness disclosed the reason for her unexpected visit to the United States.

She confided to the crowd of eager newspapermen, television and radio reporters, including a member of the Russian News Agency Tass, that she is here to negotiate summer rentals on the moon with the mission chiefs of the more than 100 member nations of the United Nations.

When the gasps of astonishment subsided, Grand Duchess Gloriana explained to the stunned newsmen that the moon belonged to Grand Fenwick by virtue of the fact that two Fenwickian astronauts were the first earthlings to reach that satellite, plant the Fenwick flag in its dust-covered surface, and return home with photographic and scientific evidence of their amazing journey.

Her Highness also announced that while she is in this country she and her Consort will visit America's space flight capital at Cape Canaveral, Fla., as guests of the Atlantic Missile Range Association. She will make a tour of inspection. But she also hinted that she might offer U. S. astronaut L. Gordon Cooper a job on a future, secret Fenwick space project.

(Continued on page EX-512)

Star Margaret Rutherford and producer Walter Shenson are seen at a recent trade press conference detailing the promotion campaign on the Lopert-United Artists' release "The Mouse On The Moon." On the right, Dr. Goldberg, D.F.M.A.G.S., conductor, takes a well deserved bow following the first U. S. appearance of the Philharmonic of the Duchy of Grand Fenwick at New York's Steinway Hall. This preceded a sneak showing of the film.

Crew That Rammed Famed PT 109 Reunited For Japanese Screening

TOKYO—The former captain and several ex-crew members of the Japanese destroyer Amagiri, which rammed the now famous PT 109 in World War II, were reunited for the first time at a luncheon in Tokyo, honoring the Warner Bros. motion picture, "PT 109," and the book on which it is based.

The fete, attended by some 300 leading Japanese and United States government and business leaders, marked the publication of the Japanese version of Robert J. Donovan's best-selling book, "PT 109," as the 100th title published by the Japan Institute of Foreign Affairs. Warner Bros. officials also participated in the event, in behalf of the company's motion picture of "PT 109," based on the book about President Kennedy's adventures as a Navy lieutenant (j.g.) in the South Pacific in World War II. Kennedy skippered the PT 109, which was rammed by the Amagiri on August 2, 1943.

Among the dignitaries present at the luncheon were U. S. Ambassador Edwin O. Reischauer; Japanese Foreign Minister Ohira; Chief Justice Yokota of the Supreme Court; Dr. Hosono, chairman of the Institute of Foreign Affairs; Mr. Kudo, vice president of Mainichi newspapers, and Noritake Sato, former Foreign Minister and President of Japan's United Nations Society.

Crewmen of the destroyer Amagiri who attended the reunion, and their present vocations were: the ship's commanding officer, Kohei Hanami, now Mayor of Shikowa in Fukushima Prefecture; Yoshiro Niwa, factory manager of Tokyo Ichiba Reizo K. K.; Akira Nakajima, physician at Tokyo Teishin Hospital; Takoa Ashita, electrical engineer of Kawasaki Steel; Hiroshi Shiga, instructor at the Maritime Self-Defense Bureau Training School.

The ex-sailors attended a special screening of the motion picture, "PT 109," following the luncheon.

"PT 109" will be released in Japan in mid-summer.

Valentino Look-Alikes Vie In "Mondo Cane" Contest

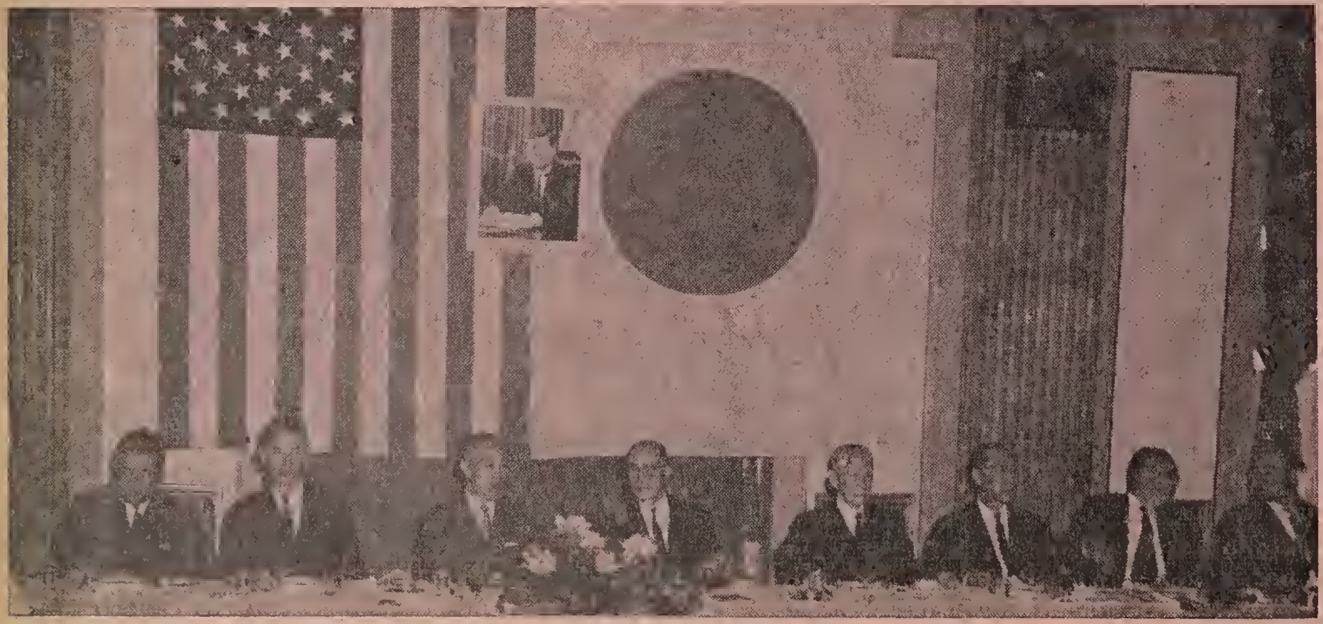
Scores of "Sheiks" from New York and New Jersey turned up in force at the Little Carnegie to match Latin profiles in a "Rudolph Valentino Look-Alike Contest." Competition was a tie-in with the theatre's current tenant, "Mondo Cane," which includes footage of male relatives of Valentino in the late silent screen idol's home town of Castellaneta, Italy, where members of the centuries-old family hold fast to the hope that Hollywood one day will discover among them an heir to the Valentino crown.

Joseph Valentino, 22, grand-nephew of the legendary film star, won the contest, judged by Carmel Myers, leading lady to uncle Rudolph in two Universal films, "A Society Sensation" and "All Night." Winner, a waiter in an east side restaurant, was presented with a $100 U.S. Savings Bond by Irving Sochin, sales director for Times Film, distributors of "Mondo Cane." Runners-up were awarded bottles of Miss Myers' Valentino-inspired Formale Cologne and sound-track recordings of " Mondo Cane" musical score.

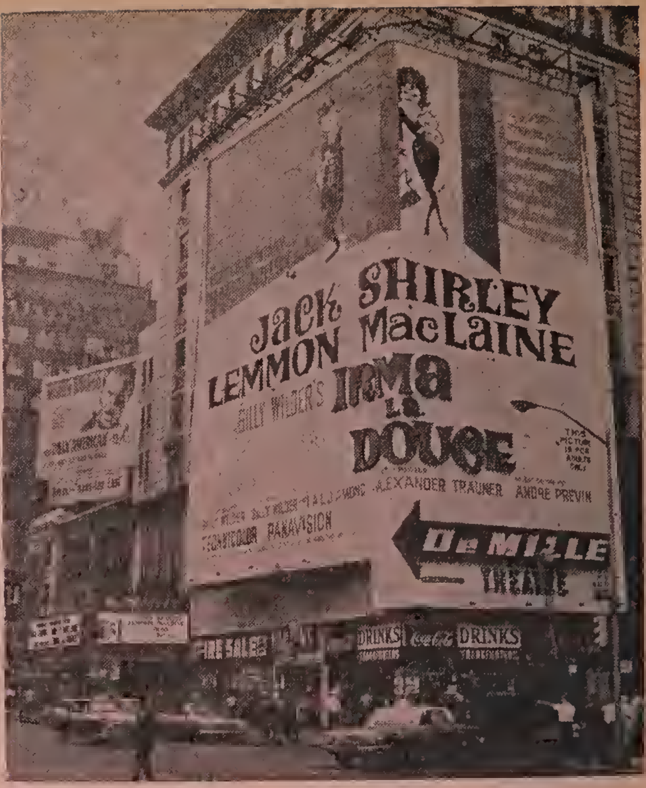
"Hud"—Right Or Wrong?

Eight holiday vacations for two to Las Vegas or Cypress Gardens are being offered in a giant national contest for "Hud" set by Paramount Pictures with the Continental Trailways bus system. The tie-up opens transportation terminals, travel bureaus and hundreds of buses on all major routes throughout the country to promotions for the Paul Newman drama.

Prize trips via Trailways to either of the famed resort areas will be awarded to writers of the best letters on the subject, "Hud was right (or wrong) in the way he acted." Special posters, streamers, entry blanks and other materials are available for local theatre tie-ins.



The captain and sailors of the Japanese destroyer which rammed the now famous PT 109 in World War II were reunited for the first time at a luncheon honoring the Warner Bros. motion picture and the book, "PT 109" on which it is based. Shown here at the affair, from left: Foreign Minister Ohira, U. S. Ambassador Edwin O. Reischauer, Chief Justice Yokota of Supreme Court, N. Sato, Member of House of Counsellors; S. Yamada, 96-year-old authority on international law; M. Yasouka, President of Teachers Society; T. Okamura, President of Nomura Securities, and H. Fujii, Vice President of Yawata Steel.



Times Square, New York's largest theatre sign, seven stories tall, two front billboard at Broadway and 47th Street, New York City, is shown as it will appear throughout the summer plugging UA's "Irma La Douce," DeMille.

MGM Sets Book Tie-ups

An extensive list of key book tie-ins for Metro-Goldwyn-Mayer pictures has been set with the leading paperback publishers in the country.

The paperback rights to "The V.I.P.s," one of the top releases on MGM's fall schedule, starring Elizabeth Taylor and Richard Burton, have been purchased by the Dell Publishing Company who are currently developing a national advertising and promotion campaign to coincide with the picture's September openings.

Popular Library has released the paperback version of "In the Cool of the Day," starring Jane Fonda, Peter Finch, Angela Lansbury and Arthur Hill, to over 1000 distributors to capitalize on the initial 100 May playdates of the picture.

Other nationwide promotional campaigns will be backing the soft cover tie-ins with Bantam Books for the October release of "The Wheeler Dealers," starring Lee Remick and James Garner; Belmont Books for the June release of "The Main Attraction," starring Pat Boone and Nancy Kwan; Popular Books for "The Haunting," starring Julie Harris, Claire Bloom, Richard Johnson and Russ Tamblyn; and Ace Books for "Gold for the Caesars," with Jeffrey Hunter, Mylene Demongeot and Ron Randell.

"Tammy" Uses Dermassage

Universal Pictures Company and Colgate-Palmolive Peet's Pharmaceutical Division have developed a joint promotion which will provide theatres playing Universal's "Tammy and the Doctor" with 250,000 bottles of Dermassage in 44 cities for distributon to their customers on opening day.

Dermassage is a liquid medicated hand cream and skin lotion with 5,600 bottles of the 55c size being shipped to each of the 44 cities involved.

Each package of Dermassage distributed will have a sticker on it calling attention to "Tammy and the Doctor" and theatres participating will be provided with a one-sheet calling attention to the free distribution and the picture.

THE EXHIBITORS' EXPLOITATION EFFORTS

A. HEATON, ABC, Darlington, Yorkshire, England, recently went all out on his selling of Cliff Richards and "Summer Holiday." This included the obtaining of full window displays with blow-ups in Hoover products stores, record shops, summer dress shops, male teen-age wear shops, etc. The following tieups provided foyer displays: Duplex motors in the outer foyer along with Duplex motors and Vespa scooters; Hoover products washing machine, vacuums, etc. in the vestibule; and Remington razors in the inner foyer. The Darlington Vespa Club toured town Saturday prior to playdate with scooters carrying streamers and poster display material and tie-up cards. Three contests were used. A David Gibson summer holiday fashion contest which ran in conjunction with local newspaper, The Northern Dispatch with Gibson giving a dress as prize; a childrens' coloring contest also run by the newspaper; while ABC competition leaflets were distributed at the theatre and sent to Remington and Vespa Scooter stocklists, etc. A novel stunt was promoted in connection with the local newspaper. This called for their including every day of our 14-days playdate a photo of Cliff Richard suitably overprinted at the back with credits, etc. This special photo was announced in the newspaper two weeks prior to playdate every day the paper was published. Our big piece of newspaper publicity was on the Friday prior to playdate when we published in the Northern Dispatch an eight page composite feature, possibly the biggest feature on one film ever done in England. Forty-five advertisers cooperated and that it made quite a flash is undisputed.

THE MANAGER of the Holiday, Conoga Park, Calif., had Mary Dick, one of his snack bar girls, do some street bally during his recent engagement of Warner Bros.' "Gypsy" and the attractive miss attired in a two piece, bare midriff bathing suit similar to that worn by Natalie Wood in the film, attracted the desired attention. She went into the largest discount store in Southern California, The Big A, which is several blocks from the theatre, carrying a small sign on the film. The attention she caused made the stunt worth while and people were coming in all week to see "Gypsy" and telling us that they heard about the stunt from friends. This little gimmick certainly paid off for us. (NOTE: We would like to credit this to the name of the manager; but we could not make out his signature.)

CHARLES STOKES, manager, Plaza, Patchogue, L.I., N.Y., in his recent exploitation for Governor Films latest "Carry On" film, "Carry On Teacher," started plugging the attraction two weeks in advance in his regular programs. This consisted of a nostalgic story game. Anyone who went to school could enter with pairs of tickets to the theater awarded as prizes. Copy read: "Everybody has some outstanding memory from school-days about a favorite teacher—something funny, serious or very fond. Tell about it in a letter addressed to the manager." Several thousand prescription forms were obtained from various drug stores and were stamped with a rubber stamp which read, "Prescription for Mr. and Mrs. to have a good time. If you never see another comedy in your life you must see "Carry On Teacher," the comedy that has all America laughing. The fun starts Wednesday. Don't miss this daffy comedy hit at the Plaza Theatre." He also had 1,500 slips of paper printed reading "Mark this date down if you wish to laugh your blues away. Commencing Wednesday —"Carry On Teacher"—Plaza. Small blue pencils were attached to each slip of paper. The prescriptions and the pencils and slips were distributed around town and at shopping centers by an usher attired in a cap and gown. Letters were sent to all school principals asking them to recommend the film to their teachers who, I thought, would enjoy it after a hard day at school. The show played two weeks.

CKEY's Bill Brady "twists" with mink Bikini clad model Marie Lou MacDonald following traffic-stopping stunt for the Toronto opening of AIP's "Operation Bikini," Downtown.

MARTIN SIMPSON, manager, Downtown, Toronto, Canada, with Harvey Clarke, CKEY promotion manager, and Paul Hanner, Astral Films' ad-pub chief, to launch American International's "Operation Bikini" playing in nine Toronto theatres put over a startling promotion that featured two bikini-clad models, one wearing a $800 mink bikini, who appeared at 8:30 a.m. on opening day twisting in the window of the Downtown Theatre. This stunt caused an immediate traffic tie-up, and brought television news cameras, and press photographers a-running. It was announced earlier that morning on promoted air time that Bill Brady, host of CKEY's "Breakfast With Brady" radio show, would join the girls in the window at the conclusion of his show. But due to "unforseen circumstances" (the law) the promotion was discontinued at nine a.m. The girls, instead, were rushed to the CKEY station, and at 9:15 a.m., they were introduced on the air as "The girls who twisted Toronto's traffic to a standstill." The coverage accorded this promotion was truly sensational. All three TV channels carried film footage on their 11 p.m. news casts. The Toronto Telegram featured a front page picture in their second edition—in addition to the aforementioned "scoop" coverage by CKEY radio.

Nuts Promote "Professor"

Two of America's favorite nuts—Jerry Lewis and Planters Peanuts—are joining forces for a giant advertising and promotional tie-up on Paramount's "The Nutty Professor."

The million dollar effort includes full-page color ads in *Life* and *Reader's Digest,* imprinting of special "Nutty Professor" messages on millions of packages of Planters Peanuts and Planters Peanut Candy, gala theatre parties for children and other promotional devices.

Planters ads featuring Jerry Lewis in character as "The Nutty Professor" will appear in the July 12 issue of *Life* and the July *Reader's Digest.* The specially imprinted Planters packages will be on sale at thousands of theatres, ball parks, candy counters and recreation areas, as well as in vending machines.

Thirty-five thousand supermarkets throughout the country have been alerted to work closely with theatres in hosting children's parties on the opening day of "The Nutty Professor." Free Planters candies and autographed photos of Jerry Lewis will be distributed by "Mr. Peanut," the famous Planters living trademark.

Theatre trailers, ad mats and lobby one-sheets are all available to exhibitors for use in conjunction with the "Mr. Peanut" parties, many of which will be held in conjunction with Jerry Lewis' current national personal appearance tour.

PRESS CAR
WEREWOLF IN A GIRLS DORMITORY
Ghoul in a School
KARLOFF CORRIDORS OF BLOOD
WED. JUNE 5 - LOEWS THEATRES
DODGE POLARA-500
BY DODGE DEALERS

MGM's Fred Schwartz and Si Seadler, right, seated on car, recently proved that New York is just a "hick town" when it comes to showmanship. They rode up Fifth Avenue in a cortege bearing these model "vampires," and including an old-fashioned horse-drawn hearse. The stunt, of course, was for the MGM horror combination, "Werewolf In A Girls Dormitory" and "Corridors Of Blood" in 48 New York City theatres.

GRAND FENWICK

(Continued from page EX-509)

One of the reporters present commented that Gloriana bears a striking resemblance to Margaret Rutherford, the first lady of the British stage and screen. Her Highness was interested but explained she had never seen the famous actress in movies. As a matter of fact she's seen very few movies because the theatres in Grand Fenwick are equipped only to show 8mm film on 10 inch screens. "We're a small country and have to save space, you know."

However, the Grand Duchess revealed that she is planning a motion picture surprise for America. She has with her irrefutable photographic evidence of Grand Fenwick's conquest of space. It is the actual unretouched film of Fenwick's landing on the moon and will be shown to select audiences of statesmen and scientists, unexpurgated and unabridged with slight additions of color and colorful characters to make the experience entertaining. This, of course, is the Lopert-United Artists' film, "The Mouse On The Moon."

While in the New York, Gloriana and Her Prince Consort occupied the Royal Suite at the Plaza Hotel.

A feature of her visit was the appearance of The Grand Fenwick Philharmonic Orchestra which ushered in the musical space age when it made its American debut at Steinway Hall. Sponsored by the Grand Duchess, the concert was the first and only performance in the United States of this unique instrumental organization.

It is hoped that the visit by the Fenwick Philharmonic will mark the beginning of a cultural exchange program between the Grand Duchy and the United States. Her Highness hopes that the U. S. State Department will send the New York Philharmonic to Grand Fenwick in time for the music season this summer.

The Sunday concert had another, deeper meaning. It honored the world's first astronauts to reach the moon—valiant space pioneers of the Duchy of Grand Fenwick, who just returned from their spectacular lunar flight. Appropriately, the performance began with the Star Spangled Banner and then the National Anthem of Grand Fenwick, which was played when the flag of that tiny realm was raised amidst the lunar dust by the Fenwick space travelers.

The Grand Fenwick Philharmonic was conducted by its distinguished director Dr. Goldberg, D.F.M.A.G.S. Other prominent members of the organization include Morris Wexler, piano; Brad Spinney, drums; Stanley Koor, tympani and cymbals; Donald Butterfield, tuba; Daniel Stuler; the world's foremost kazoo virtuoso; Robert Nevins, trumpet, and Howard Collins, banjo.

The orchestra was heard in several popular numbers from its extensive repertoire, including centuries-old Fenwick folk songs and modern 12-tone scale tone poems reflecting the dynamics of the space age.

Following the concert there was a special showing of the amazing documentary evidence of Grand Fenwick's successful moon shot, known by the code name of "The Mouse on the Moon."

That cherished and time-honored musical instrument, the kazoo, plays a key role in the national tie-up for the motion picture.

The tie-up, arranged with Kirchhof Patent Company, sole American manufacturer of the kazoo, will put a laudatory enclosure about "The Mouse On The Moon" into the package of kazoos marketed coast to coast. The musical instruments are retailed through thousands of department stores, five-and-dimes, and novelty shops across the country. The basis for the tie-up is the fact that the kazoo is one of the principal instruments in the national orchestra of the Duchy.

In addition to a special screening of the film at Cape Canaveral at the Cape Colony Inn, the first space age premiere of a motion picture, for members of NASA, the Armed Forces, engineers, physicists, and technicians, leading scientists and executives of the 28 companies which helped build the rocket ships, and members of the press, television and radio, top foreign diplomats in Washington, D. C., at the Grand Duchess' invitation attended several screenings of "The Mouse On The Moon" at the Motion Picture Association screening room.

Parenthetically, the Duchy of Grand Fenwick is not to be confused with its larger, sandier and more prosperous namesake, Fenwick Island, a refuge for Washington's diplomats on Maryland's Eastern Shore. Fenwick Island was originally settled by dissenters who fled from Grand Fenwick in rebellion against the Duchy's traditional wines preferring the soft drinks of the New World. Ironically, foreign diplomats who flock to Fenwick Island each summer grudgingly gulp the soft drinks, but long for a sip of Grand Fenwick's great wines, blissfully unaware of the startling use to which the Duchy's wines are now devoted, a secret disclosed for the first time in the movie.

New York gave a traditional sendoff to Her Royal Highness Gloriana XIII ruler of the Duchy of Grand Fenwick when the Duchess left the city for her domain. Out of respect to the tiny size of Grand Fenwick the parade was but one block long, on Seventh Avenue between 48th and 49th Streets. It got under way at eight a.m. and finished three minutes later.

U's "Gathering of Eagles" Aids U. S. A. F. Recruiting

Universal Pictures Company will have two special promotional pieces on "A Gathering of Eagles" tied in with the United States Air Force's recruiting drive, the first being an 11 x 14 poster which will be made available to U.S.A.F. Recruiting Centers around the country and the second, a booklet telling the story of the Strategic Air Command and the Air Force and tied in with "A Gathering of Eagles," which will be made available in quantities to theatres and Recruiting Centers.

The material is part of the joint efforts of Universal and the Air Force to use "A Gathering of Eagles" which is set against a background of the Strategic Air Command, to help spur the Air Force's recruiting activities.

"Peking" Comic Book

As part of the promotional activities on Samuel Bronston's "55 Days At Peking," Western Printing is distributing a 32-page comic book to dealers all over the country.

Based on the motion picture, the comic book includes full-color photos on the front cover as well as a special "Key of Knowledge" concerning the Boxer Revolt. First printing is 500,000 copies.

Two Reade Theatres Book Sub-Teen Film Series

NEW YORK—The Children's Adventure Series, a program of entertainment films for sub-teen audiences, has been booked for eight successive Saturday matinee performances in two Queens theatres of the Walter Reade-Sterling organization, the Continental in Forest Hills and the Little Neck in Little Neck, it was announced by Sheldon Gunsberg, executive vice-president in charge of circuit theatre operations.

The series, which has been endorsed by parent-teacher groups, civic organizations, and film councils, consists of eight features made specifically for children, plus an eight-chapter serial. It is a presentation of Walter Reade-Sterling, Inc., being released by its Continental Distributing Division.

The series will be shown only at the 1 p.m. Saturday matinee performance, with each house being emptied before the regularly scheduled show starts. In both theatres, local child and civic groups are sponsoring the series.

The series consists of "The Stolen Airliner," "Heights of Danger," "Circus Friends," "The Stolen Plans," "The Dog and the Diamonds," "Clue of the Missing Ape," "One Wish Too Many," and "John of the Fair," and the serial is entitled "5 Clues to Fortune."

Made to fill a need for well-planned and coordinated film showings for sub-teen audiences, the series has successfully played in England and Canada, as well as many cities in the United States.

Music For "Beach Party"

Three different record companies will release the principal songs and music of American International's musical comedy "Beach Party," according to AIP music coordinator Al Simms.

The "Beach Party" songs will feature stars Frankie Avalon, Annette Funicello and Dick Dale, with Capitol Records, Chancellor Records and Vista Records the releasing companies, according to Simms.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of MOTION PICTURE EXHIBITOR.

The birds is coming
The birds is coming

This bird seed give-away stunt to plug U's "The Birds" by managing director Hugh Siverd, Plaza, Kansas City, was certainly an eye-catching stunt.

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FILMSLIDE Inserts. Whitley, 2123 Stanley Avenue, Fort Worth, Texas.

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FOR SALE—Modern 600 seat theatre, Littlestown, Pa. Reason—blindness. Inquire Carl Herman, 70 N. Atherton Ave., Kinston, Pa.

ATTRACTIVE THEATRE two hundred fifty miles north of Los Angles, in Central California. Small town good for close family operation. Equipment in good condition. $15,000.00, $5,000.00 down. Reply BOX 252, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100-14 x 22-$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila. 23, Pa.

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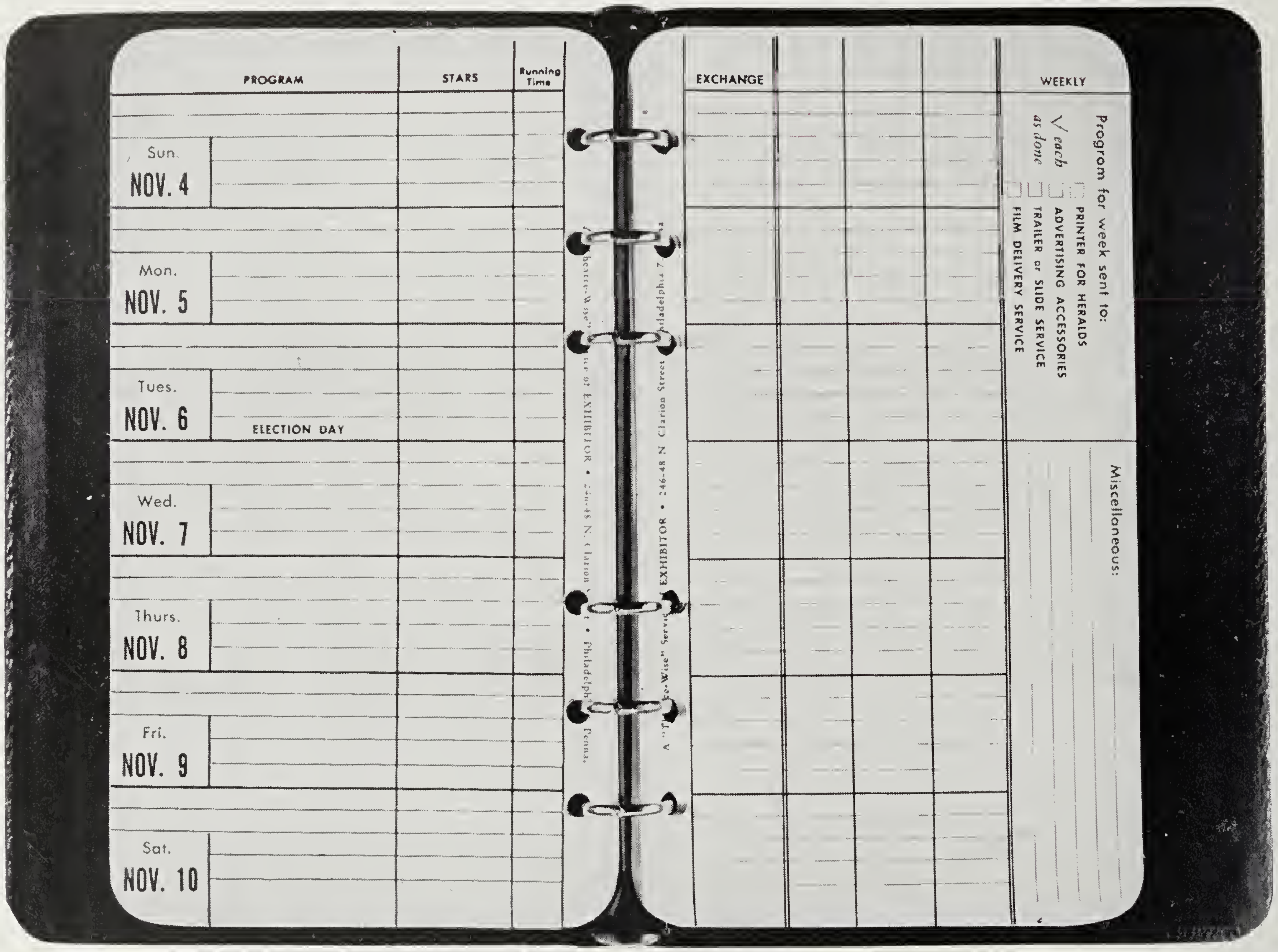
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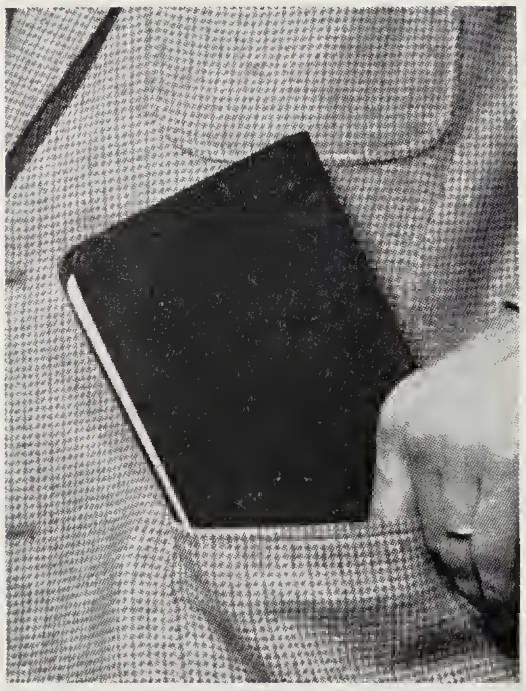

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